

DOXA

DOCUMENTARY FILM FESTIVAL

MAY 4-13 2012

VANCOUVER, CANADA



/ DOXAfestival

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Capilano University Documentary Program

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TICKETS + GENERAL FESTIVAL INFORMATION

TICKETS

Tickets: \$12
Opening Night Film: \$20
Opening Night Film + Party: \$30
Membership: \$3
Festival Pass: \$150 (includes \$3 membership)
Festival 5-ticket pack: \$55* (online only)
Festival 10-ticket pack: \$100* (online only)

***Purchasers must select films online in advance.** Festival 5 and 10 Ticket Packs are valid for general-admission-priced shows valued at \$12 each. Passes and Ticket Packs do NOT include Opening Night and Festival parties, or the \$3 membership.

NO REFUNDS OR EXCHANGES ON ANY TICKETS.

SPECIAL OFFER: FREE GEIST SUBSCRIPTION

Get a one-year digital subscription to *Geist Magazine* (geist.com) free with your online purchase of a Festival Pass or Ticket Pack.

ADVANCE TICKETS

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

Zulu Records • 1972 West 4th Avenue
People’s Co-op Books [cash only] • 1391 Commercial Drive
www.doxafestival.ca

Online purchases are subject to processing fees.

TICKETS AT THE VENUES

Festival Box Office • Pacific Cinémathèque, May 5-13 [cash only]
Tickets are available for all festival screenings. Box office opens 30 minutes prior to the first screening of the day.

Other Venues [cash only]
Tickets are available for screenings that day at that venue. Box office opens 30 minutes prior to the first DOXA screening of the day (one hour prior for Opening and Closing Nights).

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

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. You must present your confirmation number in order to pick up your tickets.

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 2012, provided you show your membership card.

The following films have been classified for younger audiences and will therefore not require a membership: *Ai Weiwei: Never Sorry*, *Bear 71*, *Four Horsemen*, *The Little Team*, *LoveMEATender*, *Murder Mouth*, *Salaam Dunk*, *Stock Characters: The Cooking Show*, *Story of Burqa: Case of a Confused Afghan*, and *Vanishing Point*.

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. 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 Night. 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 • 1131 Howe Street (@Helmcken St)
Vancity Theatre • 1181 Seymour Street (@Davie St)
Empire Granville 7 Cinemas • 855 Granville Street (@Robson St)
Denman Cinemas • 1779 Comox Street (@Denman St)
St. Andrew’s-Wesley United Church • 1022 Nelson Street (@Burrard St)
Roundhouse Community Centre • 181 Roundhouse Mews (@Drake St and Pacific Blvd)
Subeez Café • 891 Homer Street (@Smithe St)
CBC Vancouver • 700 Hamilton Street (@Robson St)

ACCESSIBILITY

All theatres are wheelchair accessible (with the exception of Denman Cinemas) 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
604.646.3200 | www.doxafestival.ca



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.

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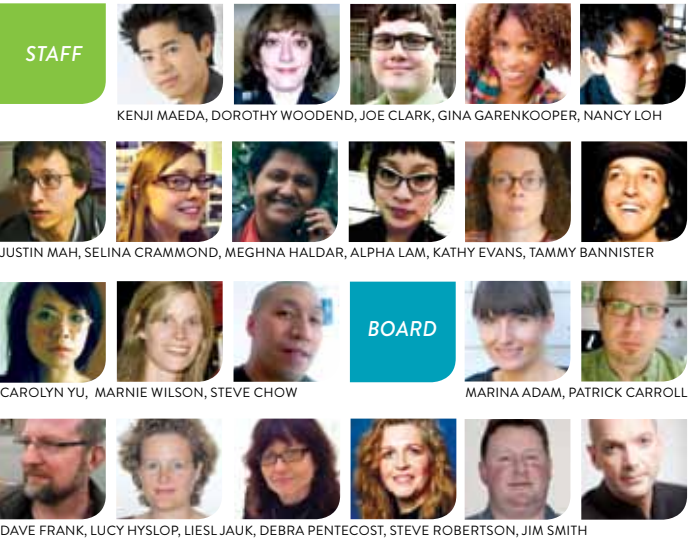
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Guest Curators
Astra Taylor, *The Spirit of Greenham*
Mark Kingwell, *In the Third Place: American Juggalos*,
Heavy Metal Parking Lot, *Terminal Bar*
David Shields, *Bright Leaves*

Writers
Mike Archibald, Joe Clark, Selina Crammond, Justin Mah, Tami Wilson, Dorothy Woodend



ACKNOWLEDGEMENTS

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

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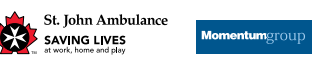
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THANK YOU

Thank you to our contributors, supporters, and volunteers:

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Thank you to our donors:

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Marian Collins	Richard Hunter	Jim McPherson	Paisley Smith	Martin Zlotnik
	Lucy Hyslop	Jim Moore	Jim Smith	... and our anonymous donors

GREETINGS FROM OUR FUNDERS



On behalf of the Government of Canada, I thank everyone who has helped make this year's DOXA Documentary Film Festival possible. Our Government understands how important arts and culture are to our communities and our economy. This is why we are proud to invest in events like DOXA that promote the art of documentary filmmaking and encourage excellence in the field.

The Honourable James Moore
MINISTER OF CANADIAN HERITAGE AND OFFICIAL LANGUAGES



Documentaries are leading-edge film-making at its best, and DOXA Documentary Film Festival brings the best of the best to Vancouver every year. The BC Arts Council is proud to support the 2012 festival and acknowledge the great work of the festival organizers, volunteers and independent filmmakers, who help make DOXA one of North America's premier documentary showcases.

Stan Hamilton
CHAIR, BC ARTS COUNCIL



It brings me great pleasure to offer my warmest greetings on behalf of the City of Vancouver, to everyone attending the 2012 DOXA Documentary Film Festival. Documentary film plays an indispensable role in bringing new issues, concerns and human experiences to public attention. This year's festival, like those that have gone before, brings a remarkable new series of films, both local and international. Vancouver's film and television production industry is one of the strongest in North America and programs like DOXA offer an important showcase for documentary productions.

Have a great festival.
Yours truly,
Gregor Robertson
MAYOR, CITY OF VANCOUVER



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

Thank you to the organizers of DOXA for bringing us together to celebrate the breadth of talent right across the country. This event showcases artists on a regional, provincial, and national level, and gives audiences the opportunity to discover outstanding work and to enjoy the latest in homegrown cinema.

Enjoy the festival!

Carolle Brabant
EXECUTIVE DIRECTOR, TELEFILM CANADA



As a pioneer in film and interactive documentary, the National Film Board of Canada is excited to be part of the 2012 DOXA Documentary Film Festival.

DOXA has chosen to kick off their 2012 edition not with a film, but with a unique live event: a performance of the acclaimed NFB interactive documentary *Bear 71*, produced here in Vancouver at our Pacific and Yukon Centre.

I congratulate DOXA on their leadership in incorporating interactive media and all the documentarians—working both in film and new media—whose work is being showcased this year.

Enjoy the festival!

Tom Perlmutter
GOVERNMENT FILM COMMISSIONER AND CHAIRPERSON
OF THE NATIONAL FILM BOARD OF CANADA

THANK YOU

Thank you to the following supporters and donors who contributed so generously to FEAST, DOXA's 2011 Fundraiser:

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Join DOC BC in 2012

The Documentary Organization of Canada (DOC) is a collective voice of independent documentary filmmakers across Canada. We are dedicated to promoting, supporting, and developing the art form of documentary filmmaking.

Join us in 2012 to benefit from our professional development workshops and member discounts, add your voice to our advocacy campaigns, and connect with the documentary community in British Columbia.

/docbcorg
 @doc_bc
www.docbc.org



WELCOME FROM DOXA

WELCOME FROM THE CHAIR OF THE BOARD

Welcome to the 2012 DOXA Documentary Film Festival, a presentation of the Documentary Media Society. We at DOXA believe in the power of the documentary to explore and contextualize the unique social, cultural, and personal aspects of the human condition and the relationships we share with one another, the societal institutions we have created, and the natural world in which we live. We aim to provide an outlet for makers of documentaries, for whom exposure opportunities through mainstream media are not available, to entertain us, educate us, and affect our sensibilities by telling us stories involving experiences, ideas, issues, and perspectives that are out of the ordinary and worthy of being told.

It is with great pleasure that we bring you another series of what we think you will find to be provocative, entertaining, and engaging documentary films from Canada and around the world. We hope that you enjoy them and that you tell your family, friends, and casual acquaintances all about them. Audience support is the best barometer of the festival's success and the fact that our audience continues to grow year after year indicates that our programmers are doing something right. We encourage you to provide us with your feedback.

The festival would not be possible without the tireless year-round efforts of a group of special individuals. In this regard, I would like to acknowledge the DOXA staff, the DOXA Board, and all of the many deserving volunteers who give generously of their time, experience, and knowledge. All of our sponsors, funders, and donors also deserve a special thank you for their contributions.

Thank you again for your continuing support and we look forward to seeing you at the festival.

Steve Robertson
DOXA BOARD CHAIR

WELCOME FROM THE INTERIM EXECUTIVE DIRECTOR

Documentaries can be the catalyst for change—in the heart and in the mind. The change comes in the form of major revelations to micro shifts of acknowledgement of the truths presented through the eyes of the documentarian. Welcome to the 2012 DOXA Documentary Film Festival where, over ten days, you will have the opportunity to experience parts of the world you've never seen, people you've never met, and stories you've never heard.

This year, we're proud that through DOXA we can showcase high-caliber films while also pushing the boundaries of how documentary stories are told, as you'll experience with *Bear 71* on opening night in a beautiful heritage church, and through its interactive installation later in the festival.

Putting together an event like DOXA wouldn't happen without the effort of a team of dedicated individuals during the festival and year-round. My thanks go out to the DOXA staff who make it a pleasure to walk into the office every day and to the Board of Directors for their support and guidance as we move the organization forward. Thanks to our funders, sponsors, and donors – we could not do this without your support—and to our many volunteers whose time and energy allows our festival to run smoothly. To the filmmakers,

curators, and forum participants, you provide content and context that is invaluable to our festival and all who attend. And finally, a big thanks to all DOXA audience members who attend the festival and support us in many ways including sharing the value of DOXA with friends in person and across the interwebs.

Kenji Maeda
INTERIM EXECUTIVE DIRECTOR

WELCOME FROM THE PROGRAMMING DIRECTOR

What is a film festival for? To quote philosopher Mark Kingwell, one of our eloquent guest curators this year, “the urge for community” is the one thing we humans all share. Whether it's the seediest bar in New York City, the women's peace camp of Greenham Common, or Tahrir Square, we are social creatures, and nothing makes this more explicit than a film festival. It is fitting that many of the films we're showing this year are about collective action. Be it marches, riots, sit-ins, or revolutions—nothing big ever happens in isolation. This is especially true in DOXA's closing night gala film *Ai Weiwei: Never Sorry*, which captures China's most infamous provocateur in action as he uses the power of the internet to launch a pro-democracy campaign that sets China on fire.

There is power in numbers and the only way to make genuine change is to do it together.

Anyone who has ever sat in a packed theatre knows exactly what it feels like to be part of a huge human organism, moving, breathing, and reacting in curious syncopation. DOXA is a festival for the people, not just in the films that we show, but the way that we choose to show them. Documentary film has spilled out of the theatres and into the streets. You can pack a film in your pocket, screen it in chapters on your blog, show it to intimate gatherings in micro-cinemas, or release it as a webdoc to the world. Our opening film *Bear 71* is a stunning example of the new frontiers in documentary form. In addition to being a homegrown phenomenon (created right here at the NFB's Digital Studio in Vancouver) it is a live show, an interactive installation, and, above all, a profound cinematic experience. Documentary is in the midst of a veritable flowering of ideas, bursting forth in an amazing springtime. How to make sense of such abundance? Discussion is often the best way to understand anything, and with this idea in mind (quite literally) DOXA has partnered with Simon Fraser University's Philosophers' Café to provide audiences the opportunity to debate and discuss the things that divide us and draw us together.

The term “interesting times” doesn't quite do this year justice. It's been something of a wild ride, but the DOXA team has worked together to present an outstanding lineup of films. I am deeply in awe of the passion and energy of the filmmakers who devote themselves to telling human stories, both large and small, as well as the DOXA audience who are themselves a force to be reckoned with. But most of all I want to thank my friends and colleagues at DOXA. We have been to war together, but we still make each other laugh even in the most challenging of moments, and for that I am, and will always be, deeply grateful.

Dorothy Woodend
PROGRAMMING DIRECTOR

AWARDS

The 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



Colin Browne

Writer and documentary filmmaker Colin Browne teaches in the Film program at the School for the Contemporary Arts at SFU. His recent work has centered on the history and legacy of the Surrealist fascination with Northwest Coast and Alaskan ceremonial art. His new book, *The Properties*, has just been published by Talonbooks. He has a strong interest in the archival preservation of film and digital media and serves on the boards of B.C. Film and VIFF.

Alex Chisholm

Alex Chisholm graduated from Concordia University's Film Studies program. In 2001, he produced and directed *In the Belly of the Beast*, a feature length documentary about Montreal's Fantasia Film Festival with the NFB's Filmmaker Assistance Program. The film premiered at the 2001 Rendez-vous du Cinema Quebecois. Since 2008, he has been the programmer, manager and promoter at the Rio Theatre and also works at Black Dog Video.

Julia Ivanova

Julia Ivanova is an award-winning Vancouver documentary filmmaker, whose latest film, *Family Portrait in Black and White*, won Best Canadian Feature at Hot Docs 2011, screened at Sundance and was nominated for a Genie Award. Ivanova organizes professional development workshops for DOC BC, co-chairs DOC BC, is on the Board of Directors for Hot Docs Documentary Festival and mentors emerging filmmakers through *Giving Voice* DOC program.

NFB COLIN LOW AWARD FOR CANADIAN DOCUMENTARY, CO-SPONSORED BY WILLIAM F. WHITE

Prize: \$1000 cash award courtesy of the NFB and a \$2500 grant courtesy of the WFW National Grants Program.



Ann Marie Fleming

Ann Marie Fleming is an independent Canadian writer, artist and filmmaker who works in a variety of different genres (animation, experimental, documentary, and dramatic), and whose multi-

platform work often deals with themes of family, history and memory. She has been writing, directing, animating and producing her own award-winning films since 1987.

Teri Snelgrove

Teri Snelgrove worked extensively in theatre before joining the NFB in 2006. She studied film and video at Emily Carr Institute of Art and Design. Following her graduation, she was the recipient of the Academy of Canadian Film and Television Apprenticeship. She has produced video installations and worked extensively as a voice director for documentaries and animation. She is a former board member of DOXA and is thrilled to be a part of the festival again.

Charles Demers

Charles Demers is a comedian, humourist and author. In addition to having performed at the Just For Laughs Festival and as a regular guest on CBC's *The Debaters* and *This is That*, he is the author of the books *The Prescription Errors* and *Vancouver Special*, the latter of which was shortlisted for the Hubert Evans BC Book Prize for Non-Fiction. He is a former co-host of *The Citynews List*, and has written and performed comedy for TV, stage, radio and web.

DOXA SHORT DOCUMENTARY AWARD



Caroline Coutts

Caroline Coutts is a local film programmer and independent filmmaker. From 2008 to 2011, she was a programmer at the Knowledge Network. Caroline has also worked with the National Film Board, Moving Pictures: Canadian Films on Tour, CBC British Columbia and Cineworks Independent Filmmakers Society. She also curates the monthly *Frames of Mind* Mental Health Film Series at the Pacific Cinémathèque.

Chris Parry

A former unit production manager for Kevin Smith's View Askew Productions, Chris Parry co-founded Australia's largest film magazine *Filmink*, the film opinion website eFilmCritic.com, hosted CJSF 90.1 FM's *Fellini Is King* radio show for six years, and worked as a film critic for media outlets as varied as IFC TV, *The Hollywood Reporter*, FHM and MrSkin.com. He is currently the Digital Projects Editor for *The Vancouver Sun* and *The Province* newspapers.

Ben West

As the Healthy Communities Campaigner for the Wilderness Committee, Ben is responsible for organizing grassroots campaigns related to fighting climate change and reducing toxic pollution. He spends most of his time these days trying to stop oil tankers from exporting heavy crude oil through the BC coast. In all his work, Ben is driven by his passion for environmental justice, and ecological literacy.



DOXA is very proud to offer the third annual Justice Forum. First introduced at the 2010 Festival, the Justice Forum has grown and developed into one of DOXA's most important programs. The intent of the Justice Forum is to offer DOXA audiences a means for direct engagement with global justice issues through passionate and expansive discussion about the films presented in the festival. The 2012 Justice Forum films are international both in origin and focus, and encompass a broad range of social justice issues.



How to Start a Revolution (p33)

RUARIDH ARROW, UK, 2011

6:00PM Saturday, May 5, 2012 • Pacific Cinémathèque

Featured Speakers: **Maria Del Mattia**, President/CEO of NOW Communications; **Darren Fleet**, Adbusters Media Foundation

Scarlet Road (p 35)

CATHERINE SCOTT, AUSTRALIA, 2011

6:00PM Saturday, May 5, 2012 • Vancity Theatre

Featured Speakers: **Scarlett Lake**, escort service madame, sex activist, member of EASE; **Dave Symington**, counselor, disability rights activist, member of EASE (Equitable and Accessible Sexual Expression)

Imagining Emanuel (p 39)

THOMAS A ØSTBYE, NORWAY, 2011

2:00PM Sunday, May 6, 2012 • Vancity Theatre

Featured Speakers: **Zool Suleman**, lawyer and past Chair, Vancouver Mayors Working Group on Immigration; **Ruby Smith Diaz**, member of No One Is Illegal, Vancouver Coast Salish Territories

Big Boys Gone Bananas!*(p 45)

FREDRIK GERTTEN, SWEDEN, 2011

6:00PM Sunday, May 6, 2012 • Vancity Theatre

Featured Speakers: **Fredrik Gertten**, Director, *Big Boys Gone Bananas!**; **Randy Hooper**, Discovery Organics, Fair Trade activist

Tahrir—Liberation Square (p 51)

STEFANO SAVONA, ITALY/FRANCE, 2011

7:00PM Monday, May 7, 2012 • Vancity Theatre

Featured Speakers: **Karim Alrawi**, Egyptian author, playwright, and human rights activist

Sex Crimes Unit (p 53)

LISA F. JACKSON, USA, 2011

6:00PM, Tuesday, May 8, 2012 • Pacific Cinémathèque

Featured Speakers: **Sergeant Ron Bieg**, Lead Investigator, Sex Crimes Unit, VPD; **Wendy van Tongeren Harvey**, Crown Counsel and author

Vito (p 59)

JEFFREY SCHWARZ, USA, 2011

9:00PM, Tuesday, May 8, 2012 • Denman Cinemas

Featured Speakers: **Peter Dickinson**, Professor of English, SFU and film curator; **barbara findlay**, Q.C., lawyer and activist

Staff Entrance (Entrée du Personnel) (p 61)

MANUELA FRÉSIL, FRANCE, 2011

4:00PM Wednesday, May 9, 2012 • Pacific Cinémathèque

Featured Speakers: **Jennifer Jihye Chun**, Associate Professor of Sociology, Faculty Fellow at Liu Institute for Global Studies, UBC

The Law in These Parts (p 73)

RA'ANAN ALEXANDROWICZ, OCCUPIED PALESTINE, 2011

2:30PM Friday, May 11, 2012 • Pacific Cinémathèque

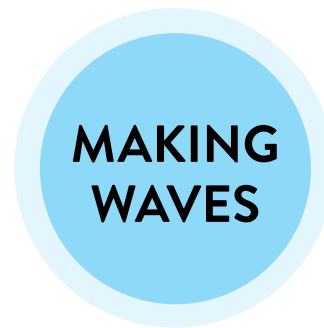
Featured Speakers: **Nicholas Blomley**, critical legal geographer and Chair, Department of Geography, SFU

Beer is Cheaper than Therapy (p 79)

SIMONE DE VRIES, THE NETHERLANDS, 2011

12:00PM Saturday, May 12, 2012 • Pacific Cinémathèque

Featured Speakers: **Marvin Westwood**, Professor of Counseling and co-developer of Veterans Transition Program, UBC; **Tim Laidler**, Executive Director, Veterans Transition Program (UBC) and soldier (British Columbia Regiment)



SPOTLIGHT ON CANADIAN WOMEN IN DOCUMENTARY

The seminal work of Canadian women documentary filmmakers has rippled out across the globe, influencing the development of documentary practice the world over. DOXA celebrates Canadian women documentary filmmakers, past, present and future, with **Making Waves**, a full-day event with panels, interactive features, and talks, capped off with a gala screening of Brishkay Ahmed's new film *Story of Burqa: Case of a Confused Afghan*.

Films included in Making Waves are Brishkay Ahmed's *Story of Burqa: Case of a Confused Afghan*, Leanne Allison's *Bear 71*, Elaine Carol's *Stock Characters: The Cooking Show*, Violette Daneau's *The Tightrope of Life*, Rosie Dransfeld's *Who Cares?*, Ève Lamont's *The Fallacy (L'Imposture)*, and Pia Massie's *Just Beyond Hope*.



BEAR 71 – NFB INTERACTIVE INSTALLATION

Roundhouse Community Centre

Thursday, May 10 – Saturday, May 12, 2012

Open Daily

MAJOR PARTNERS



AUDIENCE PARTNER



FREE PANEL DISCUSSIONS

Roundhouse Community Centre Theatre

Thursday, May 10, 2012 from 1:30-5:00PM

1:30PM-2:30PM • Mentorship is Powerful

Mentorship for women filmmakers is often a critically important part of learning the documentary ropes. In an increasingly complex world, the support of other women can have an enormous impact on filmmakers' career and work. Panelists will include Tracey Friesen (Executive Producer, Pacific & Yukon Centre, National Film Board of Canada), Sheila Peacock (Specials and new talent & program development producer CBC/ Radio Canada), and Maureen Leavitt (Creative Development Representative at Super Channel).

2:45PM-3:45PM • New Frontiers: Online Documentary

Women filmmakers have entered into the territory of webdocs to create innovative forms of documentary narrative. This discussion will feature in-depth presentations of this brave new world of documentary practice. Panelists will include Nettie Wild (*Inside Stories*), Leanne Allison (*Bear 71*) and Josephine Anderson (*The Sticking Place*).

4:00PM-5:00PM • Funding Bodies and Minds

What do funders really need to hear from filmmakers, and vice versa? This is an opportunity for a frank and open discussion between the people who make films and the people who give them money.

SPECIAL EVENT PARTNERS



GALA SCREENING

Story of Burqa: Case of a Confused Afghan (p 27)

BRISHKAY AHMED, CANADA, 2012

Thursday, May 10, 2012, 7:00PM • Empire Granville 7 Cinemas

Featuring a live performance from Afghan singer Mozhdah Jamalzadah.

PHILOSOPHERS' CAFÉ

OPEN FOR DEBATE: PHILOSOPHY ON FILM

The word “doxa” means a belief or opinion that is tested in open argument and debate. With this idea in mind, DOXA, in partnership with The Philosophers' Café, offers a special series of cafés dedicated to some of the most pressing, divisive, and fascinating issues of the day that are captured in documentary film. Free admission, but seating is limited.

SPECIAL EVENT PARTNERS



Documentary Ethics

Monday, May 7, 7:00PM
Vancity Theatre, 1181 Seymour Street
Patron Saints (p 49)

To Do No Harm: Documentaries on Drugs

Tuesday, May 8, 5:30PM
Subeez Café, 891 Homer Street
The Substance—Albert Hofmann's LSD (p 53)

Home Movies: Family on Film

Wednesday, May 9, 7:00PM
Vancity Theatre, 1181 Seymour Street
Photographic Memory (p 61)

To Live or Die

Thursday, May 10, 5:30PM
Subeez Café, 891 Homer Street
An Encounter with Simone Weil (p 67)

YOUTH PROGRAMS

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 that the festival remains open to the principles of accessibility, 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.

RATED Y FOR YOUTH

DOXA is pleased to present the fourth annual Rated Y for Youth (RYY), our school outreach program. DOXA selects programming specifically for high school students, giving youth an opportunity to attend the festival, view thought-provoking documentaries, and participate in lively post-film discussions with filmmakers and community members. With films from France to Australia, Canada to Spain, this is truly a global representation of documentary filmmaking. We are exceptionally pleased to present the world premiere of *Stock Characters: The Cooking Show* from Vancouver's own Miscellaneous Productions. The stories these films tell are challenging, fascinating, and occasionally downright heart melting.

The RYY films this year are:

Salaam Dunk (p 49)

DAVID FINE, USA, 2011
1:00PM Monday, May 7, 2012 • Pacific Cinémathèque
Featured Speaker: **Dana Mohammed Olwan**, Ruth Wynn Woodward Junior Chair in Women's Studies at SFU, author of *Dishonourable Crimes: Murder, Rescue, and the Politics of Canadian Multiculturalism*, and a member of Palestinian solidarity groups.

Four Horsemen (p 52)

ROSS ASHCROFT, UK, 2011
1:00PM Tuesday, May 8, 2012 • Pacific Cinémathèque
Featured Speaker: **William Rees**, human ecologist, ecological economist, and Founding Director of OneEarth Initiative

LoveMEATender (p 59)

MANU COEMAN, BELGIUM, 2011
1:00PM Wednesday, May 9, 2012 • Pacific Cinémathèque
Featured Speaker: **Twyla Francois**, Head Investigator, Canadians for Ethical Treatment of Food Animals; **Jerry Gelderman**, owner of Gelderman Farms, pork and blueberry farmer

Vanishing Point (p 67)

STEPHEN A. SMITH AND JULIA SZUCS, CANADA, 2011
1:00PM Thursday, May 10, 2012 • Pacific Cinémathèque
Featured Speaker: **Robert Semeniuk**, author, photojournalist and human and environmental rights activist

Stock Characters: The Cooking Show (p 71)

ELAINE CAROL, CANADA, 2011
1:00PM Friday, May 11, 2012 • Pacific Cinémathèque
Featured Speakers: **Dakota Prince**, performer/co-writer in Miscellaneous Productions; **Michael Cheng**, performer/co-writer in Miscellaneous Productions; **Elaine Carol**, interdisciplinary artist and Artistic Director of Miscellaneous Productions

SCREENING PARTNER



THE KRIS ANDERSON CONNEXIONS YOUTH FORUM

In 2012, DOXA and the National Film Board of Canada (Pacific-Yukon) are exceptionally proud to offer the **Kris Anderson Connexions Youth Forum**. Named in honour of DOXA's founder, **Connexions** fosters documentary filmmaking and storytelling skills in young women as a way to address gender inequality within the film industry. Participants will create short film projects, meet with industry mentors, and attend festival screenings. The workshop production mentors are Catrina Longmuir, Lisa G. Nielson, and Moira Simpson. Industry mentors include Tracey Friesen, Janice Brown, Aerlyn Weissman, Cari Green, Gael MacLean, Teri Snelgrove, and Lisa Miller. The short documentary films that the *Connexions* participants create will screen at DOXA's special presentation of Brishkay Ahmed's new film *Story of Burqa*, part of *Making Waves: Spotlight on Canadian Women in Documentary*.

CONNEXIONS PARTNERS



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Chasing Madoff
The man who bilked \$50 billion

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THURSDAY MAY 10 9:15 PM | VT
Bright Leaves
 ROSS MCELWEE, USA, 2003, 105 MINS

BRIGHT LEAVES

By David Shields, Guest Curator

THE SHORT-STORY WRITER ANTONYA NELSON SAYS THAT the best nonfiction “gets lucky.” Similarly, the best nonfiction jumps the tracks, using its ostensible “subject” as a Trojan horse to get at richer material than its author originally intended. *Bright Leaves* pretends to be about McElwee’s conflicted relation to his family’s tobacco farm, whereas it’s really about the way in which we all will do anything—make a movie, smoke cigarettes, collect film stills, build a birdhouse, hold a lifelong torch for someone, find religion—to try to get beyond ourselves.

McElwee goes on a journey home, from Massachusetts to North Carolina, to find out whether Gary Cooper’s character in the 1950 movie *Bright Leaf* is really based on McElwee’s great grandfather (according to family lore, it is). Ross thinks it would be fascinating if a piece of old Hollywood melodrama could double as a sort of home movie, a fictional rendering of the life his great grandfather actually led.

But what follows is not the story of McElwee on any family-history research mission. Instead, his documentary’s premise becomes an excuse to talk to people about smoking and death and the South, to watch them bowling and telling stories, to catch some glimpses of life as it is, and to marvel at how a running camera, like a long drag on a cigarette, can suspend the current of time.

McElwee’s search takes him all around North Carolina tobacco country, and the resulting film is a weave of stories, meditations, and conversations that follow a few distinct threads. McElwee first visits a distant cousin named John, a lawyer who lives in an isolated farmhouse improbably stocked with a huge collection of original Hollywood posters, film reels, and stills. John’s basement is a climate-controlled archive, complete with shelves of serial numbered film canisters and a viewing room.

As are most of the people McElwee films, John appears remarkably unselfconscious on camera. This is part of the magic of *Bright Leaves*: its subjects speak and act with captivating nakedness. One gets the impression that McElwee shoulders the camera nonstop during his daily life, and that as a result the people around him simply have gotten used to this unblinking accessory.

McElwee occasionally travels around with one of his old teachers—a monologist named Charlene, who many will recognize from McElwee’s previous films, including *Sherman’s March*; she quips about the South and suicide-by-cigarettes and money and love, blurts funny and mystifying non sequiturs, and likes playing Virgil on McElwee’s journey into the old country: a sticky, hot North Carolina where the fat tobacco leaves give off their own body heat and look like prehistoric flora.

The film’s darker side is never too far off-camera: “brightleaf” tobacco—the variety of tobacco leaf grown most commonly in this region—kills more people every couple of years than all the battles of the Civil War combined. McElwee is interested in how smokers and farmers rationalize this fact. He talks with a group of beauty-school students who are on a smoke break (“I’ll quit whenever I get lung cancer”) and whose school happens to be housed in one of McElwee’s great grandfather’s old tobacco warehouses. He talks with an elderly tobacco farmer and goes to church with him to hear him sing. He talks with doctors and lung cancer patients, including an octogenarian who has been smoking since age four. He goes to a smoky college party. He trains his lens on a newly married couple who want to be recorded smoking their last cigarettes before they “quit.” McElwee is troubled and aroused by the act of smoking, though he doesn’t smoke himself (McElwee’s father didn’t smoke, either, because watching his own father’s slow surrender to lung cancer was one of the hardest things he ever had to do).

MCELWEE’S HOMEWARD QUEST
 PARALLELS THE PLOT OF THIS OLD
 MOVIE—ONLY MCELWEE IS NOT
 OUT FOR VENGEANCE BUT FOR
 SOMETHING CLOSER TO REVELATION.

In the 1950 movie *Bright Leaf*, Gary Cooper’s character returns to North Carolina to avenge the demise of his father’s tobacco farm, which was overrun by the rival Duke family, who stole the formula for what would become a hugely profitable strain of tobacco. McElwee’s homeward quest parallels the plot of this old movie—only McElwee is not out for vengeance but for something closer to revelation.

Again and again McElwee’s first purposes are derailed, but to enchanting effect. His son, Adrian, doesn’t really care about McElwee’s film or about Southern family heritage. McElwee learns that the old movie *Bright Leaf* has nothing to do with his great grandfather in particular. He fails to find the North Carolina of his youth, or relics of the storied ancestry he so romantically imagines. His interview with Gary Cooper’s co-star, Patricia Neal, fails to reveal what he’d hoped it would. Failure. Failure. Failure.

The University of North Carolina School of the Arts has a permanent movie set on campus—a Hollywood throwback for use by the film students, complete with Main-Street-USA facades and avenues, where McElwee stops for an interview with visiting film theorist Vlada Petric. McElwee wants to hear from Petric that the movie *Bright Leaf* is in fact an unrecognized classic, but Petric gives the Gary Cooper film no such praise, and the resulting conversation (which takes place as Petric inexplicably pushes McElwee around in a wheelchair) once again veers toward McElwee’s true subject: the nature of “reality” and the exciting difficulty of trying to capture it.

David Shields is the author of twelve books, including *Reality Hunger* (Knopf, 2010), which was named one of the best books of the year by more than thirty publications. His previous book, *The Thing About Life Is That One Day You’ll Be Dead* (Knopf, 2008), was a New York Times bestseller. His work has been translated into fifteen languages.



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SATURDAY MAY 5 12:00 PM | PC

Carry Greenham Home

BEEBAN KIDRON & AMANDA RICHARDSON, UK, 1983, 69 MINS

THE SPIRIT OF GREENHAM

By Astra Taylor, Guest Curator

IN OCTOBER OF 2011, I WAS AT A RETREAT IN UPSTATE NEW York. About a dozen artists and activists were gathered to discuss the idea of the “commons”—defined as everything from land and water to culture and knowledge—and how, through our creative and intellectual work, we might contribute to the cause of that which belongs to all. One evening a friend invited everyone to watch a movie she had on her hard drive, a film relevant to our shared purpose and one, she promised, we would love: *Carry Greenham Home*. “It was a big protest in England against the nuclear arms race,” she explained, “a women’s peace camp.” And then, when no one seemed particularly enthusiastic about the suggestion: “There’s singing!”

The movie started, projected on a small screen from what looked to be a low-res digital transfer of a degraded VHS copy, and we all sat, riveted. Who were these heroic, hilarious women “living in the mud,” as one of them puts it using crazy, uncompromising methods to call attention to the unspeakable insanity of war? And why the hell hadn’t I ever heard of them before?

Little did I know that a year later I would be standing in a radical camp of my own, surrounded by tents and tarps and all the accoutrements of daily life in the middle of lower Manhattan. In a small park in the shadow of the Freedom Tower, a monstrosity of

steel and mirrors, hundreds of people were eating, sleeping, dancing, and debating. Ten years before that, on the day the towers came falling down, I was a dozen-odd blocks away watching the sky fill with smoke, the first sign of a fast-spreading culture of fear. Many of us who felt the crackdown on dissent after September 11th assumed the occupation of Wall Street would be impossible, that it wouldn’t last more than an afternoon. People younger than us, inspired by the uprisings they had just seen in countries like Egypt and Spain, asked why not. Why not hold ground and grow a movement on it? Walking around the encampment at Liberty Square, it felt as though fear had finally been flung from our backs, our imaginations released from their pens. And as though that was all it took, the encampments began to spread, tents popping up faster than anyone believed possible in cities around the world. For a beautiful moment it seemed like Occupy was everywhere.

WHEN I FIRST SAW *CARRY GREENHAM HOME* THE IMAGES OF protesters camping out were foreign, magic. The women of Greenham Common seemed to exist on another planet, a strange place where people endure inconvenience—sleeping on hard ground, going without showers, being locked up in jail—for political principles.

When I finally got a chance to see the film again last week, the images were familiar, nostalgic. Occupy encampments in most cities had been disbanded by brute force. In the middle of a November night in New York City, I watched from across the barricades as everything occupiers had built was thrown into massive garbage trucks guarded by armed men. Over one thousand police officers in full riot gear were called upon to clear the scene as a paramilitary helicopter hovered overhead. Liberty Square, with its “people’s library” and food kitchen and constant parade of characters, was already historic.

The women of Greenham Common faced eviction too, as the movie shows. They were dragged off to jail and had their possessions seized. But they were nothing if not tenacious: they simply came back and carried on as though nothing had happened. It was a different time, though, and they had a different target. Some of the protest methods of the Greenham women—including cutting the fence that circled the military base, bolting the gates with heavy-duty bike locks so the officials were trapped inside, and painting peace doves on fighter jets—would certainly get them branded as “terrorists” today. And while they often suffered arrest and trial, they were never pepper sprayed or shot at with rubber bullets like so many demonstrators in recent months. The British armed forces, as Ann Snitow explained in an account of the protests, “want[ed] to maintain their image of patriarchal protectors.” Exposing their own violence by squelching the women once and for all would have been a kind of defeat in its own right.

And so the women stayed. And stayed. They stayed and camped until the missiles were removed and the land was given back to the people. The land was continually occupied for 19 years all told, by a rotating cast of women who came from all over, some visiting for a few days, others moving in for good. It all began in the summer of 1981 when a small group of women, accompanied by a handful of men and children, decided to take a long walk for peace. They marched 120 miles to a site where the US Air Force planned to install 96 cruise missiles: Greenham Common, a base surrounded by nine miles of ten-foot-high chainlink fence. When the media ignored their arrival some of the women chained themselves to the barricade. Others, naturally, set up tents so they could stay and support them. The summer turned into winter and then summer again and the number of tents grew, clustered at the various gates, and a movement—feminist, leaderless, and endlessly inventive—was born.

AS A FILM, *CARRY GREENHAM HOME* IS OBSERVATIONAL AND direct. It shows what it was like to be part of the movement through a series of vignettes, no voiceover, just eyes and ears. The gaze is intimate and unwavering, the single camera offering the perspective of someone in the crowd so you feel part of the action. You see things up close, like the look on women’s faces while they protest and sing, when they squabble and cry, when they’re dragged off by the authorities, when they’re laughing with glee. Often, important things are being shouted off screen, out of sight. The view is partial and blocked. You have no idea that what is being undertaken in front of

you—the bike lock protest, for example—is happening simultaneously at all of the other gates as part of a well-planned and exquisitely coordinated action. As a result, the protest seems smaller and more scattershot than it actually was. But it also reminds the viewer that Greenham was something experienced by many people, from many angles. Fortunately for us, the director was farsighted enough to catch one view on tape.

Yet despite the fact Greenham Common was documented and, more importantly, that tens of thousands of women participated in the protest over the years, the event has been largely written out of activist history. Occupy, having emerged in an age of social media, obsessively documented and live-streamed since its inception, may not meet the same fate, though only time will tell. Whatever the case may be, Greenham Common challenges us to think about the role of media in movement building at a time when many are quick to credit the Internet with causing political upheaval. Armed only with telephones and word of mouth, intrepid women created a campaign that was sprawling and non-hierarchical, decentralized and “networked”—but also stunningly agile and effective, deeply rooted, and long-lived. Part of Occupy’s power, like Greenham’s before it, is that it engages people face-to-face in real space. Technology, however useful, is secondary.

The legacy of Greenham challenges us in other ways as well. Here in New York City during an unseasonably warm fall, organizers fretted endlessly about the impact of winter, worried that the cold would keep people at home. The Greenham women, in contrast, were unfazed by rain and sleet or by dwindling numbers; they held out, sometimes only a few souls guarding a gate for days at a time, and waited for the sun to come and reinforcements to arrive. They were dogged. While the exclusion of men may seem troubling and dated, dependent on rickety stereotypes of women as innately more “peaceful” than men, the uncomfortable truth is that gender is still a problem for the radical left and, specifically, for Occupy, where women have occasionally felt sidelined and tokenized and sexually harassed. Though we have supposedly imbibed the lessons of feminism and gender studies, the images of Greenham women, militant and audacious, still have the capacity to shock and inspire. Finally, the encampment at Greenham Common challenges us to push the envelope, to boldly imagine what nonviolent direct action can be. Determined to resist the grim acceptance of mutually assured destruction, the demonstrators combined fearlessness and compassion, fury and beauty, shouts and song to create a new type of protest. As Occupy enters a new phase, may the spirit of Greenham Common carry on.

Astra Taylor is a writer and documentary filmmaker. She is the director of two films about philosophy, Zizek! and Examined Life. Both premiered at the Toronto International Film Festival and screened around the world. She has an MA from The New School for Social Research and received the 2012 Distinguished Alumnus Award.

YET DESPITE THE FACT GREENHAM COMMON WAS DOCUMENTED AND, MORE IMPORTANTLY, THAT TENS OF THOUSANDS OF WOMEN PARTICIPATED IN THE PROTEST OVER THE YEARS, THE EVENT HAS BEEN LARGELY WRITTEN OUT OF ACTIVIST HISTORY.



IN THE THIRD PLACE

By Mark Kingwell, Guest Curator

WEDNESDAY MAY 9 6:00 PM | PC

American Juggalo

SEAN DUNNE, USA, 2011, 23 MINS

Terminal Bar

STEFAN NADELMAN, USA, 2003, 23 MINS

Heavy Metal Parking Lot

JOHN HEYN AND JEFF KRULIK, USA, 1986, 17 MINS

I USED TO WRITE A COCKTAIL COLUMN FOR A MEN’S magazine, maybe the best part-time job in the world. What was, before, a slightly disreputable interest in bars and drinks was instantly transformed into research. I wrote off my bar tabs and liquor-store bills. I enjoyed films and novels exclusively for their use of drinks and drinkers. I was invited to gin tastings and brandy unveilings of awesome preciousness. The only downside was that I had to sample a lot of bad cocktails, but that was easily remedied by drinking a good one.

I mention this as a way to introduce a sometimes awkward fact without which you cannot appreciate this trio of short documentaries. Sure, you can clothe drinking and other vices in sophistication and connoisseurship. You can articulate your tasting notes, the caramel scents and spicy undertones, and list your fancy cultural allusions: Cary Grant orders a Gibson on the train out of Grand Central in *North by Northwest*, and Philip Marlowe drinks the same in Raymond Chandler’s *Playback*, but Marlowe drinks gimlets, not Gibsons, in *The Long Goodbye*. That’s all great, and I enjoy it, just like I enjoy the ambiance of a saloon right after opening time, when, as a character in the last novel says, “the air inside is cool and clean and everything is shiny and the barkeep is giving himself that last look in the mirror to see if his tie is straight and his hair is smooth.”

But underneath all this clean glitter is a simple fact that accounts for the basic appeal of drink and drugs: humans like to get fucked up now and then. The burden of everyday consciousness can be a heavy load, and the hundredfold mundane challenges of being here, working and living and dealing with other people and the world, conspire to make that first hit, pull, snort, or shot look not only like a welcome respite from life but also an affirmation of its possibilities. Stronger than an evasion; more like the *right idea*, a twisted sort of duty to self.

I think we all recognize this fact, even if we deplore it, or abstain from this intoxicant and that, or have witnessed up close the damage of “social drinking” and “recreational drug use”, which too often mutate quickly into anger, meanness, neglect, and violence. Alcoholism and drug addiction are suicide on the installment plan. But it’s the yearning I’m talking about, the ache for comfort and rightness. There’s a reason for the euphemistic usage of “watering hole” to describe a bar, that oasis in the desert of life.

The people in these three documentaries are, most of them, pretty wasted. Some of them are destined to be, as Sheldon Nadelman says in *Terminal Bar*, “taken by the street.” But I chose the films (and I think they belong together) to illustrate a second awkward fact that lies underneath the first one, and that concerns an even deeper ache than the one for bracketing selfhood’s insistent demands. I mean the desire for communion with those who share the first yearning, and, even more important, for a physical place to answer the two needs together.

The sociologist Ray Oldenburg coined the term “the third place” for the space where this complex of desires can, sometimes, be answered. The third place is neither work nor home. It is not a space of motion or transaction, like a street or a store; it is a place simply to be, to enjoy. The list of these “great good places” between work and home includes bars, pubs, taverns, cafés, beer gardens, coffee houses, parks, even post offices and barber shops. They offer warmth and company, also solitude and anonymity; there is food and drink, gossip and intrigue, diversion and discourse. In some cultures, the place takes on an almost spiritual quality, beyond mere coziness or *Gemütlichkeit*, approaching a transcendent serenity.

The third place is a public space, and hence also a public good, in the economist’s sense of being non-exclusive on the outside (it is open to everyone) and non-rival on the inside (there is no competition for enjoyment). If you are lucky or rich enough to belong to a gentlemen’s club or country club, that might be your third place, but the idea of gated membership is foreign to the spirit of the third place.

Which is not to say that officially open places may not turn out to be constrained, public houses in name only. English folk culture from Tolkien to *Coronation Street* idolizes the appeal of “the local”—going down the boozer for a social pint or two—but anyone who has lived in Britain knows that entering certain pubs can cause a battery of cold stares to swing your way, or even lead to fisticuffs. Bars and cafés regulate clientele with messages far more subtle than just high prices or posted dress codes. The unfamiliar can be made to feel unwelcome.

Still, the ideal is one I think we all recognize, just like we recognize how the ideal speaks to human need, especially when it is enhanced by the self-selection around a cult artwork or a shared musical passion. I might not myself seek tribe by smoking dope in the woods with tattooed Insane Clown Posse fans (*American Juggalo*). But I believe them when they say they would welcome me if I chose to come, maybe to join in on some “fucking chicken-fried steak, fucking

collard greens, and fucking mashed potatoes” which actually sounds pretty fucking tasty. The Juggalo campground is a moveable feast, a third place of the messed-up mind. Who can doubt that its claims to community are real?

Likewise with the loaded Judas Priest fans in Maryland who transform a parking lot into a festival surrounding a temple (*Heavy Metal Parking Lot*). I was more of a Clash fan than a Priest acolyte, but the convoy of Camaros and Chevettes, the profusion of centre-parted fluffy hair, the elbow-length rock ‘n’ roll t-shirts and bandanas, the suspenders, high-crowned ballcaps and cutoff jeans—well, it takes me back. And amid all the heavy metal stylings, watch for the brief glimpse of a smiling blowdried preppy in aviator shades and pink Lacoste polo shirt, collar popped, who clearly thinks he is in line to see

Haircut 100. Or that awesome Valley Girl at the end, Kelly, who issues an ironic DUI warning and then pushes off the two lunging, hammered oafs: “Get away from me! Please!”

Tailgates deserve a sociological study all to themselves, from the sub-zero barbarian bacchanalias of Steelers and Bills games to the Range

Rover and crystal glass displays at the annual Harvard-Yale fixture known simply as The Game. Roger Ebert may choose to describe the *Heavy Mental Parking Lot* tailgate as “stoned worshipers at the shrine of their own bewilderment,” but I think that’s too condescending. This isn’t bewilderment; it is, instead, one of the variform declensions of human joy. Those faces! Those stories! And where are they now, the sublime Priest fans of yore?

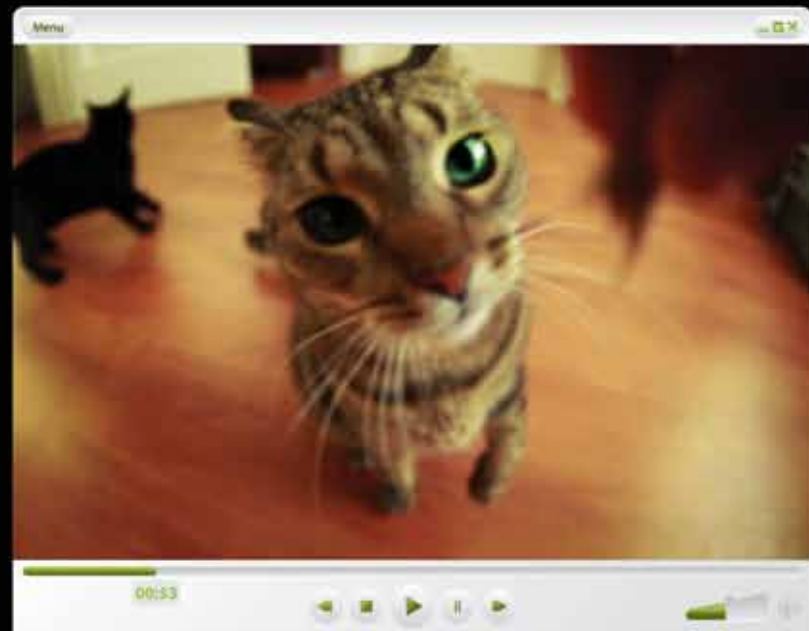
Which I guess brings me to the third awkward fact in play here, lurking in the shadows and yet in plain view whenever we want to get sideways in the company of others. The urge for the community, the human need to connect, has baseline limits. Compassion and fellow-feeling are fragile. More seriously, no matter how many friends we have, we all die alone. You could even say that, in a kind of paradox of human consciousness, it is precisely awareness of those limits that prompts the urge they limit. I mean what Martin Heidegger would call our “ownmost possibility”: not the mere fact of death; rather, the fact that nobody can do our dying for us.

That awareness is mostly unconscious, and of course we contrive many ways to keep it at a distance. But there is no profit in despising these distractions and alterations of consciousness. They are human, all too human. Far better to reflect on the force of Sheldon Nadelman’s hard-won Eighth Avenue wisdom: “When one person’s lying in the street, *everyone’s* lying in the street.” Toast that.

Mark Kingwell is a Professor of Philosophy at the University of Toronto and a contributing editor of Harper’s Magazine. He is the author of 15 books of political, cultural and aesthetic theory and is currently at work on a large-scale study of 21st-century democracy.

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FRIDAY MAY 4

OPENING NIGHT FILM

7:00 PM ST ANDREW'S-WESLEY

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MAKING
WAVES

FILMMAKER
IN PERSON

SPECIAL
GUESTS

Bear 71

Leanne Allison, Jeremy Mendes and NFB Digital Studio, Canada, 2011

Leanne Allison, Jeremy Mendes, and the NFB Digital Studios' remarkable new interactive documentary does so much more than trace the life of a grizzly bear in Banff National Park. Captured, collared, and christened Bear 71 at age three, this mother grizzly was under surveillance for the rest of her life. Motion-triggered trail cameras captured her daily activities in grainy low-fi footage, like the kind used to spy on humans at 7-Eleven. Along with the other residents of the park—golden eagles, bighorn sheep, wolves, and deer, Bear 71's every move was analyzed. But who watches the watchers? The answer may surprise you as the film also examines the systems of surveillance that have, in turn, trapped us all in a larger web of control. A singular cinematic experience and an emotionally profound work, *Bear 71* shows that the illusion of freedom is just that.

Produced by the National Film Board of Canada (Vancouver and Edmonton) and featuring narration from actress Mia Kirshner and a script from J.B. MacKinnon (*The 100 Mile Diet*), *Bear 71* is an interactive and immersive experience that blurs the boundaries between surveillance and subjectivity. *Bear 71* questions the very idea of documentary presentation and offers up a poetic investigation of the densely tangled and interconnected systems of wired and wild life. Featuring live musical performances by Tim Hecker, Loscil, and cellist Heather McIntosh, DOXA is exceptionally proud to partner with the

NFB to bring *Bear 71* home to Vancouver within the stunning setting of Saint Andrew's-Wesley Church. -DW

It's such a different approach to filmmaking and art, that it may take a while for the average Joe or Jane to take it all in, but that's kind of the point: We're only half-awake to our animal nature, and all our ambient technology only serves to shove us deeper and deeper into a state of instinct denial. - The Vancouver Sun

Followed by DOXA's Opening Night Party
CBC VANCOUVER • 700 Hamilton Street | 9:00pm

MAJOR PARTNER



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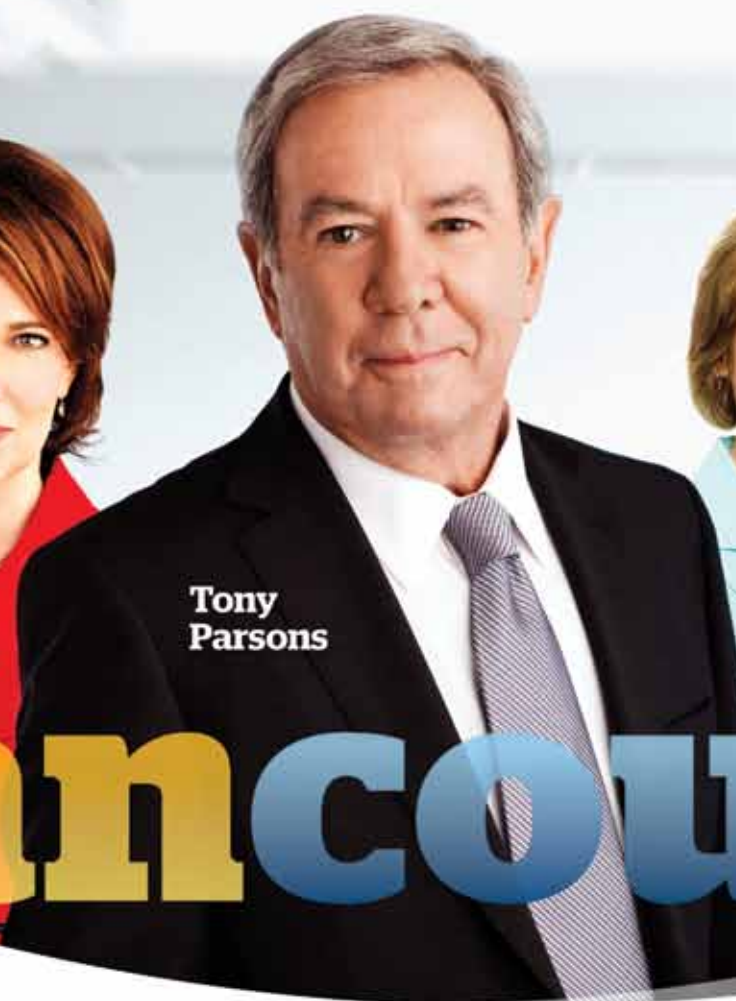


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SATURDAY MAY 12

CLOSING NIGHT FILM

7:00 PM GR7



FILMMAKER
IN PERSON

Ai Weiwei: Never Sorry

Alison Klayman, USA, 2011, 91 mins

Can art change the world? The work of Chinese artist, dissident, and provocateur extraordinaire Ai Weiwei provides a resounding yes to that question.

From his infamous one-fingered salute to the Motherland to the 100 million porcelain sunflower seeds that graced the Tate Modern Turbine Hall in London, Ai's raging, subversive, gleeful work has been at the vanguard of a new wave of Chinese contemporary art. It was his role as an activist, however, that vaulted him into something of a global figurehead for the pro-democracy movement in China.

On May 12th, 2008, a 7.9-magnitude earthquake in Sichuan Province killed more than 86,633 people, including over 5,000 schoolchildren who were buried alive when their schools collapsed. Whether or not shoddy construction was to blame, the government's lack of accountability fueled a grassroots campaign for answers. Parents who lost their only children refused to be silenced and fought a ferocious battle with the government. After visiting Sichuan, Ai set out to document every child killed in the earthquake. Using his Twitter account, he issued a call for people to record themselves speaking the name of one of the children who died. This was more than a work of art; it was a fight to the death against censorship and corruption, and an unrelenting call for freedom.

But dissent on this scale is not without consequence in China. When Ai's studio was bulldozed and the artist placed under arrest, the price of speaking out was literally tallied in the form of a tax bill of 2.4 million dollars levied against the artist. It is Ai's role as a symbol for freedom in China that is perhaps his masterwork.

Director Alison Klayman's film is a stunning achievement and DOXA is very proud to offer this remarkable film on the fourth anniversary of the Sichuan earthquake. -DW

SCREENING PARTNERS



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THURSDAY MAY 10

SPECIAL PRESENTATION

7:00 PM GR7



WORLD
PREMIERE

FILMMAKER
IN PERSON

MAKING
WAVES

SPECIAL
GUESTS

Story of Burqa: Case of a Confused Afghan

Brishkay Ahmed, Canada, 2012, 70 mins

When director Brishkay Ahmed first undertakes a social experiment in the streets of Vancouver, little does she know that she is about to embark on a journey to uncover the strange history of the most controversial piece of clothing—the burqa. From its emergence in the harems of Indian kings, to the influence of British foreign policy, to the current ban in Sarkozy's France, the burqa has been a flash point for economic, political and cultural struggle.

In the markets of Kabul, male buyers and sellers haggle over price and colour, while the women who bear the brunt of burqa are largely invisible. Even ten years after the savage reign of the Taliban was lifted, women are still covered in public places. But the Taliban weren't the only ones to use the burqa for their own purposes. From Chinese importers, to Iranian politicians, to spy agents and suicide bombers, "All have benefited from burqa," says Brishkay. "The women under have always lost." The reality of wearing a burqa becomes explicitly apparent when the director dons a pale blue version and attempts to navigate the complexities of stairs and city streets.

With humour, tenacity and the fierce intelligence, *Story of Burqa* picks apart the tangled threads of Afghanistan's complex and complicated history to reveal the barefaced facts. Control over the

bodies of women is only the beginning. What is really at stake is power over Afghanistan itself. -DW

DOXA is proud to celebrate the achievements of Canadian women in documentary with the world premiere of Brishkay Ahmed's new film that embodies the best spirit of Canadian filmmakers.

Special performance from Afghan singer Mozhdah Jamalzadah

This program will be preceded by a screening of the 2012 Kris Anderson Connexions Youth Forum films.

CONNEXIONS PARTNERS





SATURDAY MAY 5

12:00 PM PC

Carry Greenham Home

CURATED BY ASTRA TAYLOR
Beeban Kidron and Amanda Richardson, UK, 1983, 69 mins



In May of 1982, one of the very first occupy movements began quite humbly outside the perimeter fence of the US Army base in Berkshire, England. 250 women arrived to protest the installation of cruise missiles, some 34 were arrested. Less than a year later some 30,000 women ringed the facility and the Greenham Common Women's Peace Camp was born. Filmmakers Beeban Kidron and Amanda Richardson went to have a look and ended up staying for seven months. The result was the remarkable documentary called *Carry Greenham Home*. Since that time, occupy movements, nonviolent protests, and civil disobedience campaigns have circled the globe, employing the same tactics employed by the indomitable women of Greenham Common. The means to make change—putting fragile human bodies on the line, demanding a different type of world—continue from Tahrir Square to Wall Street. - DW

SATURDAY MAY 5

12:00 PM VT

Smokin' Fish

Luke Griswold-Tergis and Cory Mann, USA, 2011, 82 mins



Family and culture combine to poignant and frequently hilarious effect as Tlingit businessman Cory Mann finds his way from selling underpants in China to smoking fish at his family's traditional fish camp. Against the stunning backdrop of Alaska, Cory rediscovers his cultural roots, dodging grizzly bears, fishing with his adorable nephew, and crashing his canoe into tree branches occasionally. At fish camp, time moves differently, as Cory explains: "All the world is alive... the past, present, and future are all the same." It's a sentiment echoed by his Aunt Sally, who says, "Sure, it's good to have television and computers and the like. But... your television, you can't eat it and neither can you eat your computer. There's nothing delicious about it!" The woman has a point. The smoked salmon that Cory makes is entirely another matter. This is warmth, love, and family in flaming red fish form—food for the soul, in other words. -DW

SATURDAY MAY 5

2:00 PM PC

All Me: The Life and Times of Winfred Rembert

Vivian Ducat, USA, 2011, 78 mins



FILMMAKER
IN PERSON

A sweeping chronicle of everyday African-American life, *All Me* examines the days of the segregated South through the autobiographical leather paintings of Winfred Rembert. Painstakingly carved, tooled, and dyed, the colourfully and compositionally stunning works are a testament to Rembert's early memories of growing up in the town of Cuthbert, Georgia, everything from toiling in the cotton fields to being unjustly incarcerated and forced to work on a chain gang. As one art curator explains, an entire narrative of racial bigotry and rampant subjugation emerges painfully onto the leather, one that reads as "totally authentic." Vivian Ducat's film is equal parts art film, personal biography, and historical document, carving an inspiring portrait of a man whose art offers a humane and tactile glimpse into the American experience. -JM



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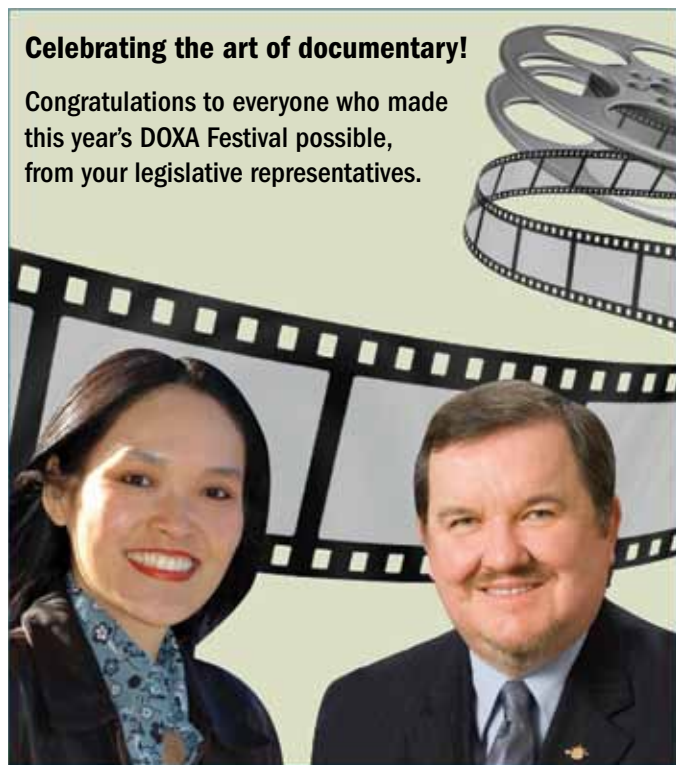
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SATURDAY MAY 5

2:00 PM VT



Mostar Round-Trip

David Fisher, Israel, 2011, 73 mins

David Fisher's intimate and personal film follows his 17-year-old son Yuval as he leaves home to go to school at United World College, an international high school in Mostar, Bosnia-Herzegovina. The relationship between father and son is close, contrary, and loving, but under the eye of his father's ever-present camera, Yuval occasionally lapses into sullen adolescent mode. "You can't expect me to feel at ease and develop intimacy when your camera is always around," he says. As his relationships with girlfriends and classmates change and evolve, reality in the form of politics intrudes. Freshly minted experience in all its complexity, was never so warmly or more carefully captured. -DW

Almost a dozen years after his *Love Inventory* (2000) in which he told the world about his family and its problems, made the festival rounds, David Fisher is back behind the camera, and once again it is a family affair through and through. -Screen International

SATURDAY MAY 5

4:00 PM PC



FILMMAKER
IN PERSON

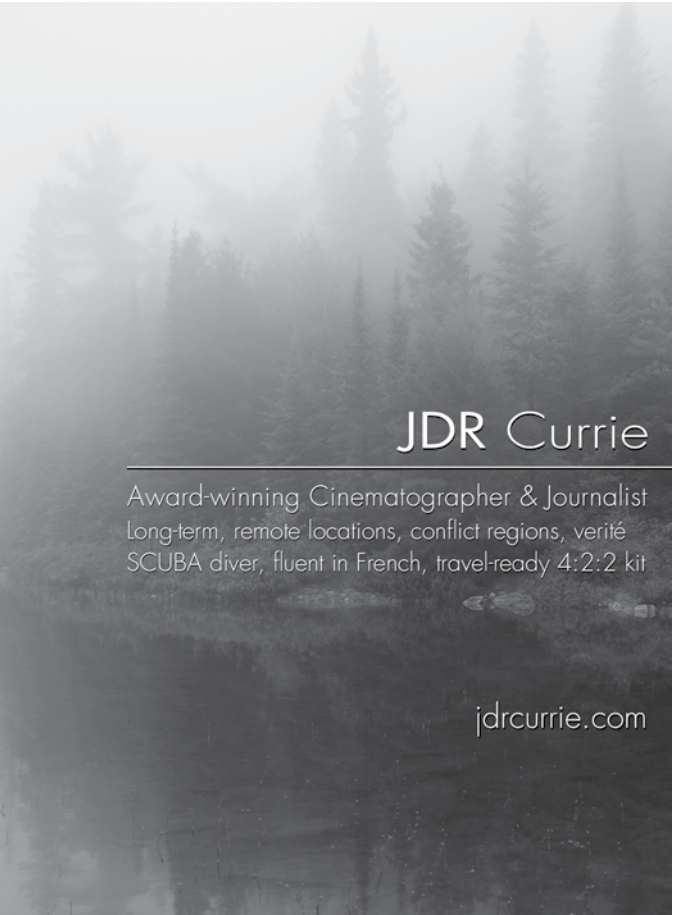
Italy: Love It, or Leave It

Gustav Hofer and Luca Ragazzi, Italy, 2011, 75 mins

What do you do when your country has gone to shit? *Italy: Love It, or Leave It* goes beyond the picture postcard version of Italy to show a once glorious country beset by corruption, greed, and trash. Partners in life and filmmaking, Luca Ragazzi and Gustav Hofer have grown disillusioned by their country's economic and cultural decline. Before deciding whether to decamp to Berlin, the boys embark on a grand tour to rekindle their love for *il bel paese*. Crammed into their vintage Fiat 500, Luca and Gustav's road trip takes them from Italian trash TV and Berlusconi's geriatric fan girls, to Sicily's unfinished monuments to government corruption and Napoli's all too literal trash problem. After charming Vancouver audiences at the Queer Film Festival a few years ago with their award-winning *Suddenly, Last Winter*, Ragazzi and Hofer return with their endearing blend of the personal and the political. -JC

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SATURDAY MAY 5 **4:00 PM VT**



One Step at a Time: Shorts Program

Whether you're two or eighty-two, life is about change.

Stephanian
Kalli Anderson and Zachary Finkelstein, Canada, 2011, 9 mins

For fifty years—seven days a week—Mathilde and her pharmacist husband Barkev ran one of Toronto's last family-owned corner pharmacies. Despite her husband's recent passing, Mathilde keeps the family's pride and joy alive, reinventing the pharmacy as an eclectic knick-knack shop. -JM

The Quiet One
Emelie Wallgren and Ina Holmqvist, Sweden, 2011, 29 mins

When six-year-old Maryam moves from Iran to Sweden to begin a new life, the pain and joy of the immigrant experience is brought home. Sometimes it's the littlest things that sting the most, from not understanding the idea of Christmas presents, to bullying and exclusion. Still, Maryam soldiers on, finding her place in a bewildering new world, one small step at a time. -DW

Mine Mine
Kaspar Astrup Schröder, Denmark, 2011, 25 mins

The sole guardian of the household's Lego, and keeper of mom's undivided attention, an inquisitive-eyed two-year-old, Storm, is about to become a big brother. With intimacy and much empathetic humour, Kaspar Astrup Schröder takes Storm's unique toddler perspective—rife with moral growing pains—in the moments leading up to his baby brother's arrival. Words like "share" casually enter into the picture—taken in resistant stride by this endearing little boy who, for all practical purposes, never saw this day coming. -JM

SATURDAY MAY 5 **6:00 PM PC**



JUSTICE FORUM

How to Start a Revolution
Ruairidh Arrow, UK, 2011, 87 mins

Half a world away from Tahrir Square, an octogenarian from Boston tends to his orchids and struggles to make sense of the "interwebs". His name is Gene Sharp and he hardly seems like a dangerous man. But for the world's dictators, his ideas about nonviolent revolution make him just that. In 1993, Sharp self-published his manifesto *From Dictatorship to Democracy*, a 198-step guide to toppling dictators. Sharp and his eclectic group of disciples chronicle how his methods of direct action and civil disobedience have shaped democratic struggles throughout Eastern Europe, the Balkans, Ukraine, Indonesia, Burma, Iran and Syria. Supported by archival footage from four decades of popular uprisings, *How to Start a Revolution* shows how one man's thinking has undermined tyrannical regimes and contributed to the liberation of millions of people. -TW

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SATURDAY MAY 5

6:00 PM VT

Scarlet Road

Catherine Scott, Australia, 2011, 72 mins



JUSTICE
FORUM

Rachel Wotton is not your typical sex worker. Catherine Scott's doc is one to change your perspective on the much-maligned sex trade. An advocate for the legalization and de-stigmatization of the sex trade, Rachel works with a large client base in the disabled community and is a graduate student to boot. She's a social revolutionary, and her message of progressive compassion is very convincing. The film is both intimate and political, following Rachel at school, advocating in public on behalf of her profession, and, most movingly, with her many disabled clients. *Scarlet Road* shows Rachel performing acts of radical compassion and poignant intimacy. The film has a warm, easy manner in some scenes and a searing physical honesty in others. A cogent political statement on desire and the injustice of sexual restriction, this remarkable film takes us to the place where those areas meet, and shows that it's ultimately a beautiful and hopeful place. -MA

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SATURDAY MAY 5

9:00 PM PC



The Prophet

Gary Tarn, UK, 2011, 65 mins

"A seeker of silences am I," begins a clairvoyant Al-Mustafa in Kahlil Gibran's beloved classic *The Prophet*, "and what treasure have I found in silences that I may dispense with confidence?" Director Gary Tarn, in the wayfarer tradition of Chris Marker's *Sans Soleil*, layers the story with sensuous images from his solo travels to Serbia, Lebanon, New York, Italy, and Taiwan. Gibran's fictitious city of Orphalese is reinvented as a 21st-century anywhere. Tarn finds in the minutiae of everyday life both wondrous beauty and human universality. -JM

PRECEDED BY **Yearning**

Waleed Nesyif, Canada, 2011, 10 mins

A carefully observed fragment of the ravages of conflict enacted on ordinary Iraqi people, Waleed Nesyif's startling film combines images and words into a visceral call for peace. [Warning: Graphic Content] -DW

SATURDAY MAY 5

9:00 PM VT



CANADIAN
PREMIERE

A Fierce Green Fire

Mark Kitchell, USA, 2011, 120 mins

In the words of environmental justice advocate Bob Bullard: "There's no Hispanic air. There's no African-American air. There's air! And if you breathe air—and most people I know do breathe air... then I would consider you an environmentalist." Director Mark Kitchell (*Berkeley in the Sixties*) takes an equally expansive approach in his survey of the environmental movement. Inspired by Philip Shabecoff's book of the same title, *A Fierce Green Fire* examines the greatest battles fought and won over the last century—from David Brower and the Sierra Club, to the Love Canal residents' struggle against toxic dumping, to Greenpeace activists putting their bodies between whaling harpoons and their prey. Interviews with Paul Watson, Bill McKibben, and just about every rabble-rouser, activist, and firebrand on the planet lends a magisterial heft. This glorious stretch of a film is a celebration, a *cri de coeur*, and a call to arms. Many battles have been fought and won, but the war rages on. -DW

SUNDAY MAY 6

11:00 AM PC



King—A Filmed Record; Montgomery to Memphis

Ely Landau and Richard Kaplan, USA, 1970, 180 mins

He was one of the great figures of the 20th century. He spoke truth to power with a conviction and an ardour that has never been matched. Martin Luther King is now a mythic figure, a symbol of social justice, and a model of subversive tactics. Here is a once-in-a-lifetime chance to see him in action. *King* is a precious film document of the man's speeches and other media exposure, covering the key period of his political activity. It takes us beyond the sound bites and official media history to the political and moral core of the man—his passion and, most importantly, his ideas. This invaluable record also features stirring readings of his words from actors like Paul Newman and James Earl Jones. A social document of the utmost importance and likely the most quotable movie of the year, *King* is not to be missed. -MA

Please note: Screening will include a brief intermission

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SUNDAY MAY 6

12:00 PM VT

Ivan & Ivana

Jeff Silva, USA, 2011, 80 mins



When the Kosovo war devastates a young couple's homeland, Ivan and Ivana set out for sunny California, where they hope to sink their Serbian teeth into the American Dream. As soon as their feet hit the sand, the blond and bronzed Ivana learns the ins and outs of flipping houses, while her charismatic counterpart Ivan dabbles in the convertible trade. Six years later, the pair appears content in their sun-kissed promised land. Unfortunately, the housing bubble is about to burst, and turbulent economic and personal tides are rolling in. The couple's filmmaking friend, Jeff Silva, records their off-Hollywood tale over a ten-year period. With such a strong narrative arc to work with, Silva grants his protagonists some privacy and eschews the obvious and intimate drama. Instead, he highlights the intense emotional space that occurs immediately before and after climactic moments. The result is a riveting account of the American immigrant experience. -TW

SUNDAY MAY 6

2:00 PM VT

Imagining Emanuel

Thomas A Østbye, Norway, 2011, 52 mins



"To be rooted," French philosopher Simone Weil said, "is perhaps the most important and least recognized need of the human soul." Meet Emanuel Agara in *Imagining Emanuel*, a stateless asylum seeker who, in 2003, arrived in Norway having hidden as a stowaway in the rudder of a giant cargo ship. He is immediately subjected to circuitous bureaucratic examination at a deportation facility. Filmmaker Thomas Østbye provides an unnerving look at the tumults of a refugee claimant and a life continually deferred. Treating even his own camera as suspect, Østbye is cleverly self-interrogative, providing a humane platform for Emanuel while allowing for ambiguity and contrasting viewpoints—leaving it ultimately to the viewer to cull from the fragments and form their own image of Emanuel. -JM

PRECEDED BY **The City**

Gonzalo Ballester, Spain, 2011, 14 mins

After the charm of living in Spain fades, a Moroccan immigrant finds himself suddenly estranged and overwhelmed by an inner longing for the "distant things" he left behind. -JM

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SUNDAY MAY 6

4:00 PM PC

Meanwhile in Mamelodi

Benjamin Kahlmeyer, Germany/South Africa, 2011, 75 mins



"Monday, Tuesday, Wednesday till Friday, each and every morning, good morning boss..." croons Steven in *Meanwhile in Mamelodi*, a wistful, colourfully cinematic portrait of the lovable Mtsweni family. Set against the 2010 World Cup—plastic horn vuvuzelas blare all around and radios broadcast up-to-the-minute highlights—life, for the most part, carries on as usual. Steven managing a small, idiosyncratic kiosk in the "Shack Side" of Extension 11—one of the countless districts in the township of Mamelodi, South Africa—devoting tireless hours in order to support his two children and wife. Intimate voice-over from him, as well his spunky seventeen-year-old, Moskito, divulge their life's ambitions and dreams with startling candour: "I have to make a difference," explains Steven, as if it were matter-of-fact, busying himself with store renovations. Mixing the Mtsweni family's daily stoicism with the ebullience of sport and sweet song, *Meanwhile in Mamelodi* is an artful window into a community overwhelming in spirit. -JM

SUNDAY MAY 6

4:30 PM VT

Water Children

Aliona van der Horst, The Netherlands, 2011, 75 mins



CANADIAN
PREMIERE

In a remote Japanese farming community, where few of the residents have ever set foot in a museum, multidisciplinary artist Tomoko Mukaiyama builds a massive installation on the theme of menstruation. Villagers are invited to roam freely in the cathedral-like space made of 12,000 white silk dresses. While some publicly mock the project, a surprising number seize the opportunity to penetrate a taboo topic. Occasionally whimsical but always heartfelt, women voice their innermost thoughts on sexuality, motherhood, fertility, and menopause. Knowing that some aspects of life are difficult to express in words, filmmaker Aliona van der Horst observes ancient rituals and sacred monuments in Japan that convey deeper cultural beliefs about miscarriages and infant mortality. Mukaiyama, who is also an accomplished pianist, underscores the film with an adaption of J.S. Bach's *Goldberg Variations*. The result is a majestic ode to the female body and spirit. -TW

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FRIDAY MAY 4

7:00 PM | ST ANDREWS
● **Bear 71** (p 23)
LEANNE ALLISON, JEREMY MENDES
& NFB DIGITAL STUDIO, CANADA
Followed by Opening Night Party

SATURDAY MAY 5

12:00 PM | PC
Carry Greenham Home (p 29)
BEEBAN KIDRON & AMANDA RICHARDSON, UK

12:00 PM | VT
Smokin’ Fish (p 29)
LUKE GRISWOLD-TERGIS & CORY MANN, USA

2:00 PM | PC
**All Me: The Life and Times of
Winfred Rembert** (p 29)
VIVIAN DUCAT, USA

2:00 PM | VT
Mostar Round-Trip (p 31)
DAVID FISHER, ISRAEL

4:00 PM | PC
Italy: Love It, or Leave It (p 31)
GUSTAV HOFER & LUCA RAGAZZI, GERMANY/ITALY

4:00 PM | VT
One Step at a Time: Shorts Program (p 33)
Stephanian / The Quiet One / Mine Mine

6:00 PM | PC
● **How To Start A Revolution** (p 33)
RUARIDH ARROW, UK

6:00 PM | VT
● **Scarlet Road** (p 35)
CATHERINE SCOTT, AUSTRALIA

9:00 PM | PC
The Prophet (p 37)
GARY TARN, UK
with **Yearning**, WALEED NESYIF, CANADA

9:00 PM | VT
A Fierce Green Fire (p 37)
MARK KITCHELL, USA

SUNDAY MAY 6

11:00 AM | PC
**King – A Filmed Record;
Montgomery to Memphis** (p 37)
ELY LANDAU & RICHARD KAPLAN, USA

12:00 PM | VT
Ivan & Ivana (p 39)
JEFF SILVA, USA

2:00 PM | VT
● **Imagining Emanuel** (p 39)
THOMAS A ØSTBYE, NORWAY
with **The City**, GONZALO BALLESTER, SPAIN

4:00 PM | PC
Meanwhile in Mamelodi (p 41)
BENJAMIN KAHLMEYER, GERMANY/SOUTH AFRICA

4:30 PM | VT
Water Children (p 41)
ALIONA VAN DER HORST, THE NETHERLANDS

6:00 PM | PC
● **Big Boys Gone Bananas!*** (p 45)
FREDRIK GERTTEN, SWEDEN

6:30 PM | VT
Do You Really Want to Know? (p 47)
JOHN ZARITSKY, CANADA

8:30 PM | VT
Nuclear Savage (p 47)
ADAM JONAS HOROWITZ, USA

9:00 PM | PC
Crulic – The Path to Beyond (p 49)
ANCA DAMIAN, ROMANIA/POLAND

MONDAY MAY 7

1:00 PM | PC
● **Salaam Dunk** (p 49)
DAVID FINE, IRAQ/USA
with **The Little Team**
ROGER GÓMEZ & DANI RESINES, SPAIN

5:00 PM | PC
● **Patron Saints** (p 49)
MELANIE SHATZKY & BRIAN M. CASSIDY,
CANADA/USA

5:00 PM | VT
Hard Light (p 51)
JUSTIN SIMMS, CANADA
with **Kiss the Paper**, FIONA OTWAY, USA

7:00 PM | PC
General Orders No. 9 (p 51)
ROBERT PERSONS, USA
with **Orbis Minor**, ZACH KIENITZ, USA

7:00 PM | VT
● **Tahrir—Liberation Square** (p 51)
STEFANO SAVONA, FRANCE/ITALY

7:00 PM | VT
● **The Philosophers’ Café** (p 14)
Documentary Ethics
Free discussion forum

9:00 PM | PC
The Strawberry Tree (p 52)
SIMONE RAPISARDA CASANOVA, CANADA

9:00 PM | VT
United States of Africa (p 52)
YANICK LÉTOURNEAU, CANADA

TUESDAY MAY 8

1:00 PM | PC
● **Four Horsemen** (p 52)
ROSS ASHCROFT, UK

3:45 PM | PC
● **The Substance –
Albert Hofmann’s LSD** (p 53)
MARTIN WITZ, SWITZERLAND/GERMANY

5:00 PM | VT
The Boxing Girls of Kabul (p 53)
ARIEL J. NASR, CANADA
with **Falgoosh: Blames & Flames**
MOHAMMADREZA FARZAD, IRAN

5:30 PM | SUBEEZ
● **The Philosophers’ Café** (p 14)
To Do No Harm: Documentaries on Drugs
Free discussion forum

6:00 PM | PC
● **Sex Crimes Unit** (p 53)
LISA F. JACKSON, USA
with **You Have the Right to an Attorney**
MATTHEW BOCKELMAN, USA

7:00 PM | VT
Coast Modern (p 55)
MICHAEL BERNARD & GAVIN FROOME, CANADA
with **Three Walls**, ZAHEED MAWANI, CANADA

7:00 PM | DENMAN
**Vinylmania: When Life Runs
at 33 Revolutions per Minute** (p 55)
PAOLO CAMPANA, ITALY

9:00 PM | PC
Get Your Groove On: Shorts Program (p 57)
Yodeling Farmer / Honky Tonk Ben /
Smoke Songs / Extase

9:00 PM | VT
The Castle (p 57)
MASSIMO D’ANOLFI & MARTINA PARENTI, ITALY

9:00 PM | DENMAN
● **Vito** (p 59)
JEFFREY SCHWARZ, USA

WEDNESDAY MAY 9

1:00 PM | PC
● **LoveMEATender** (p 59)
MANU COEMAN, BELGIUM
with **Murder Mouth**
MADELEINE PARRY, AUSTRALIA

4:00 PM | PC
● **Staff Entrance (Entrée du Personnel)** (p 61)
MANUELA FRÉSIL, FRANCE
with **Machine Man**
ROSER CORELLA & ALFONSO MORAL, SPAIN

5:00 PM | VT
● **Photographic Memory** (p 61)
ROSS MCELWEE, USA

6:00 PM | PC
In The Third Place: Shorts Program (p 63)
American Juggalos / Terminal Bar /
Heavy Metal Parking Lot

7:00 PM | VT
● **Who Cares?** (p 63)
ROSIE DRANSFELD, CANADA

7:00 PM | VT
● **The Philosophers’ Café** (p 14)
Home Movies: Family on Film
Free discussion forum

7:00 PM | GR7
Last Call at the Oasis (p 63)
JESSICA YU, USA

8:30 PM | PC
The Reluctant Revolutionary (p 65)
SEAN MCALLISTER, UK/IRELAND

9:00 PM | VT
The Miners’ Hymns (p 65)
BILL MORRISON, USA/UK
with **Kirkcaldy Man**, JULIAN SCHWANITZ, UK

9:15 PM | GR7
Marina Abromović: The Artist Is Present (p 65)
MATTHEW AKERS, USA

THURSDAY MAY 10

10 AM-9 PM | ROUNDHOUSE
● **Bear 71** (p 23)
Free Interactive Installation

1:00 PM | PC
● **Vanishing Point** (p 67)
STEPHEN A. SMITH & JULIA SZUCS, CANADA

1:30 PM–5:00 PM | ROUNDHOUSE
● **Making Waves** (p 13)
Free Panels and Workshops

3:45 PM | PC
● **An Encounter with Simone Weil** (p 67)
JULIA HASLETT, USA

5:00 PM | VT
● **The Fallacy (L’Imposture)** (p 67)
ÈVE LAMONT, CANADA

5:30 PM | SUBEEZ
● **The Philosophers’ Café** (p 14)
To Live or Die
Free discussion forum

6:00 PM | PC
Keepsakes: Shorts Program (p 69)
The Photographer’s Wife / Chronicle of
Oldrich S. / The Man That Got Away

7:00 PM | VT
● **The Tightrope of Life** (p 69)
VIOLETTE DANEAU, CANADA

7:00 PM | GR7
● **Story of Burqa:
Case of a Confused Afghan** (p 27)
BRISHKAY AHMED, CANADA

9:00 PM | PC
Six Million and One (p 71)
DAVID FISHER, ISRAEL/GERMANY/AUSTRIA

9:15 PM | VT
Bright Leaves (p 71)
ROSS MCELWEE, USA

FRIDAY MAY 11

10 AM-9 PM | ROUNDHOUSE
● **Bear 71** (p 23)
Free Interactive Installation

1:00 PM | PC
● **Stock Characters:**
● **The Cooking Show** (p 71)
ELAINE CAROL, CANADA

2:30 PM | PC
● **The Law in These Parts** (p 73)
RA’ANAN ALEXANDROWICZ,
OCCUPIED PALESTINE

5:00 PM | PC
Renaissance Man (p 73)
EVAN CROWE, KAI NAGATA & CANDICE VALLANTIN,
CANADA
Free Screening and Presentation

6:30 PM | PC
● **Vivan las Antipodas!** (p 74)
VICTOR KOSSAKOVSKY, ARGENTINA/GERMANY/CHILE/
THE NETHERLANDS

6:30 PM | VT
● **Just Beyond Hope** (p 74)
PIA MASSIE, CANADA

7:00 PM | GR7
Jason Becker: Not Dead Yet (p 75)
JESSE VILE, USA/UK

8:00 PM | VT
Kinder (p 75)
BETTINA BÜTTNER, GERMANY

9:00 PM | PC
Abendland (p 77)
NIKOLAUS GEYRHALTER, AUSTRIA

9:00 PM | GR7
78 Days (p 77)
JASON NARDELLA, CANADA
with **Among Giants**, SAM PRICE-WALDMAN,
BEN MULLINKOSSON & CHRIS CRESCI, USA

9:15 PM | VT
5 Broken Cameras (p 79)
EMAD BURNAT & GUY DAVIDI, THE NETHERLANDS

SATURDAY MAY 12

10 AM-4 PM | ROUNDHOUSE
● **Bear 71** (p 23)
Free Interactive Installation

12:00 PM | PC
● **Beer is Cheaper than Therapy** (p 79)
SIMONE DE VRIES, THE NETHERLANDS
with **Prayers For Peace**, DUSTIN GRELLA, USA

12:00 PM | VT
The Light Bulb Conspiracy (p 81)
COSIMA DANNORITZER, SPAIN

2:00 PM | PC
Slice of Life: Shorts Program (p 81)
Yuban (Live Earth) /
Mistura: The Power of Food /

2:00 PM | VT
The Lifeguard (p 82)
MAITE ALBERDI, CHILE

4:00 PM | PC
Girl Model (p 82)
DAVID REDMON & ASHLEY SABIN, USA

4:00 PM | VT
The Tiniest Place (p 82)
TATIANA HUEZO, MEXICO

7:00 PM | GR7
Ai Weiwei: Never Sorry (p 25)
ALISON KLAYMAN, USA

SUNDAY MAY 13

TBA – There will be repeat screenings of
films that sell out during the festival. Check
www.doxafestival.ca for the latest updates.

PROGRAM SUBJECT TO CHANGE



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To Live or Die
Thursday May 10, 2012 | 5:30-7PM



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SUNDAY MAY 6

6:00 PM PC

Big Boys Gone Bananas!*

Fredrik Gertten, Sweden, 2011, 87 mins



JUSTICE
FORUM

In 2009, Swedish filmmaker Fredrik Gertten released the documentary *Bananas!**, exposing the world to the horrible conditions of Nicaraguan plantation workers. Now, he brings us the sequel *Big Boys Gone Bananas!**, a film that “irrefutably” exposes DOLE for what it is—a very bad corporate apple—presenting a scathing review of how far a corporation will go to protect its image. Using dirty tricks, financial threats, and media manipulation, it seems that DOLE will stop at nothing to keep audiences from seeing Gertten’s original film. As the company’s PR firm puts it: “It’s easier to cope with a bad conscience than a bad reputation.” What the big yellow bully doesn’t realize is that Gertten has been recording the whole time, and along the way he shifted focus; now it’s about freedom of speech and, specifically, the right for little people to take big bites out of the multinational’s ego. -TW


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SUNDAY MAY 6

6:30 PM VT

Do You Really Want to Know?

John Zaritsky, Canada, 2012, 72 mins

In its terminal stage, Huntington's patients experience symptoms of Alzheimer's disease, ALS, and schizophrenia all at the same time. There is no treatment or cure, and people with the gene have a 50 percent chance of passing it on to their children. The decision to be tested for the Huntington's disease is a difficult choice, as John Zaritsky's profoundly emotional film makes clear. "You can never not know your status again, you can never turn back the clock," explains Jeff Carroll, whose mother carried the gene. Faced with the reality of passing the disease on to their children, Jeff and his wife Megan must decide how best to deal with the future. Dr. John Roder, a renowned cancer research scientist, has been living with Huntington's symptoms for ten years. Theresa Monahan and her six siblings each face the agonizing decision together. Whatever the decision, the consequences are life long. -DW

MAJOR PARTNER **Knowledge:Network**



SPECIAL GUESTS

SUNDAY MAY 6

8:30 PM VT

Nuclear Savage

Adam Jonas Horowitz, USA, 2011, 87 mins

Twenty years after he helped to evacuate the people of the Marshall Islands with the crew onboard Greenpeace's Rainbow Warrior, filmmaker and activist Adam Jonas Horowitz returned to discover an astounding cover-up. Beginning in the early 1950s, the American military used the Islands, and the people who lived there, as an open-air laboratory to discover what effects nuclear radiation had on human populations. A series of nuclear tests were undertaken, including the infamous Bravo hydrogen bomb, which was a thousand times more powerful than the atomic bombs that decimated Hiroshima and Nagasaki. The result was cancer, horrendous birth defects, and a people decimated by disease and despair. -DW

Nuclear Savage opens up one of the hidden horrors of American history— analogous to our history of slavery, lynching and Jim Crow—but perpetrated on the far side of the world, with nuclear weapons. -The Huffington Post

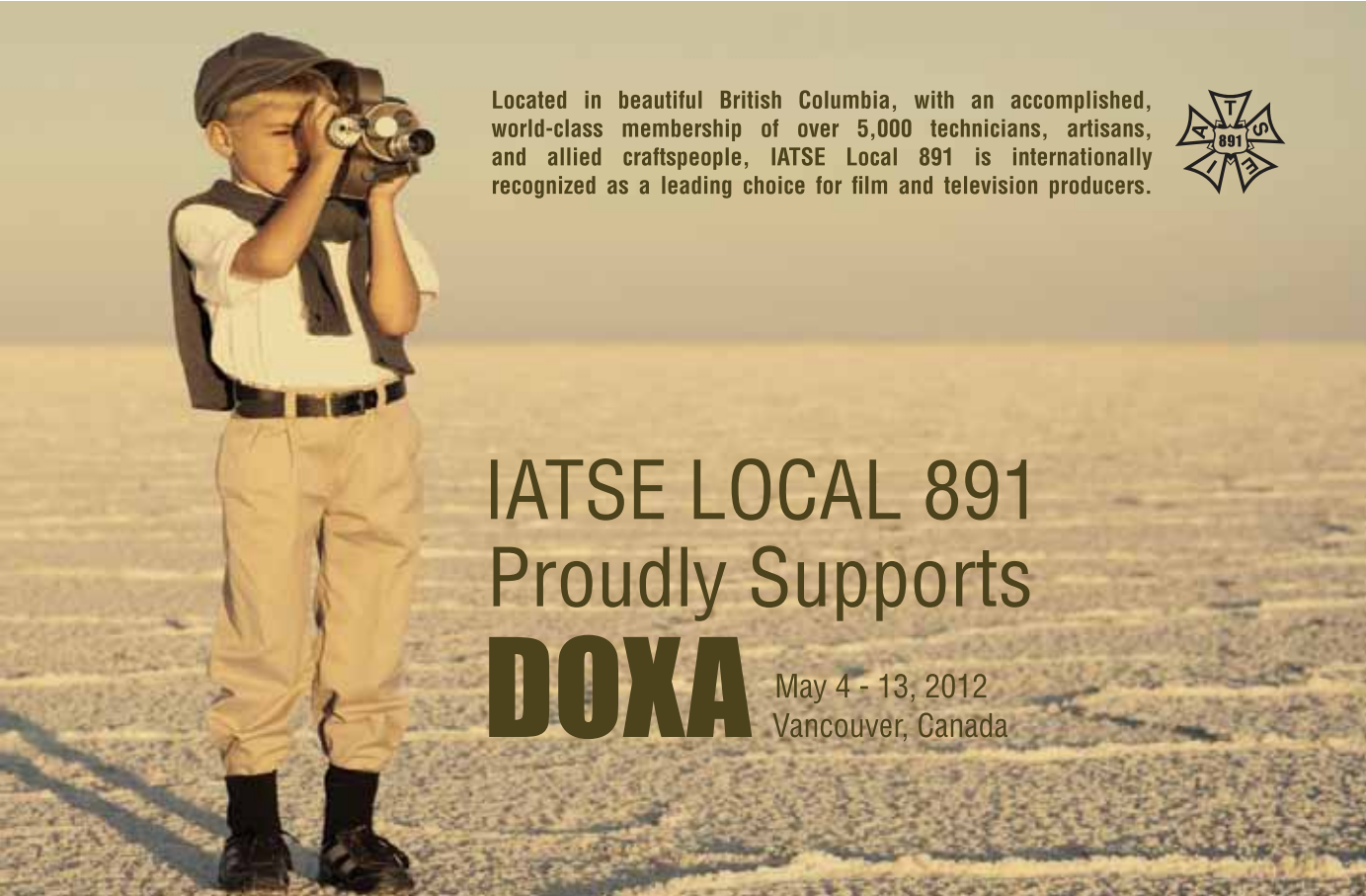
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SUNDAY MAY 6

9:00 PM PC

Crulic—The Path to Beyond

Anca Damian, Romania/Poland, 2011, 73 mins



In the tradition of films like Ari Folman's *Waltz with Bashir* and David Aronowitsch and Hanna Heilborn's *Slaves* comes this animated tour de force. Director Anca Damian uses animated imagery not only as a device to carry the story, but also, more importantly, as a vehicle to give voice to emotion and suffering that would be unbearable in any other form. Never was pain and agony more beautifully rendered. The story of Claudiu Crulic's life and death begins in reverse, when his mother and half-sister fail to recognize his body during the post-mortem repatriation. How this feckless young man ended up little more than a wizened husk unfolds in Crulic's own words (given voice by Romanian actor Vlad Ivanov). Accused of a crime he didn't commit, Crulic died on a hunger strike, caught up in a Kafkaesque miscarriage of justice so bizarre it beggars description. -DW

MONDAY MAY 7

1:00 PM PC

Salaam Dunk

David Fine, Iraq/USA, 2011, 82 mins



RATED Y
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YOUTH

In David Fine's life-affirming portrait of an all-female Iraqi basketball team Arabs, Kurds, Christians, Shiites, and Sunnis struggle together on the b-ball court, united for teamwork's sake in a nation torn asunder by war and conflict. The team, all students at the American University of Iraq-Sulaimani in Kurdistan, have never engaged in sports, let alone dribbled a basketball. It's an uphill battle from the get-go, yet their tenacity, aided by *Salaam Dunk*'s upbeat Kurdish score and the support of their American coach, roars with spirit and pride. -JM

PRECEDED BY **The Little Team**

Roger Gómez and Dani Resines, Spain, 2011, 10 mins

Fourteen little kids, scoreless throughout their entire soccer season, adore the game for the sheer joy of it. "And if one day I score," says one player, "I'd be so happy that I'd fly." -JM

MONDAY MAY 7

5:00 PM PC

Patron Saints

Melanie Shatzky and Brian M. Cassidy, Canada/USA, 2011, 72 mins



PHILO
SOPHERS'
CAFÉ

Bold and unrelenting in its depiction of the elderly, *Patron Saints* eschews our hyper-individualistic culture obsessed with youth. Taking a head-on approach, husband-and-wife duo Brian M. Cassidy and Melanie Shatzky peer with fly-on-the-wall access into the beige, featureless corridors of a nursing home, presenting an uneasy yet impactful "portrait of fading bodies and minds." Forgoing conventional documentary modes for a poetic treatment of the aging, the residents here, shot over the course of four years, are captured with a disconcerting deadpan realism—candid depictions not unlike Larry Clark's bruising sexually active teenagers in *Kids* (1995). Jim, the youngest resident, a paralyzed man who has been in and out of institutions his entire life, is our humble, wisecracking narrator and guide. A startling wake-up call that takes up permanent residence in the mind, *Patron Saints* unearths a rare beauty in the bleakest of places. -JM

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MONDAY MAY 7

5:00 PM VT

Hard Light

Justin Simms, Canada, 2011, 55 mins



WORLD PREMIERE

“Hard Light,” Michael Crummey’s novel, is a requiem for hard-toiled life—eked out half a century ago—in the isolated coastal outposts of Newfoundland, an entire way of life, now no longer. Finding ample elucidation in Crummey’s tales, Justin Simms’ film of the same name employs this nostalgic past to peer at the inner heart of cosmopolitan life and relationships. Personal and articulate interviews with Crummey are interwoven with dramatic recreations of this bygone era, and are overlaid by literary passages that shine profound insight on a way of life swept by cultural change. —JM

PRECEDED BY **Kiss the Paper**

Fiona Otway, USA, 2011, 19 mins

Alan Runfeldt has run a unique letterpress print shop for fifty years, persevering with a working man’s devotion despite changing, digital times. —JM

MONDAY MAY 7

7:00 PM PC

General Orders No. 9

Robert Persons, USA, 2011, 72 mins



Some eleven years in the making, Robert Persons’ mesmerizing film essay has drawn comparisons to the work of Terrence Malick. It is an easy correlative to draw, but Person’s visionary film has a rare spirit and ravishing beauty all its own. Part ode to a vanishing culture, part prose poem, and possessing an almost religious devotion to the holy beauty of the planet, *General Orders No. 9*, breaks with conventional documentary form to tread new ground. —DW

PRECEDED BY **Orbis Minor**

Zach Kienitz, USA, 2010, 14 mins

In this meditative investigation into the disconnect between the current generation and the natural world, grace is in the details, whether it’s a strip of grass alongside the freeway, or the interpolation of invisible narrators offering commentary. —DW

MONDAY MAY 7

7:00 PM VT

Tahrir—Liberation Square

Stefano Savona, Italy/France, 2011, 90 mins



JUSTICE FORUM

Beginning on the 25th of January 2011, thousands of people organized a massive social movement that changed history. But what does revolution really sound, feel, and look like? Stefano Savona answers that question definitively with his revelatory new work. With no interpolation, the film propels audiences right into the middle of Tahrir Square as the Egyptian people demand change through concerted and collective action. From scenes of combatants breaking up paving stones to make projectiles, to passionate ebullient discussions that run throughout the night—this is documentary in the raw, pure and unfettered. In the words of the director, “Only cinema and documentaries can capture those moments in which freedom appears in its pure state: a sense of completeness that nestles in conversations, in the relationships that are being forged with others by the strength of words.” The jubilation that greets the resignation of Mubarak needs no words at all, only sound and image, surging, chaotic, and singing with joy. —DW

MONDAY MAY 7

9:00 PM PC

The Strawberry Tree

Simone Rapisarda Casanova, Canada, 2011, 71 mins

In a remote fishing village in Juan Antonio, Cuba, life unfolds in a leisurely fashion. Here, goats and pigs roam with idiosyncratic spirit, kids play, women gossip, and old men grouch good-naturedly with each other. But talk of stormy weather and mean flashes of lightning just off the horizon offsets the picturesque. *The Strawberry Tree*'s lush, pastel-hued palette lends its images an otherworldly quality, carefully composed by director Simone Rapisarda Casanova, whose presence is made evident throughout, as the villagers address him and his camera in frank and often hilarious asides. Equal parts ethnography, documentary, and sumptuous reverie—a time capsule of a less sullied, hurried time—*The Strawberry Tree* casts a curious spell. Finally, when this hamlet vanishes, razed to the ground by Hurricane Ike, there is an intractable absence left, a lingering reminder of life in all its glorious and homely wonder. —JM



MONDAY MAY 7

9:00 PM VT

United States of Africa

Yanick Létourneau, Canada, 2011, 75 mins

Testifying to the power of music to stoke political consciousness, *United States of Africa* follows African rapper Didier Awadi as he tours 40 countries as part of a tribute to black leaders. Awadi is passionate, articulate, committed—and a great musician to boot. Through him, hip hop arrives at its 360-degree point, coming back to the continent from which its pioneers were taken and redeeming the music they used to speak to that injustice. The film also outlines the tragic defeats of various African leaders who were thwarted in their progressive aims, often by Western powers. This documentary gives us a picture of the past and hope for the future, all through the lens of music and politics. More than any genre except folk, rap has fused those two things; this is a stirring example of that fusion and the power it can have. —MA



TUESDAY MAY 8

1:00 PM PC

Four Horsemen

Ross Ashcroft, UK, 2011, 97 mins

The “four horsemen” in Ross Ashcroft’s incendiary new film are an overextended and faltering financial system, escalating violence and conflict, grim poverty, and depletion of the earth’s natural resources. This is the reality that subsequent generations are inheriting from their parents and grandparents. With wit and clarity, the film lays out how the global economic system actually works. Everything, from the symptoms of empires in decline, to the function of fiat currency, to the ruination of the banking system, is given close and thoughtful examination. What emerges is a precise and furious elucidation of the forces that control us, all the more affecting for its carefully banked rage. Interviews with cultural theorists, rogue economists, activists, politicians, and, of course, Noam Chomsky, offer up a cogent and sustained explanation for the current state of world affairs. A critically important primer, *Four Horsemen* is necessary viewing for the generation about to inherit the earth. —DW



CANADIAN PREMIERE

RATED Y FOR YOUTH

TUESDAY MAY 8

3:45 PM PC

The Substance—Albert Hofmann’s LSD

Martin Witz, Switzerland/Germany, 2011, 89 mins

In the spring of 1943, Swiss chemist Albert Hofmann made a mindboggling discovery—just one drop changes everything! *The Substance* investigates Hofmann’s troubled relationship with his “problem child”: LSD. Newly released archival footage reveals how the drug escaped from psychiatric wards in the 1960s and exploded onto Haight-Ashbury. It examines how the US Army and the CIA attempted to co-opt LSD for their own purposes. Images of American soldiers consumed with “comic laughter” help to explain why the military eventually abandoned the idea of LSD as a weapon of war. Although Hofmann never stopped researching his “miracle drug”, it pained him to see LSD degenerate into a mass consumer product that was later blacklisted by medical professionals. But in 2007—the year Hofmann turned 100 years old—LSD received its second wind, when Switzerland’s Federal Agency for Health approved the medicinal use of hallucinogenic substances. —TW



CANADIAN PREMIERE

PHILO SOPHERS' CAFÉ

TUESDAY MAY 8

5:00 PM VT

The Boxing Girls of Kabul

Ariel J. Nasr, Canada, 2011, 52 mins

As the countdown to the Summer Olympic Games begins in earnest, Ariel Nasr’s film takes on an especial poignancy. The girls here are fighting not just for the greater glory of their country, but to change the very perception of women in Afghanistan. Not long ago, the stadium where the girls run laps and spar was the site of women being stoned to death. As Afghanistan struggles out the dark days of the Taliban, the struggle to change the minds of the Afghan people must be fought one family at a time. —DW



PRECEDED BY Falgoosh: Blames & Flames

Mohammadreza Farzad, Iran, 2011, 28 mins

A culture in the process of reinventing itself is the subject of this elegiac ode to Iran in the early days of its own cultural revolution, when movie theatres became a flashpoint for public rage. —DW

TUESDAY MAY 8

6:00 PM PC

Sex Crimes Unit

Lisa F. Jackson, USA, 2011, 86 mins

One of the first of its kind, the Sex Crimes Unit in the Manhattan District Attorney’s office changed the way that rape was prosecuted in the US. Lisa F. Jackson’s revelatory documentary is on the ground and in the trenches with the men and women whose job it is to prosecute and convict rapists. —DW

PRECEDED BY You Have the Right to an Attorney

Matthew Bockelman, USA, 2011, 12 mins

At The Bronx Defenders, criminal defence lawyers Matt and Scott fight daily for the rights of their clients in a system that has little consideration for the poor and the disenfranchised. —DW



JUSTICE FORUM

STORYVILLE

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Knowledge: [Network](#)

TUESDAY MAY 8

7:00 PM VT

Coast Modern

Michael Bernard and Gavin Froome, Canada, 2012, 60 mins

Filmmakers Michael Bernard and Gavin Froome's exquisitely cool film glides through the sleek interiors, and lush gardens of some of Vancouver's most stunning examples of modernist architecture. But these houses are not museums—they're homes for families, real people, and the occasional hip hop mogul. In the words of Arthur Erikson: "Honesty was the rallying cry of early modernists and they reduced everything to absolute essentials." The film traces the emergence of the modernist movement from its first incarnations in 1922 through to current day. Featuring interviews with architects and cultural critics, including a memorable turn from Douglas Coupland, *Coast Modern* pays particularly sharp attention to cultural values embodied in architectural form. -DW



WORLD
PREMIERE

FILMMAKER
IN PERSON

PRECEDED BY **Three Walls**

Zaheed Mawani, Canada, 2011, 25 mins

From its inception in the late 1960s to its current ubiquity, the office cubicle has affected the lives of people who work within its three walls. -DW

MAJOR PARTNER **Knowledge:** [Network](#)

TUESDAY MAY 8

7:00 PM DENMAN

Vinylmania: When Life Runs at 33 Revolutions per Minute

Paolo Campana, Italy, 2011, 75 mins

In the age of iPods, SoundCloud and downloading, music mediums are changing at an alarming speed. But as tapes are an unlamented memory and the CD is going the way of the dodo, one format persists. Paolo Campana's doc is an act of advocacy but, more than that, a celebration of the wonders of vinyl records. Travelling from Japan to London with many stops in between, the director brings us a motley crew of audiophiles. We hear their music, we listen to their infectious enthusiasm and we see their massive—and I mean massive—record collections. This is documentary set, and beautifully cut, to music, a movie that'll have you nodding your head to the rhythm and looking askance at your MP3 player. Dig in the crates, learn about laser-controlled record players, soak up the sounds and see why the record will never die. *Vinylmania* is a funk-filled blast. -MA



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TUESDAY MAY 8

9:00 PM PC



Get Your Groove On! Shorts Program

A collection of films to make you get up, get down and get very funky.

The Yodeling Farmer

Mike Maryniuk and John Scoles, Canada, 2011, 6 mins

This stop-motion mini-opus explores the life and music of Manitoba cowboy and yodeling legend, Stew Clayton. -TW

Honky Tonk Ben

Ryan McKenna, Canada, 2011, 15 mins

Some people make art cars, but Ben Cormier makes art pianos. Friends and family reminisce about Ben's love of honky tonk music and his delightfully oddball pianos. -TW

Smoke Songs

Briar March, USA, 2011, 20 mins

Blackfire is a modern day, Native American punk-rock Partridge family, but there's nothing bubblegum or polka dot about these siblings, or their sound. *Smoke Songs* is a rockumentary-come-family story-come political commentary about what it means to be an indigenous young person today. -TW

Extase

Carine Bijlsma, The Netherlands, 2011, 35 mins

145 orchestra members, 200 singers, and 6 soloists come together to make one man's dream a reality. In the beautifully shot film, composer and conductor Reinbert de Leeuw faces the greatest challenge of his 50-year career. He takes on Arnold Schönberg's monumental cantata *Gurre-Leider*, which was written for the biggest orchestra ever. -TW

TUESDAY MAY 8

9:00 PM VT



The Castle

Massimo D'Anolfi and Martina Parenti, Italy, 2011, 90 mins

Milan's Malpensa Airport is a strange place. Sometimes it's overrun with the bustle of humanity. Other times it's a ghost structure, empty except for a few souls—people lonesome amidst the vast terminals and empty corridors of the airport in the off-season. The airport is a place of arrivals and escape, commerce and crime, movement and brutal restriction. In this film we see it all: hopeful entries, desperate escapes, and much more. The camera is always still, always at a measured remove, taking in pieces of a large puzzle one at a time. The human activity is eerily familiar, but the director does what so much great modern art does: he makes it strange. *The Castle* shows us things we take for granted, in a context that our individual perspectives miss: the wider settings of architecture, bureaucracy, and capitalism that dwarf and confine us. Here is a film that really takes the blinders off. -MA

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TUESDAY MAY 8

9:00 PM DENMAN



JUSTICE
FORUM

Vito

Jeffrey Schwarz, USA, 2011, 93 mins

Cinephile, dedicated activist, and bona fide bon vivant, Vito Russo was, as they say, larger than life—and here is the movie to give him his due. Russo was defined from the start by his passion for movies, men, and self-assertion. Responding to the oppression of his kind, he went on to pioneer the study of queer representation in cinema and help initiate LGBT activism in America. It's all here: the seminal Stonewall uprising in New York, the pleasure-giddy 1970s, the horrors and courage of the struggle against AIDS. And the film is an eye-opener for the casual moviegoer, unearthing decades of queers on the silver screen in contexts that range from the celebratory to the tragic. In *Vito*, the political and the personal meet through the life of a man who dared to bridge them. It's a triumphant portrait of a truly beautiful man. -MA

An emotionally powerful documentary portrait with an impassioned voice that befits its subject... This film is the stirring testament he [Vito Russo] deserves. -The Hollywood Reporter

WEDNESDAY MAY 9

1:00 PM PC



RATED Y
FOR
YOUTH

LoveMEATender

Manu Coeman, Belgium, 2010, 52 mins

What's the price of the pleasure most of us take for granted every day? This doc gives us a clear answer, and it's not pretty. Meat consumption is one of the major factors in climate change: behind every sticky cold cut, every juicy steak, every McDonald's hamburger is a small contribution to a big problem. *LoveMEATender* is an engaging and surprisingly upbeat look at an industry out of whack. Tracing the history of our culinary habits, outlining the disastrous rise of corn-fed cattle, and breaking down the science of our meat addiction, the movie lays out a sober case with surprising cheer. The facts here are so damning that there's no need to preach: in a situation as dire as this, simple education is activism. The film is chock full of statistics, tables, and graphics, but this is no square screed—it's a fun, optimistic call for change. -MA

PRECEDED BY **Murder Mouth**

Madeleine Parry, Australia, 2011, 17 mins

"If I can't kill it, I won't eat it," decides Madeleine, a gentle 21-year-old Greek girl, whose souvlaki-eating days hang in the balance. Her adorable great grandmother and other colourful characters offer Maddie advice as she embarks on her killing journey—from broccoli to fish, chicken to sheep. -JM

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WEDNESDAY MAY 9

4:00 PM PC



JUSTICE
FORUM

Staff Entrance (Entrée du Personnel)

Manuela Frésil, France, 2011, 59 mins

Both hypnotizing and shocking, Manuela Frésil's film takes a long, hard look at the cost of our meat consumption through those who package the goods. Beautiful in its compositions, trance-like in its shot durations, appalling in the repetition it depicts, *Staff Entrance* does two things simultaneously: it puts us in the position of the meat processors and gives us a lucid distance with which to behold their work. This is one of the great movies about work, not only the experience of it, but its effect on the people who do it. We hear from those people about their hopes, their frustrations and their travails. Here is a movie to erase the mediation between the food we obviously enjoy and the terrible mechanics of its production. It's a powerful revelation, one equally political and sensory. -MA

PRECEDED BY **Machine Man**

Roser Corella and Alfonso Moral, Spain, 2011, 15 mins

In Dhaka, Bangladesh, manual labour has erased the difference between man and machine. The work of making bricks, separating recyclables, and breaking apart ships turns men and women into an engine of globalization. -DW



WEDNESDAY MAY 9

5:00 PM VT



PHILO
SOPHERS'
CAFÉ

Photographic Memory

Ross McElwee, USA, 2011, 84 mins

What's a father to do when his son is battling the advanced stages of adolescence? This is the conundrum that Ross McElwee faces in *Photographic Memory*. As Ross sees it, his son Adrian is wasting his potential. When he's not immersed in virtual worlds, he spends his days partaking in adrenaline sports and smoking too much pot—often at the same time. As Adrian sees it, multitasking comes natural to his generation and he wonders why life shouldn't be “a complete video game or acid trip if you can make it that way.” Hoping to better understand the young man's state of mind, Ross hops on a plane to France, where he spent his early 20s travelling around in a dilapidated Volkswagen. He tracks down people who knew him 38 years ago, when he was the same age as his son; through their eyes, Ross comes to see that he and Adrian are not so different after all. -TW



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WEDNESDAY MAY 9

6:00 PM **PC**



In the Third Place

CURATED BY MARK KINGWELL

American Juggalos Sean Dunne, USA, 2011, 23 mins

Terminal Bar Stefan Nadelman, USA, 2003, 23 mins

Heavy Metal Parking Lot

John Heyn and Jeff Krulik, USA, 1986, 17 mins

This idiosyncratic collection of films captures the human need for unholy communion. Sean Dunne's *American Juggalos*, a Malickesque ode to the fans and the followers of the Insane Clown Posse, possesses a singular poetry and deep and abiding affection for this new American tribe. The Juggalos inherited the mantle of party animals from the original rock 'n' roll wastoids in the legendary *Heavy Metal Parking Lot*. But no one gets as gritty as the hardcore alcoholics of New York City's raunchy and rancid glory days immortalized in *Terminal Bar*. -DW

WEDNESDAY MAY 9

7:00 PM **VT**



MAKING WAVES

Who Cares?

Rosie Dransfeld, Canada, 2012, 76 mins

Prostitutes in Canada are classified as "a high risk of homicide group." As a result, sex trade workers in Edmonton are cooperating with local police and volunteering samples of their own DNA. The goal is to create a database that will expedite the identification of bodies of murdered and missing women. Structured around the RCMP's Project KARE, woman after woman enters the mobile police unit's SUV. Once inside, she is asked to provide a sample of hair and some next-of-kin information. Aware that her next date might be her last, she usually obliges. The officer explains that she's doing a good thing; her family will have some closure with a positive identification. The level of despair in their exchange is palpable. Rosie Dransfeld's remarkable street-level documentary demands that viewers check their apathy at the door and start caring about the precarious existence of sex trade workers in this country. -TW

WEDNESDAY MAY 9

7:00 PM **GR7**



Last Call at the Oasis

Jessica Yu, USA, 2011, 105 mins

"No water, no life," is the point that Jessica Yu's new film makes in a global jaunt from Australia to Las Vegas. For a film that is essentially another nail in the coffin of human society, *Last Call* is a surprisingly upbeat affair. Interspersed with peppy tunes are interviews with some of the world's foremost water experts, including Robert Glennon (author of *Unquenchable*) and hydrologist Jay Famiglietti, who eloquently sums up the fate of humanity in two words: "We're screwed." You can't say we didn't have it coming; from fracking to golf courses, human beings have wasted water with wild abandon. Such wantonness comes with a heavy price tag, as the amount of potable water is vanishing at an astounding rate. -DW

A sobering but somehow upbeat examination of the looming catastrophic global water shortage... a look at the Earth's most precious, and perhaps most endangered, commodity. -Variety

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WEDNESDAY MAY 9

8:30 PM PC



The Reluctant Revolutionary

Sean McAllister, UK/Ireland, 2012, 69 mins

The personal and the political take on startling new relevance in director Sean McAllister's revelatory new film about a struggling Yemeni tour guide. Kais is trying to keep his travel agency and tourist hotel afloat in the midst of a revolution. Wry, articulate to a fault, and deeply ambivalent about the forces overtaking his country, Kais makes for the most human of guides. Forced to cut one of his tours short due to gunfire and rocket attacks, he returns to Sana'a, Yemen's capital, only to find it occupied by rival camps of pro-government and anti-president factions. His gradual conversion to the revolutionary side comes slowly, but the possibility of peace is impossible to deny. -DW

A breathless pace, a sense of black humor and a great central character make The Reluctant Revolutionary one of the most immediate and accessible descriptions of the Arab Spring yet to emerge. -The Hollywood Reporter

WEDNESDAY MAY 9

9:15 PM GR7



Marina Abramović: The Artist is Present

Matthew Akers, USA, 2011, 105 mins

Marina Abramović is perhaps the godmother of performance art. Beginning with her bodywork in the 1970s, she forged a new means of making and presenting art in a series of searing performances that often placed her personal safety on the line. Violence, sexuality, and the physical limits of the human body were on explicit display. Matthew Akers' film portrait captures the artist at work during the production of her 2010 retrospective at the Museum of Modern Art. *The Artist is Present* is also the title of the performance presented at MoMA in which Abramović sat stationary in the museum's atrium from March 14 to May 31, 2010, receiving silent visitations from anyone for any length of time. Based on *Nightsea Crossing*, one of her earlier works undertaken with partner/lover Ulay, the new work earned the title of longest performance piece. This remarkable documentary literally forces a reconception of the limits of art. -DW

Winner, Panorama Audience Award, 2012 Berlin Film Festival

WEDNESDAY MAY 9

9:00 PM VT



The Miners' Hymns

Bill Morrison, USA/UK, 2011, 52 mins

County Durham, on England's Northeast coast, was once home to hundreds of collieries and the men who mined them. Scenes of union parades are interspersed with sumptuous black-and-white footage of men hard at work in places like Akleyheads Pit or Yew Tree Drift, names that belie the gritty, dirty reality of coal mining. Director Bill Morrison (*Decasia*) uncovers this vanished industrial world. -DW

PRECEDED BY **Kirkcaldy Man**

Julian Schwanitz, UK, 2011, 17 mins

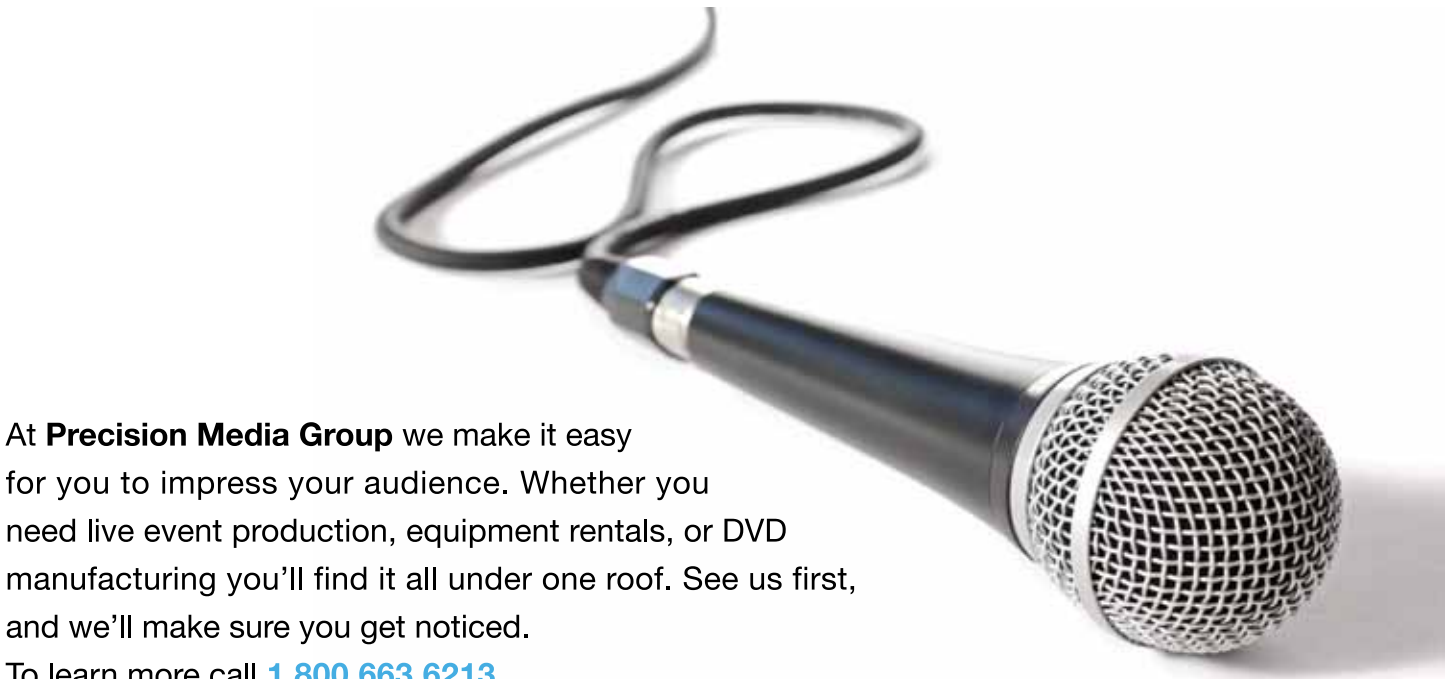
Once the toast of the industrial town of Kirkcaldy, Jocky Wilson's moment of fame came at the darts board when he was crowned world champion in 1982 and 1989. Director Julian Schwanitz goes in search of this mythic figure. -DW

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THURSDAY MAY 10 1:00 PM PC



WORLD PREMIERE
RATED Y FOR YOUTH

Vanishing Point

Stephen A. Smith and Julia Szucs, Canada, 2012, 81 mins

“As the world melts under our feet, we must find the best way for our journey,” narrates Navarana, an elder from Uummannaq—the most northern and isolated district of Greenland. Rising temperatures and dwindling populations are transforming the land her ancestors have called home for thousands of years. The film follows Navarana as she travels from Greenland to Baffin Island to connect with distant relatives. While on a narwhal hunt, she’s bewildered by her Canadian cousins, who have replaced kayaks with motorboats and harpoons with guns. To her amazement, her relatives have never tasted the most succulent part of the whale—its intestine! Surrounded by the vast and quiet beauty of the far North, Navarana’s reflexive journey reminds us that preserving the past out of habit or “tradition” misses the point, and that sometimes the “old way” of doing something just makes good sense. -SC

THURSDAY MAY 10 3:45 PM PC



CANADIAN PREMIERE
PHILO SOPHERS' CAFÉ

An Encounter with Simone Weil

Julia Haslett, USA, 2010, 85 mins

“Attention is the rarest and purest form of generosity.” These words, written by Simone Weil—French philosopher, social activist, and eccentric introvert—provide the engrossing entry point into *An Encounter with Simone Weil*, Julia Haslett’s exploration of moral responsibility within her own less-than-picture-perfect family. Nobel Prize recipient Albert Camus once described Weil as “the only great spirit of our time,” and Haslett’s own struggles with suffering—her father took his life when she was just seventeen, and her brother Timothy battles a crippling depression—are mediated and shaped by the experiences of Weil herself. -JM

Julia Haslett has made a profound and moving film on a woman who continues to speak to all of us... An Encounter with Simone Weil challenges all of us not to look the other way when we see the suffering of others. Julia’s personal journey through the film is both heartbreaking and inspiring. -Michael Moore

THURSDAY MAY 10 5:00 PM VT



MAKING WAVES

The Fallacy (L'Imposture)

Ève Lamont, Canada, 2010, 93 mins

The reality of sex work is hard, ugly, and often deadly. Director Ève Lamont (*Squat, Pas de pays sans paysans*) pulls no punches in her film about the women who are actively trying to leave the sex trade. Lamont, with help from anthropologist Rose Dufour, makes a cogent and impassioned argument for the abolition of prostitution. For women who come from abusive families and relationships, sex work seems to initially offer a means of escape. But the act of selling sex is never a simple transaction. As Dufour says, “prostitution is not a trade, the bodies of women are not commodities that can be exchanged for money. Prostitution is sexual exploitation of women and violence against women.” The power of the film lies in the stories of the individual women profiled, who speak with painful and blunt honesty, reclaiming their humanity with stunning courage. -DW

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THURSDAY MAY 10

6:00 PM PC



Keepsakes: Shorts Program

This collection of three remarkable short films charts the intermingling of familial and cultural history with a decidedly sexy touch! -DW

The Photographer's Wife

Philip Widmann and Karsten Krause, Germany, 2011, 29 mins

An impassioned excavation of Eugen Gerbert's personal photo archive: mostly elegant pictures of Gerti—his wife, muse, and "life's fulfillment"—during their innumerable sun-soaked holidays to the Dolomites, Italy, Paris and elsewhere across the span of 40 years. The amorous photographs, bringing with them a tidal wave of bittersweet reminiscences, are intercut with interviews with Gerti and are overlaid with extracts from Eugen's diary. -JM

Chronicle of Oldřich S.

Rudolf Šmíd, Czech Republic, 2011, 18 mins

Oldřich S., "a chronicler of body and soul," jotted one-sentence entries—the important event of the day—in his diary from 1981 to 2005. Everything from food fights (started by grannies) to bizarre village murders are here put to zany animation. -JM

The Man That Got Away

Trevor Anderson, Canada, 2012, 25 mins

Trevor Anderson's family memoir-cum-musical documentary tells the tale, in song and dance(!), of Anderson's mysterious Great Uncle Jimmy—an Alberta farm boy turned Broadway dancer who met and befriended Judy Garland while in rehab. -DW

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THURSDAY MAY 10

7:00 PM VT



MAKING WAVES

The Tightrope of Life

Violette Daneau, Canada, 2010, 92 mins

The greatest mystery of them all is the subject of Violette Daneau's discursive and deeply emotional film essay. Since she was a little girl, Violette has lived in fear of dying, but at age 59, she embarks upon a quest to uncover the root of this most primal terror. As she explores different rituals of death around the globe, from Switzerland to Spain, something extraordinary happens. Individual stories that range from the curious to the transcendent form a tapestry of human experience. Whether it is convicted prisoners learning to trust one person before they die, or nurses easing the passage of their patients, death is the one thing that we truly all share. As Violette learns to deal with her own fears, the final journey of life unfolds in all its mystery and beauty. -DW



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THURSDAY MAY 10

9:00 PM PC



Six Million and One

David Fisher, Israel/Germany/Austria, 2011, 93 mins

In *Six Million and One*, director David Fisher, along with his sister and two brothers, rents a minivan to retrace their father Joseph Fisher's experiences during WWII. As the Fishers kibitz and quarrel—David's younger brother Amnon jokes that, "They're taking a family vacation in concentration camps"—the harder truth of their quest comes slowly into view. In Austria, they tour suburbs that were built on the ruins of concentration camps. From the Gusen stone quarries to the vast 7.5-kilometre underground tunnel of Bergkristall, where German aircrafts were surreptitiously assembled, the Fisher siblings follow in their father's footsteps, reading his meticulous diary entries. The past is an overwhelming emotional burden, yet through the journey, each sibling gains a measure of solace. As they try to make sense of their memories, their own experiences, relationships, and family bonds double back in a profound and emotional journey. —JM

THURSDAY MAY 10

9:15 PM VT



Bright Leaves

Ross McElwee, USA, 2003, 105 mins

CURATED BY DAVID SHIELDS

Ross McElwee's reputation as one of the foremost American documentary filmmakers was built on films like *Sherman's March*, *Six O'Clock News*, and, of course, the shimmering heat of the tobacco fields of North Carolina in *Bright Leaves*. McElwee's autobiographical films helped to create a new type of documentary: discursive, personal, funny, all too human (in the best way possible). A wonderful companion piece to McElwee's new film *Photographic Memory* (also screening at DOXA this year), this is classic documentary, as rich and satisfying as a good smoke. —DW

To describe Ross McElwee's documentary film *Bright Leaves* as a study of the tobacco industry in his native state of North Carolina would be a little like calling a Virginia Woolf novel a manual of etiquette. By the end of this reflective, wise, often hilarious movie, you feel as though he has slapped a huge chunk of raw, palpating life onto the screen. —The New York Times

FRIDAY MAY 11

1:00 PM PC



Stock Characters: The Cooking Show

Elaine Carol, Canada, 2011, 52 mins

In 2006, a diverse group of indigenous and immigrant youth came together to create a play based on a satire of the Japanese cult cooking show *Iron Chef*. Under the no-nonsense rule of director Elaine Carol, the actors learned to trust each other and trust themselves. As each cast member is forced to deal with their own volatile feelings, as well as the pressures of mounting a large and complex production, tempers flare. With everything from funding cuts to disappearing actors threatening the production, the fate of the play hangs in the balance. But as Karine, Dakota, Roberto, Michael, and Herb learn to cope without drugs and alcohol to mask their emotions, something remarkable happens. When the curtain goes up at the Vancouver East Cultural Centre and the troupe takes centre stage, will they bring down the house? —DW

WORLD
PREMIERE

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The United Nations Association in Canada (Vancouver Branch) is proud to sponsor the screening of *The Law in These Parts* and congratulates the 2012 DOXA Documentary Film Festival on this year's exceptional program.

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FRIDAY MAY 11

2:30 PM PC



The Law in These Parts

Ra'anan Alexandrowicz, *Occupied Palestine*, 2011, 101 mins

The legal system imposed by Israel on the West Bank and Gaza Strip is the subject of this remarkably revealing new film. As the lawyers, judges, and ex-military men find themselves on the receiving end of pointed cross-examination from the filmmaker, the tragic disconnect between justice and what these men perpetrated becomes terribly apparent. -DW

Ra'anan Alexandrowicz's brilliant The Law in These Parts, which won the Grand Jury Prize in the World Cinema Documentary Competition, and Emad Burnat and Guy Davidi's moving 5 Broken Cameras [also screening at DOXA], which won the Best Director Award in the same category, take different approaches to making an indisputable case against Israel in the endless conflict in the occupied territories. Both are necessary movies—the first appealing primarily to the head, the second to the heart. -Film Comment

SCREENING PARTNER



FRIDAY MAY 11

5:00 PM PC



Renaissance Man

Evan Crowe, Kai Nagata and Candice Vallantin, *Canada*, 2012

In the world of 17th-century lute music, Matthew Wadsworth is a star. But few of his listeners would guess his other passion: jumping motorcycles. That's because Matt is blind. From the Mojave Desert to Montreal to Manchester, this episodic documentary follows Matt and his motorcycle coach, Micky Dymond, as they train to set a world record. What drives them? How far will they push it? With the first two parts uploaded to YouTube as part of a distribution experiment, DOXA is proud to offer the world premiere of part three of *Renaissance Man*. Filmmakers Evan Crowe, Kai Nagata, and Candice Vallantin will present the work and offer up their own experiences of creating an international story, with no equipment, no distributor, and no money: a process a little akin to blind motorcycle jumping itself. -DW

FREE ADMISSION

FRIDAY MAY 11

6:30 PM PC

¡Vivan las Antipodas!

Victor Kossakovsky, Argentina/Germany/The Netherlands/Chile, 2011, 104 mins

A kaleidoscopic visual and aural feast, *¡Vivan las Antipodas!* adventures to four of the earth's antipodal pairs—locales situated at exact opposite ends of the globe—finding in their oppositeness, likeness and poetic symmetry. Bustling Shanghai streets in China's megacity are mesmerizingly braided with its quieter antipode, Entre Ríos, Argentina, where a scruffy, cowboy-hat wearing Abel and his brother tend to a lonely toll bridge. “How mysterious that there's another world down there...” says Abel, in a moment of quiet reflection. From the Big Island, Hawaii, where much of the ground is a bubble of lava, to its opposite, Patagonia, Chile, where Rene Vargas herds sheep and lives with half a dozen jaunty cats, *¡Vivan las Antipodas!* finds equal fascination with a place's flora and fauna as with its people, unearthing grace in the wisdom that in the specific lies the universal. It's ultimately a feel-good, visually topsy-turvy delight. -JM

SCREENING PARTNER



FRIDAY MAY 11

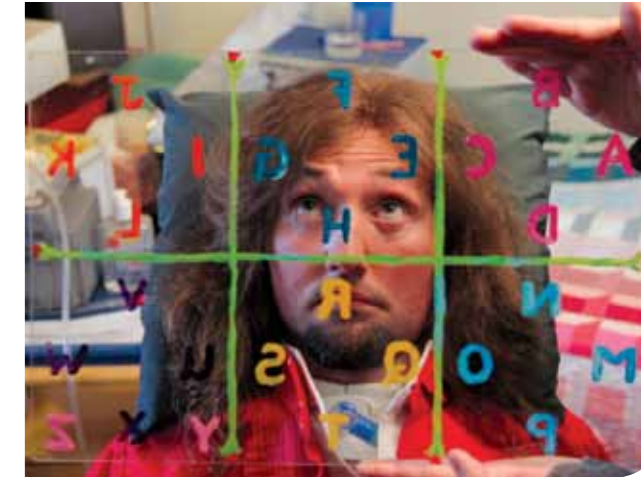
7:00 PM GR7

Jason Becker: Not Dead Yet

Jesse Vile, UK/USA, 2011, 90 mins

When Jason Becker was just 20 years old, he won the most coveted guitar gig in the world with David Lee Roth and Van Halen. But just as Jason seemed poised to assume the mantle of guitar god, taking his place alongside the likes of Eddie Van Halen and Steve Vai, he was handed a death sentence. Diagnosed with ALS (Lou Gehrig's disease), Jason was given three to five years to live. As the disease ravaged his body, leaving his mind and his musical abilities intact, his father Gary Becker devised a means of communication that allowed his son to compose music, make jokes, and share his joyful spirit and talent with the world. Jason went on to fashion a life of music, love, family, friends, and legions of fans. Director Jesse Vile's extraordinary film more than does justice to Jason's story. This is one of those rare films that make one re-evaluate what is possible in life. Jason Becker lives! -DW

SCREENING PARTNER



FRIDAY MAY 11

6:30 PM VT

Just Beyond Hope

Pia Massie, Canada, 2012, 73 mins

Pia Massie's remarkable documentary essay brings home the immediacy of life in the Japanese internment camps set up by the Canadian and American governments during WWII. The quotidian details of everyday existence recounted in letters and postcards reveal the raw wound of this experience. Social worker Margaret Sage's descriptions of Tashme, an internment camp located just outside of the town of Hope, provide another perspective. Dorothea Lange's remarkable photos of Japanese-Americans being interned, only recently released by the US government, offer a startling glimpse across the border. The fragmented, shifting form of lived experience and real history is given cinematic language in Massie's elegiac and emotional film. Many of the people who lived in the camps are now in their 80s, and their stories are a legacy of cultural and family history that is carefully captured and preserved in this beautiful film. -DW



WORLD PREMIERE

FILMMAKER IN PERSON

MAKING WAVES

FRIDAY MAY 11

8:00 PM VT

Kinder

Bettina Büttner, Germany, 2011, 65 mins

In Bettina Büttner's exquisitely lucid documentary *Kinder* (Kids), childhood dysfunction, loneliness, and pent-up emotion run wild at an all-boys group home in southern Germany. The children interned here include ten-year-olds Marvin and Tommy. Marvin, fiddling with a mini plastic Lego sword, explains matter-of-factly to the camera, “This is a knife. You use it to cut stomachs open.” Dennis, who is even younger, is seen in a hysteric fit, mimicking some pornographic scene. Boys will be boys, but innocence is disproportionately spare here. Choosing not to dwell on the harsh specifics, Büttner reveals the disconcerting manner in which traumatic episodes can manifest themselves in the mundane—a game of Lego, Hide and Seek, or Truth or Dare. Filmed in lapidary black-and-white, Büttner's fascinating film sheds light on childhood from the boys' characteristically disadvantaged perspective—one not yet fully cognizant—leaving much ethically to ponder over. -JM

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FRIDAY MAY 11

9:00 PM PC



Abendland

Nikolaus Geyrhalter, Austria, 2011, 88 mins

What do a massive rave, a huge bank of surveillance monitors, video porn, and a mental health hotline all have in common? Shot during the dark night when humans used to sleep, *Abendland* is a panoramic social document that shows just how much our lives have been altered by “progress.” Director Nikolaus Geyrhalter films in wide, long shots, revealing the patterns that contemporary life has laid out for us. He takes us from hospitals to parties to border zones, rendering industrial Europe as a realm of organized conformity. His distant, surface-oriented focus reveals a large-scale psychology of alienation and repetition—an epidemic of diminished individuality. This is a profoundly beautiful and disturbing documentary, one teeming with anonymous humanity, almost musical in its depiction of the ant-like movements that make up so much of our daily lives. Welcome to the machine. -MA

CONSULATE AND
CULTURAL PARTNER

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FRIDAY MAY 11

9:00 PM GR7



78 Days

Jason Nardella, Canada, 2011, 62 mins

In High Level, Alberta, 28 individuals have arrived to fulfill the monotonous reforestation task of planting ten million trees. “I can’t even believe that we do this: we’re completely crazy,” says Alexandra, in her eighth tree-planting season. Director Jason Nardella captures the psychological toll of sleepless nights in subzero temperatures, heat rashes, and horse flies with humour and empathy. “Sometimes, your mental health is the most fragile thing out in the woods,” says one planter. Rounding out the picture are Amy and Kaeli, camp cooks who have the all-day task of feeding hungry stomachs, and Aaron Doeper, who checks for the dreaded “J roots.” Together, they paint a high-spirited, love-hate picture of the hard-bitten life of the tree-planter tribe. -JM

PRECEDED BY **Among Giants**

Sam Price-Waldman, Ben Mullinkosson and Chris Cresci, USA, 2011, 13 mins

Defending a 60-acre grove of giant redwoods along California’s clear-cut-threatened coastal region, a handful of young renegade activists brave the blistering cold and pelting rainstorms, tree-sitting on tiny platforms high above in the ancient canopy. -JM

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www.codev.org/filmfest

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FRIDAY MAY 11

9:15 PM VT



5 Broken Cameras

Emad Burnat and Guy Davidi, The Netherlands, 2011, 90 mins

An anti-war documentary and poetic allegory in one, *5 Broken Cameras* places family struggle at its heart, infusing a human dimension into the ongoing Israeli-Palestinian conflict with surprising non-judgment. In the modest Palestinian village of Bil'n (located just west of the city of Ramallah in the West Bank), the olive trees on which the village's livelihood relies are being uprooted to make way for nearby Jewish settlements and an Israeli-imposed separation wall. Farmworker Emad picks up his video camera and begins documenting the weekly protests against the settlement. As the violence escalates from tear gas to live ammunition, each of Emad's subsequent cameras are damaged or destroyed. *5 Broken Cameras* takes a dismal political reality and carves out a thoughtful portrait of optimism and resilience, and a plea for greater human understanding. -JM

Winner of *The World Cinema Directing Award* at the 2012 Sundance Film Festival

SATURDAY MAY 12

12:00 PM PC



CANADIAN
PREMIERE

JUSTICE
FORUM

Beer is Cheaper than Therapy

Simone de Vries, The Netherlands, 2011, 78 mins

What happens when 40,000 soldiers return from war? The residents of the army town of Killeen, Texas, know all too well; the figures for depression, alcoholism and suicide skyrocket. "I'm 22 years old and I must have killed 30 people. The same thing that you were given badges for, over in Iraq, you would be considered a serial killer over here," says one soldier. Thoughts like these keep soldiers awake at night and when confusion, paranoia, and anger pool together, acts of extreme violence take place. Yet there is no room for doubt, sadness, or fear in the American Army. *Beer is Cheaper than Therapy* breaks down the "John Wayne mentality" and portrays what goes on behind the facade of heroism. -TW

PRECEDED BY **Prayers for Peace**

Dustin Grella, USA, 2009, 7 mins

A filmmaker remembers his younger brother in a beautifully visceral animation. -TW



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SATURDAY MAY 12

12:00 PM VT



The Light Bulb Conspiracy

Cosima Dannoritzer, Spain, 2010, 75 mins

By now we barely even question it: consumer products don't last. But, as this doc helpfully shows us, there was a time when the goods we spent our hard-earned money on could be counted on to keep working for years and years. What happened? Collusion of big business and the short-sighted desire for more manufacturing and sales created what is called "planned obsolescence." Director Cosima Dannoritzer explores this phenomenon, centring on the seminal plan among light bulb manufacturers to create short-lasting products in order to increase their profits. And there's much more: the film takes on the particulars of contemporary consumerism, the remarkable story of an American fire station with an old-fashioned light bulb that's been working for decades, and the determined quest of one man to fix a printer that everyone he talks to tells him to throw out. Brisk and fact-filled, this is a disturbing but hopeful eye-opener. -MA

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SATURDAY MAY 12

2:00 PM PC



Slice of Life: Shorts Program

Food and culture are so inextricably intertwined that in separating the two, something precious is lost. Far better to celebrate the unifying force of the feast!

Yuban (Live Earth)

Yaasib Alvaro Vásquez Colmenares, Mexico, 2011, 29 mins

The earth (or "Yuban") for a Zapotecan community in Southern Mexico is meant to be tread upon lightly, for it is alive! "Yelebam is to say everything about the world and the cosmos is life," explains one villager. Preparing for their annual carnival celebration—a dreamy blend of music, food, dance, and fireworks—the village collectively takes the time to express gratitude not for what they can take from the earth, but for everything it generously offers in return. -JM

Mistura: The Power of Food

Patricia Perez, Peru, 2011, 38 mins

As the old adage goes: "You are what you eat." But when it comes to the wildly inventive cuisine of Peru, this chestnut takes on vivid new flavour. Patricia Perez's joyful celebration of Peruvian food and culture, embodied in the Mistura Festival, held each September in Lima, is a brilliant kaleidoscope of colour, flavour, and national pride. -DW



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SATURDAY MAY 12

2:00 PM VT

The Lifeguard

Maite Alberdi, Chile, 2011, 64 mins

"That's the lifeguard? With that hair?!" It's a mean remark—one of many—intended teasingly for 25-year-old lifeguard Mauricio, our sympathetic hero in Maite Alberdi's dark, humoured dissection of a Chilean beach. From his beach tower, Mauricio keeps a vigilant eye on the action, jotting down details of the weather and ocean current and shrilling his whistle at "no-swimming" disobeyers. Eager to a fault, Mauricio's passion for beach safety marks him as an easy punching bag for sassy sunbathers and belligerent beachgoers. Everything from his dreadlocks, to his attention to the rules of beach etiquette invites acidic commentary. Despite this, Mauricio, with the aid and support of an adorable seven-year-old named Lucas, takes on the Herculean task of disciplining a sea of carefree vacationers. Illegal barbeques sizzle, pubescent boys ogle bathing beauties, and women commiserate about their drunk, jealous husbands. Brimming with warm humour, Alberdi's film beautifully captures Chile's sumptuous summer glow. —JM



SATURDAY MAY 12

4:00 PM PC

Girl Model

David Redmon and Ashley Sabin, USA, 2011, 78 mins

Despite a lack of obvious similarities between Siberia and Tokyo, a thriving modelling industry connects the distant regions. *Girl Model* follows two protagonists: Ashley, a talent scout who scours Russia for fresh faces to send to Japan, and her latest discovery, Nadya, a 13-year-old who dreams about a better life for her parents. As a former model herself, Ashley is becoming increasingly jaded and frustrated by the industry's fixation on youth. Sweet little Nadya must sink or swim when she's plucked from the Siberian countryside and dropped into the chaos of Tokyo. *Girl Model* explores a world of polished surfaces and camera lenses that resemble a house of mirrors. Young Nadya steps into the maze and discovers that appearances can't be trusted and perceptions are easily distorted. The savvy Ashley may have learned the tricks of the labyrinth, but seems unable to escape its lure. When the glass finally shatters, will either of them make their way out? —TW



SATURDAY MAY 12

4:00 PM VT

The Tiniest Place

Tatiana Huezo Sánchez, Mexico, 2011, 108 mins

In a remote village in the mountains of El Salvador, an unspeakable atrocity was perpetrated. During the country's bloody civil war, villagers fled their homes, but when they returned to rebuild, reminders of the struggle remained. Even as the fecundity of the jungle covered the bodies of combatants in equal measure—mushrooms sprouting from the trousers of fallen soldiers, guns rusting into immobility—memory endured. But instead of burying the agony of the past, the villagers enshrined it in the centre of town. "A people with memory is more difficult to oppress," says one resident. In light of the horror and pain of the past, the re-emergence of life is transcendently beautiful. —DW

Just as the residents of this town honor the most difficult moments of their lives, Tatiana Huezo Sánchez and her astute film honor their will to live, and the way unquenchable grief informs their joy. —The Hollywood Reporter



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