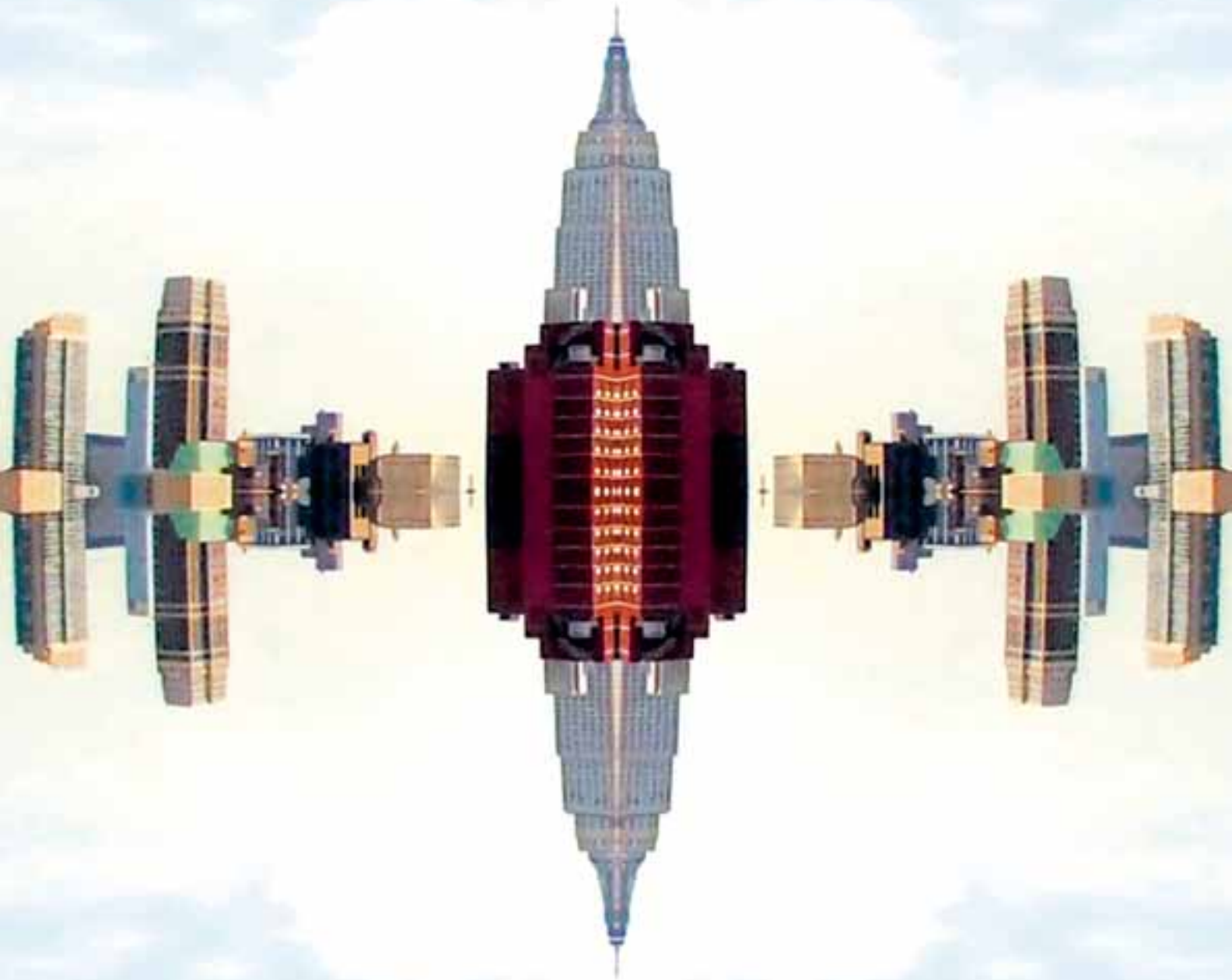


DOXA

DOCUMENTARY FILM FESTIVAL

VANCOUVER, CANADA



MAY 3-12 2013

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PRESENTING PARTNER





MAKE IT **REAL**

Capilano University Documentary Program

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TICKETS AND GENERAL FESTIVAL INFORMATION

TICKETS

GENERAL ADMISSION TICKETS: **\$12**

weekday evenings and weekends

WEEKDAY MATINEE TICKETS: **\$8**

weekday films starting at 5:30pm or earlier

YOUTH TICKETS: **\$6** (weekday matinee); **\$10** (evenings)

only valid for Rated Y Films, not including Galas

OPENING NIGHT FILM: **\$20**

OPENING NIGHT PARTY: **\$15**

MEMBERSHIP: **\$3**

FESTIVAL PASS: **\$150**

includes \$3 membership

not valid for opening or closing night films or parties

FESTIVAL 5-TICKET PACK: **\$55*** (online only)

FESTIVAL 10-TICKET PACK: **\$100*** (online only)

*** Festival 5 and 10 Ticket Packs** are valid for general admission-priced shows valued at \$12 each. Ticket Packs do NOT include Opening and Closing Night and Festival parties, or the \$3 membership.

NO REFUNDS OR EXCHANGES ON ANY TICKETS.

ADVANCE TICKETS

Online tickets are available for purchase until 9am the day of the screening at www.doxafestival.ca. Please note: online purchases are subject to processing fees.

TICKETS AT THE VENUES [cash only]

Festival Box Office at VIFF's Vancity Theatre, May 4-12

Tickets are available for all festival screenings. Box office opens 30 minutes prior to the first screening of the day at the venue.

Other Venues

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 [cash only]

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.

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 ID for pick up.

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 2013, provided you show your membership card.

The following films have been classified for younger audiences and will therefore not require a membership: *Empathy: Pass It On*, *The Ghosts in Our Machine*, *The Great Hip Hop Hoax*, *The Mosuo Sisters*, *Occupy The Movie*.

THEATRE PROCEDURES FOR FESTIVAL PASSHOLDERS

Bring your festival pass and membership to Will Call at least 10 minutes prior to the screening you wish to attend. Festival passholders will receive priority seating. A festival pass does not guarantee you seating to sold-out shows. Your festival pass gives you access to all screenings except Opening Night, Closing Night, and parties. All passes are strictly non-transferable and passholders are required to show ID.

VENUES

VIFF's Vancity Theatre • 1181 Seymour Street (@ Davie St)

The Cinematheque • 1131 Howe Street (@ Helmcken St)

Vancouver Playhouse • 600 Hamilton Street (@ Dunsmuir St)

Rio Theatre • 1660 East Broadway (@ Commercial Dr)

Collingwood Cinema • 3215 Kingsway (@ McKinnon St)

ACCESSIBILITY

All theatres are wheelchair accessible (with the exception of Collingwood Cinema) with limited spots available. Please email boxoffice@doxafestival.ca or call the DOXA office to make note of space requirements for advance ticket purchases. 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



/ DOXAfestival

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

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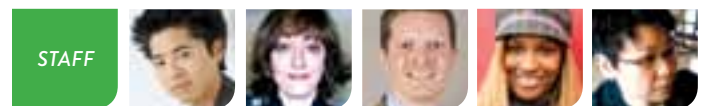
Guest Curators

Livia Bloom, *Talking Landscape*

Brian Newman, *Dystopian Visions: Critical Mass*

Writers

Luanne Armstrong, Jurgen Beervald, Joe Gin Clark, Selina Crammond, Nike Hatzidimou, Tami Wilson, Avril Woodend, Dorothy Woodend



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ACKNOWLEDGEMENTS

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

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Thank you to our contributors, supporters, and volunteers:

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Thank you to our donors:

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GREETINGS FROM OUR FUNDERS



Our Government knows how important arts and culture are to the strength of our communities, our identity, and our economy. As we approach Canada's 150th birthday in 2017, this is the perfect time to showcase Canadian excellence and celebrate all that makes Canada such a remarkable country. This is why we support the 2013 DOXA Documentary Film Festival in its efforts to promote excellence in documentary filmmaking both at home and abroad. On behalf of the Government of Canada, I thank everyone who helped bring this festival to life.

The Honourable James Moore

MINISTER OF CANADIAN HERITAGE AND OFFICIAL LANGUAGES



The DOXA Documentary Film Festival is one of North America's premiere documentary showcases, and the BC Arts Council is proud to have supported the festival over the years. DOXA is a wonderful celebration of independent and innovative films, and a genuine treat for audiences. On behalf of the BC Arts Council, I would like to express our gratitude to the festival organizers and volunteers for all their hard work in organizing this exemplary showcase. We wish you every success in 2013 and the future.

Have a great festival.

Stan Hamilton

CHAIR, BC ARTS COUNCIL



On behalf of the citizens of Vancouver and my colleagues on Vancouver City Council, I want to extend my warmest greetings to the 2013 DOXA Documentary Film Festival on May 3-12, 2013.

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

Best wishes for an outstanding festival.

Gregor Robertson

MAYOR, CITY OF VANCOUVER



Telefilm Canada is proud to be associated with the 2013 DOXA Documentary Film Festival, a wonderful opportunity to discover the best in current Canadian and International documentary programming.

Canadian films are official selections at film festivals worldwide, winning major awards — and the hearts of audiences wherever they are shown. At Telefilm this is great news, since the success of Canada's film industry is our primary purpose. Our funding and promotion programs support dynamic film companies and talented creative artists everywhere in Canada.

We hope that this event will help you enjoy Canadian cinema — *your* cinema.

Congratulations to the organizers of the DOXA Documentary Film Festival, and happy viewing!

Michel Roy

CHAIR OF THE BOARD, TELEFILM CANADA

THANK YOU

Thank you to the following supporters and donors who contributed so generously to KNOW FUTURE, DOXA's 2012 Gala Fundraiser:

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Alan Goldman	Fray	New Works	Terra Breads
Andrew McIlroy and Associates	Grouse Mountain	Olivia Fermi	The Cinematheque
Angelica Montero	Habit of Urban	on The Rivet	The Georgia Straight
Artrageous	Harbour Dance	Out On Screen	The Westin Bayshore
Banyen Books & Sound	Helijet	Pacific National Exhibition	Theresa Lalonde
The Beaty Biodiversity Museum	Hotel DeLuxe Portland	Paul Belsito	Three Birds Bodycare and Massage
bed	Inform Interiors	Peter Carlone	Top Table and Blue Water Cafe
Beyond Expectations	JF Brandon	Philip Robins	Van Dusen Botanical Gardens
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Cadillac Fairview Corporation	Kids Can Press Ltd	Portland International Film Festival	Vancouver Foodster
Cafe Etico	Kissing Crows Cyclery	PuSh International Performing Arts Festival	Vancouver International Film Festival
Carousel Theatre	L'Abattoir	Rebus Creative	Vancouver International Fringe Festival
CiTR Radio	Lark	Salt Tasting Room	Vancouver International Wine Festival
City of Richmond Minoru Chapel	Le Marché St. Georges	Sarah Davidson	Vancouver Latin American Film Festival
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Digital Shelf Space	Mac Station	Shoreline Actors Academy	West Coast Resorts - Sandspit Haida Gwaii
Dockside Restaurant	Marriott Spring Hill Suites Seattle	Shoreline Actors Lab	Young Screen Actors Academy
D-Shape	Marriott Vancouver Airport	Skytalk Magazine	
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The Invisible War



Ken Burns : The Central Park Five



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WELCOME FROM DOXA

WELCOME FROM THE CHAIR OF THE BOARD

On behalf of the Documentary Media Society, I am pleased to welcome you to the 2013 DOXA Documentary Film Festival.

The documentary genre presents endless opportunities for us to behold the buried treasure of human experience that makers of documentaries are constantly unearthing and seeking to present to us in ways that are affecting, entertaining, educational and edifying. Alas, exposure opportunities for many of the most unique and interesting stories that these individuals have dedicated themselves to telling remain woefully limited. We at DOXA are dedicated to doing what we can to provide an outlet for makers of documentaries to tell their stories to the widest possible audience.

We are very excited to have the opportunity to present to you, our all-important audience, another series of documentary films that we think are among the most provocative, entertaining and engaging available. We hope you agree and that you will tell your family, friends and casual acquaintances what a great experience the DOXA festival provides. Without our audience we have no festival so please be assured that we highly value your support. Let us know what we are doing right and how we can make the festival better.

We who love the DOXA festival are beholden to the DOXA staff, the DOXA Board and all of our many deserving volunteers for their tireless year-round efforts and to our sponsors, funders, and donors for their invaluable contributions.

Thank you again for your continuing support. I hope that you will look back on this year's festival as time well spent.

Steve Robertson

DOXA BOARD CHAIR

WELCOME FROM THE INTERIM EXECUTIVE DIRECTOR

Oh boy! I feel like a kid in a candy store. Not just any random ol' candy store, instead, one of those uber-delectable multi-cultural instant-salivation not-just-heaps-of-sugar-and-chemicals-type of candy store. But replace "candy" with "documentary," and "store" with "festival."

Welcome to the 2013 DOXA Documentary Film Festival. As the programming slate became clearer this year, my body filled with excitement, anger, sadness, laughter, and many other emotions that come from watching some of the best documentaries from around the world. I imagine that many of those feelings will be shared amongst you, our audience, along with the urge to engage in passionate dialogue and debate, or put you into a contemplative state.

The festival could not have been put together without the hard work and dedication of our DOXA team throughout the year and at the festival. My heartfelt thanks go to the DOXA staff who are, not only a joy to be around, but are one of the most kick-ass teams to be working with, and to the Board of Directors who roll up their sleeves to provide guidance needed for the organization. Thanks to our funders, sponsors and donors — we could not do this without your support — and to our team of volunteers that make our festival run as smoothly as possible. To the filmmakers, curators, and forum participants, you

provide our festival with invaluable content and context to the world around us. And as always, a big thank you to all DOXA audience members who take the time to attend and participate in what DOXA has to offer, whether at one screening or a few dozen.

Grab a handful of DOXA candy; share it, eat it, savour it.

Kenji Maeda

INTERIM EXECUTIVE DIRECTOR

WELCOME FROM THE DIRECTOR OF PROGRAMMING

To tweak the words of John Lennon slightly, "The future is what happens, when you're busy making other plans." But here we are, well into the 21st century, which used to be the domain of science fiction.

We've chosen to focus on the future this year at DOXA with a special Spotlight program that encompasses not only mind-boggling developments in technology, medicine, and urban planning, but also new means of making documentary films. Elements of science fiction, narrative, and surrealism offer a new way of looking at the world. Call it documentary from the future.

But if every generation has to reinvent the form, they also have to look at the past to see what came before. Experimental film is nothing new. Man Ray made his seminal film *Emak-Bakia* in 1926! In the 1950s and 60s, poet James Broughton made films packed with wicked wit and full-frontal nudity. In Vancouver, a generation of filmmakers reinvented cinema with a punk flavour and a collective spirit. Meanwhile in New York, another epicenter of cinematic invention was taking place. With that bold spirit in mind we are very happy to present the work of New York filmmaker Andrea Callard, as part of our guest-curated program this year.

We have a bit of an American focus this year, which brings to mind the oft-quoted phrase from *The Third Man* about Italy under the Borgias and the Swiss cuckoo clock. Perhaps it isn't quite the Borgias yet in the US, but if times of hardship create great art, documentary filmmakers have come to the fore. Nothing is quite as encompassing as our other guest-curated film, *Critical Mass*, a film that looks at rat and human populations and asks some very important questions about where we are headed.

We couldn't be happier or more excited about our opening night film this year, *Occupy The Movie*, from Vancouver's own Corey Ogilvie. Our closing night film, we send things off in style with a little Beatlemania with *Good Ol' Freda*, a film that reveals there are still some stories about The Beatles that have yet to be told. The Justice Forum, Rated Y for Youth, and The Philosophers' Cafe are all back as well as some new friends and partners this year.

I would like to thank our dedicated Board of Directors, the passionate screening committee and our wonderful programming team, who watched a record number of submissions this year. As always, I am amazed and deeply grateful for my DOXA colleagues and friends. If we're heading into an unknown future, at least we're doing it together.

Dorothy Woodend

DIRECTOR OF PROGRAMMING

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 is very happy to have a stellar group of filmmakers, educators, critics and programmers comprise our juries this year. Jury members meet during the course of the festival to choose a winner as well as award honourable mention to selected films.

DOXA FEATURE DOCUMENTARY AWARD JURORS



Sheila Peacock

Sheila Peacock is the Specials, New Program & Talent Development Producer for CBC Vancouver. She manages and produces the Regional Program Development Fund for BC which broadcasts both a regional, *Absolutely Vancouver*, and network, *Absolutely Canadian*, series of one hour docs, music and comedy programs showcasing BC talent in front of and behind the camera on CBC Television.

Sheona McDonald

Sheona McDonald has produced, directed and written a number of documentary and short dramatic productions including *When Dreams Take Flight*, winner of the first annual Canadian Screen Award for Writing on a documentary program or series. In 2008 Sheona wrote, produced and directed the documentary *Capturing A Short Life*, about families dealing with infant loss. Sheona is currently developing a feature-length documentary about female sexuality called *Inside Her Sex*.

Leonard Schein

Leonard Schein founded the Vancouver International Film Festival as well as Festival Cinemas. Leonard was given the Queen Elizabeth II Diamond Jubilee Medal, the British Columbia Community Achievement Award in 2012, the Achievement Award for Contribution to the British Columbia Film Industry by the Vancouver Film Critics Circle; Ancillary Award (Second highest) by the Canadian Picture Pioneers; and the Westside Business Person of the Year by the Kitsilano Chamber of Commerce.

COLIN LOW AWARD FOR CANADIAN DOCUMENTARY JURORS, PRESENTED BY WILLIAM F. WHITE

AWARD PARTNER



Michelle Bjornson

Michelle Bjornson is an award-winning filmmaker whose documentary, drama and experimental work has screened and/or broadcast in Canada and abroad. She has collaborated with other filmmakers as a writer, editor, story editor, creative consultant and producer, served on the boards of many local and national arts organizations, and juried variously.

John Bolton

John Bolton is an award-winning filmmaker from Vancouver, Canada focusing on performing arts pieces, literary adaptations, sports films and the occasional disaster flick. He produces, writes and directs through his own production company, Opus 59 Films. He is also an associate producer at Sepia Films.

Curtis Woloschuk

Curtis Woloschuk is a member of the Vancouver Film Critics Circle and serves as Associate Editor of Publications and Programming Consultant for the Vancouver International Film Festival.

DOXA SHORT DOCUMENTARY AWARD JURORS



David C. Jones

David C. Jones is one of the older new filmmakers in Vancouver. Starting in theatre as an actor, writer, director and often producer he gravitated to film when asked to produce some humorous corporate videos. His short films have been screened around the world. He was honored to be one of five filmmakers commissioned to create a short documentary as part of the Queer History Project.

Harry Killas

Harry Killas is a Vancouver-based filmmaker. Recent documentary work includes *Picture Start* (2011) for Bravo! and Knowledge, profiling Vancouver art photographers, which screened at DOXA 2011, and *Aristotle's Lagoon* (2009) for BBC4, on Aristotle's pioneering biological work. Killas currently teaches filmmaking and media studies at Emily Carr University of Art + Design.

Jill Sharpe

Since the early 1990's filmmaker Jill Sharpe has created an award winning body of work in the documentary genre screened in over 25 countries. Sharpe's interests span issues of social justice, media and culture. Her latest short doc *Bone Wind Fire* won Best Short Documentary at both Sonoma's and Santa Fe's International Film Festivals, Best Canadian Film at FIFA, and screened at the Lincoln Centre in New York. Also a painter, Sharpe divides her time between painting and filmmaking.

JUSTICE FORUM

DOXA is very proud to offer the fourth annual Justice Forum. Since its introduction, the Justice Forum has grown and developed into one of DOXA's most important programs. The intent of the Justice Forum is to facilitate active and critical engagement, create space for dialogue, and sow the seeds for social change. The 2013 Justice Forum Films encompass a broad range of social justice issues, from gentrification to economic crises.

With support from CUPE BC, DOXA is proud to present this outstanding selection of films.

MAJOR PARTNER



Free the Mind (p 27)

PHIE AMBO, DENMARK, 2012

Saturday, May 4 | 2:00PM | VIFF's Vancity Theatre

Fire in the Blood (p 39)

DYLAN MOHAN GRAY, INDIA, 2012

Sunday, May 5 | 2:30PM | Rio Theatre

The Human Scale (p 41)

ANDREAS M. DALSGAARD, DENMARK, 2012

Sunday, May 5 | 5:45PM | The Cinematheque

My Brooklyn (p 49)

KELLY ANDERSON AND ALLISON LIRISH DEAN, USA, 2012

Monday, May 6 | 6:00PM | The Cinematheque

Anne Braden: Southern Patriot (p 53)

ANNE LEWIS AND MIMI PICKERING, USA, 2012

Tuesday, May 7 | 6:00PM | The Cinematheque

We Are Wisconsin (p 57)

AMIE WILLIAMS, USA, 2012

Wednesday, May 8 | 6:00PM | VIFF's Vancity Theatre

No Burqas Behind Bars (p 65)

NIMA SARVESTANI, SWEDEN, 2012

Friday, May 10 | 6:00PM | VIFF's Vancity Theatre

God Loves Uganda (p 69)

ROGER ROSS WILLIAMS, USA, 2013

Saturday, May 11 | 12:00PM | VIFF's Vancity Theatre

Sofia's Last Ambulance (p 73)

ILIAN METEV, BULGARIA, 2012

Saturday, May 11 | 4:30PM | The Cinematheque

When Bubbles Burst (p 79)

HANS PETTER MOLAND, NORWAY, 2012

Sunday, May 12 | 12:00PM | VIFF's Vancity Theatre



SPOTLIGHT ON THE FUTURE: LOOKING FORWARD

As the speed and rate of technology continues to escalate and environmental catastrophes loom large, what happens next is the big question.

Films included in Spotlight on the Future are: *City World* (p 55), *Critical Mass* (p 58), *Future My Love* (p 41), *Google and the World Brain* (p 59), *The Circle* (p 52), *The Human Scale* (p 41), *The Mechanical Bride* (p 49), *There Will Be Some Who Will Not Fear Even that Void* (p 45).

Look for Focus Forward short films throughout the festival. Focus Forward is an unprecedented new series of 30 three-minute stories about innovative people who are reshaping the world through act or invention.



FREE PANEL DISCUSSIONS

Tuesday, May 7, 2013 | The Cinematheque | FREE

What does the future of documentary look like? From changes in distribution to new funding models, the face of documentary continues to shift. How does this rapid rate of change affect filmmakers locally, nationally and internationally? Join us for an animated discussion and investigation into the brave new world of filmmaking.

SPECIAL EVENT PARTNERS



2:30PM-3:30PM | [The Future of Filmmaking](#)

As new forms of documentary practice come into being, increasingly audiences are asking, "Is that really a documentary?" With guest speakers, filmmakers, as well as clips from some of the more genre-busting film featured at the festival this year, we will ask the question, "When is a doc not a doc?"

4:00PM-5:00PM | [The Future of Festivals](#)

With the rise of new modes of dissemination and distribution, including the internet, cable, VOD, Netflix, etc., filmmakers now have the option of reaching a potential audience of millions. In this new environment, what role can and/or should festivals play?

SPECIAL PRESENTATION

Google and the World Brain (p 59)

BEN LEWIS, UK/SPAIN, 2012

Wednesday, May 8 | 7:00PM | Vancouver Playhouse

PHILOSOPHERS' CAFÉ

FUTURE THOUGHT: PHILOSOPHY ON FILM

The word “Doxa” means a belief or opinion that is tested in open argument and debate. The DOXA Documentary Film Festival, in partnership with SFU Continuing Studies Philosophers' Café, is proud to offer a second edition of the Philosophy on Film discussion series. This special series of Philosophers' Cafés takes as its subject the highly volatile and unpredictable idea of the future. As we enter the Anthropocene era, a period characterized by the extent of human impact on global ecosystems, the urgent need to foresee events surfaces in different cultural forms. But what does the “future” really mean?

SPECIAL EVENT PARTNER



LOCATION:

2nd Floor Meeting Room at VIFF's Vancity Theatre
(1181 Seymour Street)

Futures Past | Sunday, May 5 | 7:00PM

To borrow a phrase from Buckminster Fuller, “I’m interested in the future because I’m going to spend the rest of my life there.” But what happened to the utopian visions of a brave new world, envisioned by science fiction writers, and futurists past?

Film Pairing: *Future My Love* (p 41)

Technology Trumped | Monday, May 6 | 7:00PM

A great faith in technology has characterized visions of the future of humanity. But is this faith misplaced or our only hope for salvation?

Film Pairing: *The Mechanical Bride* (p 49)

Philosophy of the Future | Tuesday, May 7 | 7:00PM

Philosophers of the future are envisioning a world in which new ways of understanding and addressing the most complex, thorny and longstanding problems of humanity exist. But is human nature ready to evolve?

Film Pairing: *The Circle* (p 52)

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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, open dialogue, and media literacy. DOXA uses documentary films to incite open discussion, and affect social change.

RATED Y FOR YOUTH

DOXA is pleased to present the fifth annual Rated Y for Youth (RYY), our school outreach program. DOXA selects programming specifically for school-aged 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. This collection of films covers everything from hip hop to the Occupy movement to animal rights with intelligence, energy and a huge amount of heart.

The 2013 RYY films include:

The Mosuo Sisters (p 47)

MARLO PORAS, USA, 2012

Monday, May 6, 2013 | 12:30PM | VIFF's Vancity Theatre

Occupy The Movie (p 21)

COREY OGILVIE, CANADA, 2012

Tuesday, May 7, 2013 | 12:30PM | Collingwood Cinema

Empathy: Pass it On Shorts Program (p 56)

VARIOUS, 2012

Wednesday, May 8, 2013 | 1:00PM | VIFF's Vancity Theatre

The Great Hip Hop Hoax (p 47)

JEANIE FINLAY, UK, 2012

Thursday, May 9, 2013 | 12:30PM | Collingwood Cinema

The Ghosts in Our Machine (p 60)

LIZ MARSHALL, CANADA, 2012

Friday, May 10, 2013 | 12:30PM | VIFF's Vancity Theatre



NIGEL MOORE AWARD FOR YOUTH PROGRAMMING

DOXA is extremely proud to announce the inaugural Nigel Moore Award for Youth Programming. Named in memory of Nigel Moore, a young man whose passion for knowledge, exploration and advocacy found a home in his love for documentary film. Nigel was 16 years old and fought a brave and valiant battle with a dreaded form of cancer called Ewings Sarcoma. He was born May 25, 1996 and died on August 25, 2012.

Nigel was a deep thinker with a strong sense of ethics and a love of comedy, especially satire. The ideals of fairness, honesty, humour, kindness, and imagination that Nigel embraced in his lifetime are well represented in the films in competition.

For younger audiences, documentary has particular relevance. The world in which they're growing up is an increasingly complex place. Documentary not only captures this complexity, but also has the capacity to act as a catalyst for social change, and fundamentally alter people's behaviour. The award will be adjudicated by a Youth Jury, who will choose the film that best exemplifies the qualities of compassion, social engagement and spirit in which Nigel lived.



THE KRIS ANDERSON CONNEXIONS YOUTH FORUM

The Kris Anderson Connexions Youth Forum, named in honour of DOXA's founder is an educational program designed to foster documentary filmmaking and storytelling skills as a way to address lack of access and inequality within the film industry. The program is on hiatus for a year, but will return in 2014, revamped in its scope and outreach.



WEDNESDAY MAY 8 | 6:30 PM | CIN
Critical Mass
 MIKE FREEDMAN, UK, 2012, 100 MINS

DYSTOPIAN VISIONS: CRITICAL MASS

By Brian Newman, Guest Curator

Many an artist has looked to the future and seen dystopia. Mike Freedman's film *Critical Mass* does give dire warnings about such a future, but digs a bit further and explores the links between several seemingly disparate ideas, and shows how we might avoid calamity. It's the rare filmmaker who can weave together ideas ranging from peak oil, climate change, group behavior, evolution, society's quest for perfect abs, and population explosion and make a compelling film. Freedman has done this with aplomb and through his film, makes the argument that we must all change our behavior to ensure a brighter future.

Freedman's film is about population explosion. Through great animation and clever juxtapositions, he explains some complex science, showing that our current world population growth is not sustainable, and that we can already see the negative effects on society. Our current world population is just over 7 billion people, and we're growing at a rate of 147 people per minute, or 77 million per year. As the film explains, at this rate we will surpass

at least 9 billion people soon, and that's a conservative estimate. This obviously puts great strain on the world's resources, but that's an abstract concept and many people argue that such growth is needed, even desirable — more workers, more consumers, more economic growth. Freedman shows this isn't the case, and that it might already be leading to some dire consequences.

Freedman bases his film on a set of experiments run by John Calhoun at the National Institute of Health in the sixties and seventies. Calhoun studied rats, and the changes in their behavior due to an increase in population. Calhoun confined the rats to a finite space, like our modern urban environment, and gave them all the resources they needed — as much food and water as they could consume. As their population increased, their behavior became increasingly bizarre and pathological. What Calhoun found was quite startling, and has eerie similarities to our current human situation. He repeated the experiments, and the results were always the same, and without

ONE CAN'T HELP BUT THINK
 OF NUMEROUS OTHER GREAT
 DOCUMENTARIES THAT HAVE
 DEALT WITH SIMILAR ISSUES.
 WHAT SETS FREEDMAN'S
 FILM APART IS ITS INSISTENCE
 ON LOOKING AT THE
 META-NARRATIVE.

giving too much away, let's just say that you hope the same things won't happen to the human race.

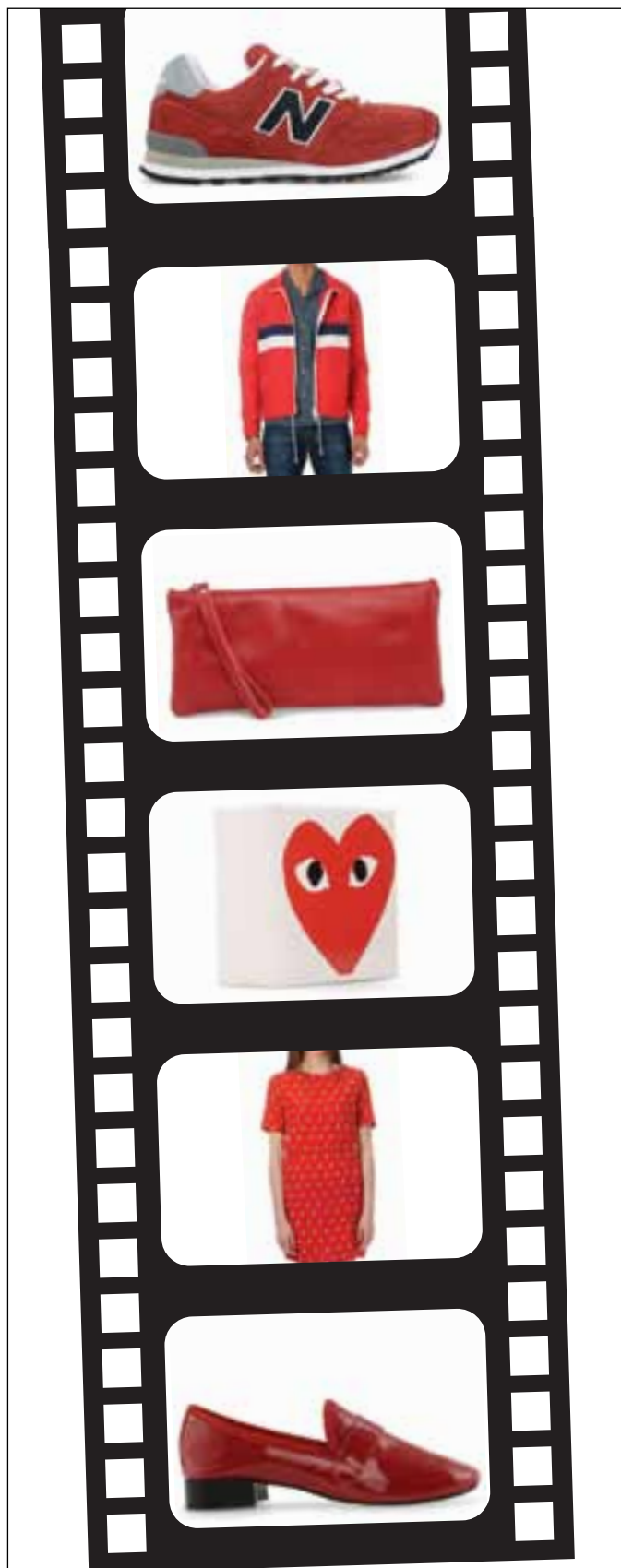
Calhoun's rats had unlimited access to resources, and up until recently, humans have had good access to cheap food and water as well. As Freedman quickly demonstrates, however, most of our benefits have been based on two key factors — cheap access to oil and a stable planet with plentiful resources. Neither of these are likely to remain the same, and our population explosion is already having serious impact on the planet. Freedman patiently goes through all of the problems we face. He starts with, and keeps circling back to those rats in the cage, as a reminder of the potential social impacts, but he brings in many scientists and a lot of data to support his argument that something needs to change.

The problems we face are complex, but the film does a great job of keeping things focused and simple. Freedman takes us through the many interlocking factors that have led to our dilemma: the science behind exponential population explosion; the history of agriculture and our society; our reliance on cheap oil and the consequences it has brought; global warming and the possibility of "peak water"; how debt-based monetary systems now rule our world; class; different colonizations and even our obsession with beauty. It seems like a whirlwind of ideas, but Freedman crafts a great argument out of all of these thoughts.

One can't help but think of numerous other great documentaries that have dealt with similar issues. What sets Freedman's film apart is its insistence on looking at the meta-narrative, where all of these problems intersect, and while it's a daunting task to make it all work, the film accomplishes its goals. Not unlike Mark Achbar and Jennifer Abbott's *The Corporation*, this is a film that expects an informed viewer ready to delve deep into complex problems, see them for what they are, and analyze how we got here.

The future he depicts could be quite dystopian, but to his credit, Freedman offers solutions and maintains focus, like Calhoun did before him, on how we might change this possible future. What changes could we make that might be helpful, both he and Calhoun ask in the film. Calhoun experimented with his rats and found a solution that was quite simple — teach the rats to cooperate. When the rats had to help one another to get food and water, they worked together and things changed. Freedman also makes a good case for a focus on quality over quantity and makes it clear that women's rights, particularly reproductive rights and control, are essential to our future. The question we're left with at the end of *Critical Mass* is whether we can be as smart as those rats and learn to change our behavior before we face the same consequences of population explosion, or whether we're doomed to behave as lemmings, as we wander blindly to our collective demise. Freedman makes a strong case that we have the capacity to change, and his scientific advisors are hopeful, but watching Calhoun's experiments may make you wonder for our future.

Brian Newman is the co-founder and CEO of Crowd Play, a company developing new projects at the intersection of film and technology. Brian speaks regularly on new media, innovation, audience development and the future of the industry.



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SUNDAY MAY 12 | 2:45 PM | CIN
Talking Landscape:
Early Media Works 1974-1984
 ANDREA CALLARD, USA, VARIOUS, 76 MINS



TALKING LANDSCAPE: EARLY MEDIA WORKS 1974-1984

by Livia Bloom, Guest Curator

Many, many stairs lead to Andrea Callard's studio on Lispenard Street in downtown New York. Creaky and perilously steep, they leave you panting at the top, marveling at the woman who has climbed them day after day since she moved into the building at 26, curious and self-sufficient.

Andrea Callard grew up in Muncie, Indiana, in a house with considerably fewer stairs. She sang in the choir and took pictures with an Ansco camera with 2 ¼" square negatives. She studied painting and drawing in St. Louis and San Francisco before moving to Manhattan at 22. "It was during a recession; 800,000 people had left New York City," she explained to me. "There was a lot of cheap space."

Callard explored that space in a series of very funny, rarely seen short films. Made at a time when a young woman living alone in an industrial loft was a rebellious act in itself, her films document personal

freedom, turning moments of alone-time into tiny masterpieces.

Talking Landscape: Early Media Works 1974-1984 opens with *Fragments of a Self Portrait* (1974), in which the artist clomps up flight after flight of (more) stairs with giant white casts on her feet. Each pounding step echoes; here is a woman unafraid to make an entrance. When Callard finally removes the casts, they splinter and collapse. Her bare feet emerge as though from cocoons. She enters her studio, abandoning the "fragments." The cast-off casts suggest the carapaces we each wear to protect and hide our vulnerable selves (or toes) wiggling inside. When entering Callard's world, we are invited to leave such baggage behind.

Fragments of a Self Portrait was photographed on black-and-white ½" Portapak videotape, one of the earliest portable video systems. When Super 8mm film cameras became available with sync sound, Callard switched to that format. Using "stuff from Radio

A MASTER OF THE INTERIOR/PERSONAL REALM, IT'S IRONIC THAT CALLARD IS CURRENTLY BEST KNOWN FOR HER WORK WITH OTHERS. IN 1977, SHE CO-FOUNDED COLAB, THE ARTIST COLLECTIVE BEHIND SPRAWLING EXHIBITIONS LIKE "THE DOCTORS AND DENTISTS SHOW," "THE MANIFESTO SHOW," "THE BATMAN SHOW" AND, IN 1980, THE LEGENDARY "TIMES SQUARE SHOW".

Shack,” she created a remote control for her camera so that she could record herself from several feet away. This homemade device was used for most Callard’s subsequent shorts, beginning in 1974–1975 with *Window Open/Close*, *Sweep* and *Balls with Club*. In each, the filmmaker performs a simple game with the objects around her, toying with her environment and its boundaries. “Here goes,” she proclaims, raising and lowering her window with six plaster balls lined up on its sash to test whether they will stay balanced (they will) or whether she can line them up in a makeshift game of pool (she can). “Never get cleannn,” she sings mournfully as, kneeling on her fire escape, she brushes debris from her windowsill. Although her choir days were behind her, Callard never stopped singing or hearing music all around her.

In *Rubber Shoes*, Callard attempts to don a pair of homemade flip-flops without using her hands. This self-imposed limitation turns a usually automatic task into game (as well as an inversion of the *Fragments* imagery); later, wearing the flip-flops, she breaks into a “soft-shoe” dance number. In *Lost Shoe Blues*, Callard ventures outside her studio to survey the clover of Battery Park while singing a round with herself on the film’s soundtrack. *Delaware Stone Throw* and *Flora Funera* (for *Battery Park City*), both made in 1976, further explore intimate games and the noises they make, whether one is tossing rocks into water or against exposed stakes of rebar.

In *Lispenard Ladder* (1977), Callard — a lithe, fearless figure with a mop of brown curls and a frank, clear gaze — climbs up and down a maze of ladders that creak and sway in a modernist symphony. Much like Maya Deren in *Meshes of an Afternoon* (1943), editing traps her in an endless loop outside the bounds of traditional space.

Contact Mics with Cara (1977), adds a new element: another person. Here, neighbor and fellow artist Cara Perlman shares the frame, the women visually separated by the geometric panes of a studio window. They are not literally touching, yet each holds a contact microphone that measures vibration through touch (rather than amplifying vibration through air, as a traditional microphone would). The hums and squeaks that the mics generate is a highly personal song: they are making abstract, aural contact.

One of the great pleasures of *Talking Landscape* (and it is a living, evolving film that the filmmaker regularly modifies and hones) is that it enables us to study the way that Callard’s early pieces blossomed into the sophistication of her later work. In the elaborate *Fluorescent/Azalea* (1976), Manhattan skyscrapers are abruptly, humorously interrupted by plants and flowers whose names Callard sings aloud. Her virtual back-up band is a Japanese record. A riot of color, the film reflects the way that our working lives are often placed directly in opposition to “smelling the roses” (or the azaleas,

as the case may be).

The great *11 thru 12* (1977) uses a structure based on the trigrams and hexagrams of the *I Ching*, one of the oldest Chinese classic texts, to hilarious and complex effect. By this point, Callard’s tiny solitary games and songs have mushroomed to include National Geographic magazine, taxi cabs and the Yellow Pages. With an ironing board in front of her like a broadcaster’s desk, she is poised between childlike observation and the knowing irony of adulthood, exploring “destination, cost and value, the absurdity of explanation, and the limits of the measuring mind.” The film ends out of doors with a dip in the ocean, as she finally abandons the minutiae of the cerebral/urban world for the pleasures of the physical/natural one.

The short film portion of *Talking Landscape* concludes with the most formally traditional of Callard’s short works: *Notes on Ailanthus* (1978). The filmmaker spent years studying *ailanthus altissima*, a scrappy tree ubiquitous to abandoned yards and interstitial spaces. Ailanthus is generally considered an eyesore, yet Callard respects its ability to thrive in “distressed” environments. A logical extension of her ongoing fascination with plant-life, the film exemplifies, as Melissa Anderson wrote in *The Village Voice*, Callard’s talent for finding “the country in the city.” Her thoughtful narration, peppered with helpful information and history, turns the weed into a star.

A master of the interior/personal realm, it’s ironic that Callard is currently best known for her work with others. In 1977, she co-founded Colab, the artist collective behind

sprawling exhibitions like “The Doctors and Dentists Show,” “The Manifesto Show,” “The Batman Show” and, in 1980, the legendary “Times Square Show,” which filled an erstwhile massage parlor with work by artists including Jean-Michel Basquiat, Jenny Holzer, Jack Smith, Kiki Smith, Tom Otterness and Keith Haring. Callard’s photographs of The Times Square Show now comprises one of the three ‘slideshows’ at the end of *Talking Landscape*. The other two are 1978’s *The Customs House*, a record of the then-decaying Alexander Hamilton U.S. Custom House in Battery Park City (which now houses the National Museum of the American Indian) and 1980’s *Commuting from Point*, an exploration of physical and metaphysical travel. “It is both a playful and an existential activity,” Callard once said of her filmmaking. Experiencing Andrea Callard’s work is a playful and existential activity, too.

Livia Bloom curates cinema retrospectives. Her writing and interviews regularly appear in the film journals Cinema Scope, Filmmaker Magazine and Film Comment. She is the editor of the book Errol Morris: Interviews and currently serves as Director of Exhibition and Broadcast for Icarus Films.



MADE AT A TIME WHEN A YOUNG WOMAN LIVING ALONE IN AN INDUSTRIAL LOFT WAS A REBELLIOUS ACT IN ITSELF, HER FILMS DOCUMENT PERSONAL FREEDOM, TURNING MOMENTS OF ALONE-TIME INTO TINY MASTERPIECES.

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

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RATED Y
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Occupy The Movie

Corey Ogilvie, Canada, 2013, 90 mins

DOXA is extremely proud to open the festival this year with director Corey Ogilvie's remarkable new film, *Occupy The Movie*, which exemplifies and expands the feisty tradition of films such as *The Corporation* and *The Take*. Although the Occupy movement grew like lightning all over the globe, it had its origins right here in Vancouver. In a series of sequential chapters, the film lays out the situation that precipitated the birth of Occupy, everything from the greed-maddened frenzy of Wall Street, to the plague of home foreclosures, and the apparent collusion of the American government and big business, that resulted in a 700 billion dollar bailout for American banks. Following the example established by the protestors in New York, encampments sprang up around the globe, a series of brush fires that threatened to engulf the world. Even as mainstream media decried Occupy for its vagueness of purpose, the real forces of money and power moved in: ferocious midnight police raids and other tactics that were aimed at breaking the movement at its source.

In keeping with the spirit of the protests it profiles, *Occupy The Movie* is independent, canny, and fiercely intelligent. The larger economic forces that have led to such global financial disparity are laid out in animated sequences, aided by cheerfully caustic

commentary from analyst Reggie Middleton. Interviews with Chris Hedges, Cornel West, and Adbuster's Kalle Lasn, add intellectual heft. But it is ordinary people who describe the personal cost of putting their bodies on the front line that speak the loudest. What emerges is a deeply human portrait of social change, warts and all.

In this film, hope, that most stubbornly persistent and powerful of human qualities, takes wing and sets off for an unknown future fuelled by the need to make a better, more equal and more just world.

May 3rd screening will be followed by DOXA's Opening Night Party. May 3rd and May 7th screenings will include a post-film Q&A with the filmmaker.

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SCREENING PARTNER



ADDITIONAL SCREENINGS:

TUESDAY MAY 7 | 12:30 PM | CC

SATURDAY MAY 11 | 9:15 PM | CIN

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Good Ol' Freda

Ryan White, USA, 2013, 86 mins

Back in the early 60s, a group of four young men performed in a low-rent club called the Cavern. A seventeen-year-old girl named Freda Kelly came to almost every performance, sneaking away from her typing-pool job, and heading back to the office reeking of the particular smell of the Cavern. This is how Freda Kelly came to know John, Paul, George and Ringo. A group of Liverpudlian lads who would become a group called The Beatles. Hired as The Beatles' secretary, Freda worked for them for 11 years. In Ryan White's warm and sweetly humble film, Freda tells her stories for the first time in 50 years.

Freda grew up alongside The Beatles themselves, and as Beatlemania reached gargantuan proportion, she was along for the wild ride. As The Beatles' secretary she was charged with everything, from answering the sacks of fan mail to protecting them from hordes of hysterical sobbing teenagers. As she recounts those heady days, the details remain as fresh as they were in the early 1960s — from answering Ringo's first batch of fan letters ("You only got 9 letters?!" she exclaimed) to her dealings with the Beatles' legendary manager Brian Epstein. It was John Lennon who explained to a somewhat startled Freda that Epstein was gay.

This is a side of The Beatles oft-told story that we've never seen before. Freda kept her stories and her scrapbooks in the attic and rarely talked about them even to her own children. It was the death of her son that prompted her to tell her story for the sake of her grandchildren. One of the few documentaries made with the support of the living Beatles and featuring original Beatles music, the film offers an insider perspective on one of the most beloved bands in the history of music.

But some stories may never be told.

Asked if she ever dated any of the members of The Beatles, she pauses, laughs and says, "That's personal."

ADDITIONAL SCREENING:

SUNDAY MAY 12 | 8:30 PM | VT

SCREENING PARTNER



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SATURDAY MAY 4
TUESDAY MAY 7

12:00 PM VT
8:30 PM CIN



Wrong Time Wrong Place

John Appel, The Netherlands, 2012, 80 mins

On July 22nd, 2011, a bomb attack in the centre of Oslo and a shooting spree on the Island of Utøya took the lives of 77 people. Anders Behring Breivik, wearing a homemade police uniform took the ferry to the holiday camp on Utøya, and systematically murdered more than 60 young men and women. Director John Appel's stunning film takes these moments of horror and retraces the experiences of the people who lived through them, as well as those who did not. A young man takes the day off from work to go base-jumping, while many of his co-workers die in the explosion. A man who has lost his son and thinks he has lived through enough tragedy in his life, is proven terribly wrong. When people who were present on the Island at the time of the shooting tell their stories, singular strange details emerge with an immediacy and intimacy that makes the bizarre situation almost physically palpable. At the outbreak of the shooting spree, three students huddle in a bathroom stall. One of them copes with the fear she will miscarry her unborn child from sheer terror, while another is faced with a very pressing need to go to the bathroom. Some of the most agonizing moments are captured on shaky mobile phone footage, taken just as the killings were beginning, resulting in a strange juxtaposition of the mundane and the unimaginably horrific. It is human to demand answers from the universe and ascribe meaning to random events, but real life has no answers for the questions raised by the unspeakable violence of a madman. Despite the level of tragedy captured here, *Wrong Time Wrong Place* maintains a stubborn hold on hope that ultimately refuses to be stemmed. -DW

SATURDAY MAY 4

12:00 PM CIN



Lost Rivers

Caroline Bâcle, Canada, 2012, 72 mins

Where are the rivers that once ran through all the major cities of the world? They're still there but hidden, buried in concrete, forced into culverts and forgotten. Some people, termed "drainers," fascinated by this lost history, break the law to crawl under the city and investigate these disappeared waterways. In this beautifully lyrical and powerful film, written and directed by Caroline Bâcle, we see some of these rivers come back to life. Rivers are unburied and ecology comes back in surprising ways; to rivers now allowed to run through ponds and parks, that sparkle in the sun and draw people to them, to walk and play. Once, rivers were essential to the life of cities. They ran mills and tanneries but in the nineteenth century, as the industrial revolution spread around the world, pollution and flooding forced cities to begin to bury their rivers under the streets. But as populations keep rising, sewage, rainwater and overloaded systems can re-emerge in surprising and occasionally awful ways. Pollution overflows onto streets and beaches, floods swamp streets, cars and buildings. In some cities, visionary architects and landscape architects have proposed new paradigms for healing rivers. Rainwater could be re-channeled into parks and ponds. But these projects are expensive and time-consuming. Sometimes when the idea is completed, such as the daylighting of the Sawmill River in New York, the beauty that is revealed is compelling. This is a film with a timely and perceptive ecological message. You may never walk down city streets in quite the same way again. -LA

PRECEDED BY

GE FOCUS FORWARD: Slingshot

Paul Lazarus, USA, 2012, 3 mins

Inventor Dean Kamen, best known for his Segway Personal Transporter, is taking on one of the world's great challenges — safe, clean drinking water. -DW



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Art Spiegelman, Self Portrait with Maus Mask, 1989, courtesy of the artist, © Art Spiegelman

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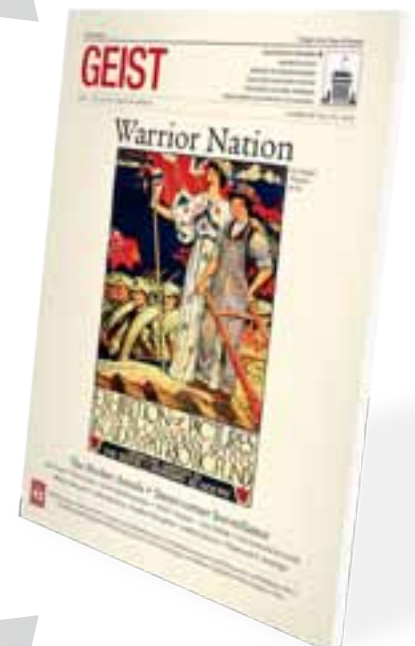
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SATURDAY MAY 4

2:00 PM VT

JUSTICE
FORUM

Free the Mind

Phie Ambo, Denmark, 2012, 80 mins

The idea of 'neural' or brain plasticity is a very hot topic right now. From on-line 'brain training' games to a whole host of 'brain' books on the non-fiction best-sellers list, the idea that the human brain can be modified and retrained without having to resort to pharmaceuticals, has caught the interest of scientists and civilians alike. In this respect, Danish director Phie Ambo's *Free the Mind* is a very timely film. It introduces the work of the University of Wisconsin's Richard Davidson, who made *Time* magazine's list of the 100 Most Influential People in the World in 2006. Davidson's specific area of research is Contemplative Neuroscience (explored more completely in his 2012 book *The Emotional Life of Your Brain*), which looks at how practices such as yoga and meditation can help people suffering with issues like trauma or depression. The film follows a pre-schooler diagnosed with ADHD and two war veterans struggling with PTSD and anxiety, and documents the profound effects that the study program has on their lives over a very brief period of time. Be warned, this may be a film about neuroscience, but don't expect to leave the theatre dry-eyed. *Free the Mind* is also a deeply moving and emotional film. Not because of stunning cinematography or visual richness, but because it takes the viewer inside the struggle and heartache experienced by the film's subjects and allows us to share in their journey and rejoice at their success. The message at the core of the film, that we have the ability to overcome the traumas that trouble so many of us, is profoundly hopeful. -AW

PRECEDED BY

GE FOCUS FORWARD: In Your Head

Petra Epperlein and Michael Tucker, USA, 2012, 3 mins

Can virtual reality control pain? Cutting-edge research is being undertaken at SFU with interface designer Dr. Diane Gromala, using concepts of mindfulness meditation and virtual reality to offer an alternative solution to pharmaceutical therapies -DW

SATURDAY MAY 4

2:00 PM CIN

CANADIAN
PREMIERE

Young and Wild: Shorts Program

This collection of films examines the curious relationships that spring up between humans and the natural world.

Reindeer

Eva Weber, UK, 2011, 3 mins

In the northernmost reaches of Lapland, the Sámi people round up reindeer in the crepuscular winter light. -DW

Paal

Christoph Müller and Victor Vargas, Mexico/Canada/Switzerland, 2012, 21 mins

"When I was young my parents taught me how to move in the jungle," says nine-year-old Benjamin. In this lush and verdant world, children do not fear nature but are a part of it. -DW

Donkeymentary

Arman Yeritsyan and Vardan Hovhannisyan, Kenya/Armenia, 2012, 52 mins

Located just off the coastal shores of Kenya is the Island of Lamu. It is home to 24,000 people, 6,000 donkeys, and 2 cars. The island's narrow paths make it impossible to drive a car. The lack of mechanized transport has led to the rise of the donkey. Donkeys are everywhere, doing everything. But what do you do if you are not a proud owner of one of these versatile creatures? This is exactly the dilemma of 14-year-old Shee Famao. Shee is the sole provider for his family, juggling different odd jobs to make ends meet. But all of this could change if he wins the annual donkey race, the most eagerly anticipated event on the entire Island. A very warm and affectionate film, filled with funny commentary from the locals, both human and otherwise. -NH

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SATURDAY MAY 4

2:00 PM RIO



Casting By

Tom Donahue, USA, 2012, 89 mins

They don't make 'em like Marion Dougherty anymore. A legendary dame of the New York school of tough knocks and big breaks, Marion cut her teeth in television production before moving on to virtually invent the role of the casting director. Dougherty's infallible instincts and gut feeling gave a great number of famous actors their very first break. Dougherty liked interesting faces and cast people, according to the demands of the roles themselves. Everyone from Dustin Hoffman to Al Pacino to Christopher Walken, credit her with taking a chance on them. While it is indeed fascinating to see so many of these famous thespians at the extremely young age (Pacino looks positively downy), it is more interesting to see Marion at work. On the set of the television series *Naked City*, she was given *carte blanche* to cast the entire show. The result was a generation of actors who virtually defined our era. But despite her success, casting directors (many of whom were women) were viewed as assistants to film directors, and denied on-screen credit for their work. An interview with Taylor Hackford, the current head of the Directors Guild of America, casually reveals the blatant sexism that still defines Hollywood. Even after her remarkable career, that included a stint as the first-ever female vice president at Paramount, Marion was given the boot via a story in *Variety*. In some of the final interviews before her passing, Dougherty is philosophical about the change in Hollywood, but is clear in assigning blame to corporate interests and practices for Hollywood's creative attrition. -DW

AUDIENCE PARTNER



SATURDAY MAY 4

4:00 PM CIN



ABANDONADOS.— En el Juzgado Segundo Tutelar de Menores se encuentran diez menores que fueron encontrados abandonados en la vía pública. Algunos son originarios de zonas conflictivas del país y han nacido...

Children of Memory

Kathryn Smith Pyle and Maria Teresa Rodríguez, USA/El Salvador, 2012, 64 mins

The civil war in El Salvador left more than 75,000 dead and untold missing. Some of those who vanished were very young. Children were sold into adoption, while others grew up in orphanages with no knowledge of their real families or their own identities. In some cases, soldiers abducted children in what an international court calls a "systematic pattern of forced disappearances." This little-known consequence of the massacres carried out by the U.S.-trained Salvadoran army has only recently come to light due to the efforts of organizations like Pro-Búsqueda. Pro-Búsqueda is a human rights organization that seeks to reunite a generation of lost children with their families. Kathryn Smith Pyle and Maria Teresa Rodríguez' film follows Margarita Zamora, an investigator with Pro-Búsqueda, as she travels the countryside asking eyewitnesses what they remember. The issue is one that is close to Margarita herself, as she lost four of her own brothers and sisters in the war. In the U.S., the other side of the story is unfolding as children who grew up in adoptive families seek out their birth parents. The search on both sides is hampered by the unwillingness of the Salvadoran government to release information from the military war archives. *Children of Memory* reveals not only the scope of the problem, but the agonizing personal costs still being endured by so many. -DW

PRECEDED BY

Finding Josephine

Tomás Sheridan, UK, 2012, 10 mins

A young family in the UK sends money to a little girl named Josephine in Uganda. But when father and daughter decide to visit Josephine, the conditions of her life are more than they are prepared for. -DW



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Lyle Wilson: After A1779 (detail), 2010. Photo: Jenn Walton

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SATURDAY MAY 4

4:45 PM VT



Rent a Family Inc.

Kaspar Astrup Schröder, Denmark, 2012, 80 mins

Ryuichi Ichinokawa lives a double life as a family man and a professional impersonator. His small business, "I Want To Cheer You Up Ltd.," rents people out to stand-in as family members, co-workers and others, to those who have something to hide, or something to gain. Clients have even hired Ryuichi, and a full cast, to play the roles of their entire family on their wedding day in order to avoid conflict and maintain a sense of normalcy. Despite such unbelievable deception, sometimes the means seem to justify the ends. For example, when Ryuichi is hired to play the role of a second husband in order to negotiate a child support settlement for a desperate woman, a certain type of justice is served.

Secrecy is also a main ingredient in Ryuichi's home life. His wife and two children have no idea what he does for a living, and they don't seem to care. His wife admits that she doesn't want to know what he does, as long as he pays the bills. The result is a cold and distant marriage. It's no wonder why he takes comfort in his job as a stand-in. "I played the father of a bride once," he tells a group of his employees, "and I couldn't stop crying."

A moment of truth is revealed as the disconnected family sits down for dinner and a television program blares in the background. "What does Japanese society need most right now?" demands the advert. A young boy on the TV screen responds, "Society needs more honest communication." A pastel-coloured aesthetic, and a breezy soundtrack, give the film an idiosyncratic quality fitting for such a quirky social phenomenon. But the sadder and more fundamental question remains. Is it really worth living a lifetime of lies to conceal a single moment of truth? -SC

SATURDAY MAY 4

6:15 PM CIN



Our Nixon

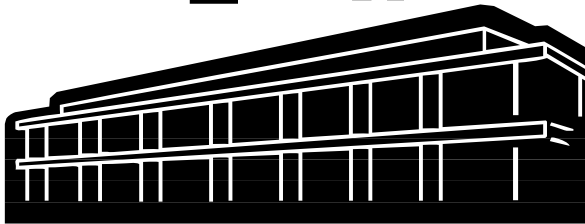
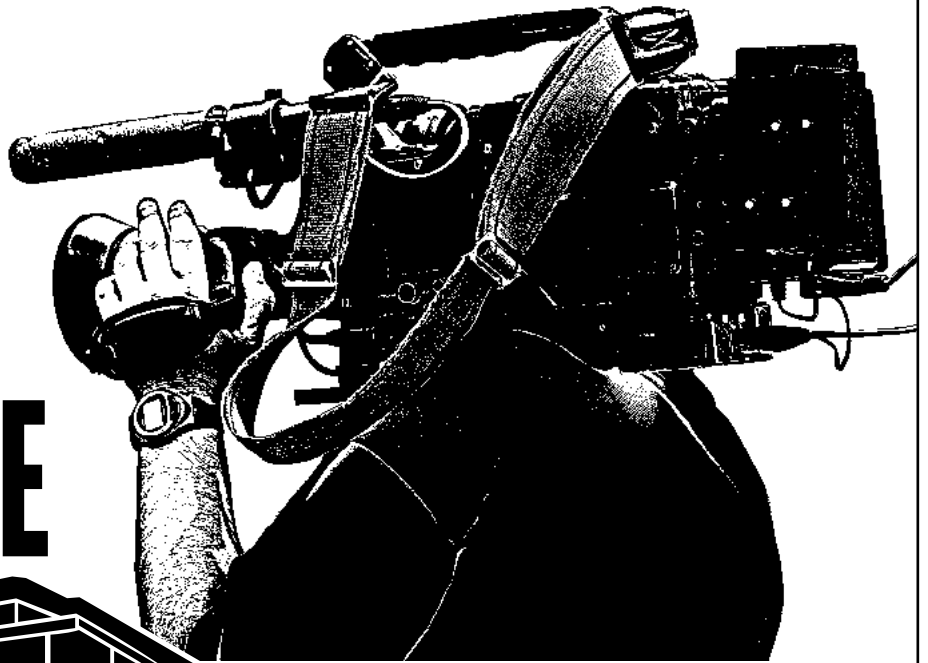
Penny Lane, USA, 2012, 85 mins

It's common knowledge that during the infamous Watergate investigation, the FBI confiscated more than 300 hours of Richard Nixon's secret audio recordings. What many don't know is that hundreds of reels of Super-8 film, shot between 1969 and 1973, were also confiscated. These amateur films were recorded by Nixon's closest advisors including Chief of Staff H.R. "Bob" Haldeman, President of Domestic Affairs John Ehrlichman and Special Assistant Dwight Chapin, and have not been seen until now. Long before social media, Nixon and his henchmen were documenting presidential life in Washington like camera-happy newlyweds. They filmed everything from White House performances by Bob Hope and Johnny Cash to anti-war protestors and campaign supporters. Other tapes captured behind-the-scenes footage of historic events such as Nixon's visit to China in 1972 and, most charmingly, scenes of the boys goofing around at the beach. Constructed entirely using found footage, *Our Nixon* plays homage to, the equally wry, classic all-archival film *The Atomic Café*. The warm vintage look, crackling audio and 80s pop tunes paint Nixon and his inner circle as more innocent, perhaps, than they were. But let's be honest, there's something oddly fun about watching the most powerful men in America document themselves right into a pile of political poo. Perhaps it's because those behind the camera had no idea their banal home movies would later be used as a backdrop for the political drama that came to be known as one of America's greatest scandals. -SC

A brisk, eye-opening documentary about the Nixon White House as seen from the inside, this triumph of editing is composed of home movies shot by the president's staff, accompanied by later TV interviews and priceless audio from the secret tapes, making it a must-see for anyone interested in Americana. — Variety

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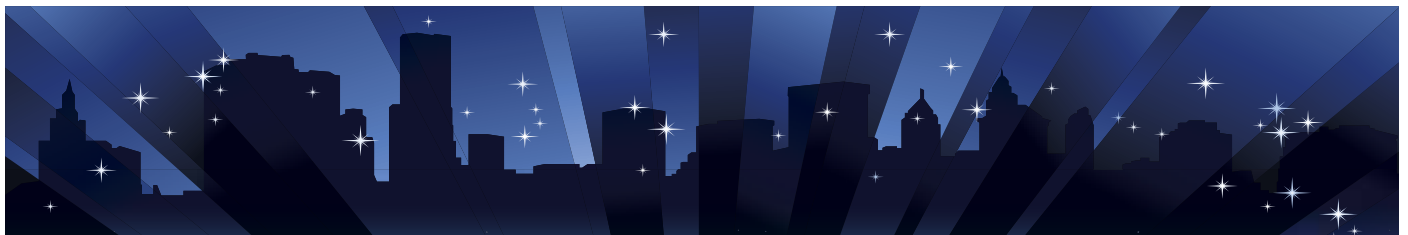


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SATURDAY MAY 4

6:45 PM VT



The Manor

Shawney Cohen, Canada, 2013, 78 mins

All happy families resemble one another, each unhappy family is unhappy in its own way. -TOLSTOY

Tolstoy might have been talking about the Cohens when he penned his famous maxim. The Cohens run the Manor, a family-owned and operated strip club in Guelph, Ontario. After being away for 15 years, the prodigal son, Shawney is returning home. Working for the family business has more than its fair share of challenges. His tyrannical father brooks no contradiction and runs the place like a none-too-benevolent dictatorship. Meanwhile his older brother has big plans for the Manor. As the family works out their respective roles, the business of the place swirls around poles and gets into screaming matches backstage. Big and small dramas erupt on an almost daily basis. The father's plan to recreate the hotel portion of the Manor into a halfway house backfires. Meanwhile, Shawney's increasingly fragile mother is slowly disappearing after a lifetime of eating disorders. As Shawney wields his camera like a weapon, arguing with his father and trying to convince his mother to seek treatment, he must fight a lifetime of inertia. Naturally, his levelheaded girlfriend takes one look and books it back to Toronto. Like a Russian play, the action seems to unfold in a constant state of suspended animation. No one ever leaves, and life goes on, much as it always has done. This is, after all, a documentary, and real life rarely follows a strict narrative arc. Although you may find yourself wanting to occasionally shake a couple of family members into more sensible courses of action, you have to admire their perverse commitment to their way of life. Ultimately, there is something inherently fascinating about people being irrefutably themselves. Whatever their issues, and they have a few, this family hangs together through it all. -DW

SATURDAY MAY 4
SUNDAY MAY 12

8:30 PM CIN
4:45 PM CIN



BackBone: Vancouver Experimental Cinema from 1967- 1981

Richard Martin, Canada, 2012, 60 mins*

In 1967 Vancouver was a provincial town, a place where people still stood up in movie theatres when they played *God Save the Queen*. But the winds of change blew into town with the Trips Festival, which brought with it expanded perceptions and a new sense of possibility. A group of filmmakers went looking for cinematic magic, as one interviewee puts it, "totally unencumbered by knowledge." Interviews with Patricia Gruben, David Rimmer, Sturla Gunnarsson, Chris Gallagher, Al Razutis, Gary Lee-Nova, Colin Browne, Kirk Tougas, Peg Campbell, Alex MacKenzie, and Peter Lipskis capture a moment when Vancouver was a hotbed of experimental filmmaking that rivaled the scenes in New York and California. Informed and infused by a punk aesthetic, German Expressionism, and French New Wave cinema, this group of artists was determined to discover a new way of making films. "Because if you're not naïve, and you think you know what you're doing, then you're probably not going to do very good work," says David Rimmer.

As Stan Fox notes of the period, "Things were very, very informal." Intermedia artists could talk to Doris Shadbolt at the Vancouver Art Gallery, and then create a show. Cross-disciplinary collaborations between filmmakers, poets and performers spontaneously erupted and gave rise to Video Inn, the Pacific Cinémathèque, The Western Front, Cineworks, et al. Richard Martin's film recaptures this seismic shift in Vancouver's cultural history, when anything seemed possible. But if every generation has to renew the form, what comes next? -DW

* Followed by a selection of shorts from the period.

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SATURDAY MAY 4

9:00 PM VT



Musicwood

Maxine Trump, USA, 2013, 80 mins

The Tongass National Forest is the economic lifeline for Tlingit, Haida and Tsimshian people. It provides guitar makers with old growth Sitka Spruce, and to Greenpeace, it's an irreplaceable ecological treasure. Disparate voices like these come together in this contentious documentary about trees, music, and the future. Although guitar manufacturers only use a sliver of the timber that is harvested each year, Greenpeace recognized that the guitar industry had a strong voice that could provoke change. When owners and CEOs of Taylor, Martin and Gibson learn that their Sitka Spruce supply will be depleted in 10 years, they set their competing interests aside and form the Musicwood Coalition. On their inaugural visit to The Tongass, they meet executives from Sealaska, the Native American Corporation responsible for clear-cutting vast expanses of temperate rainforest. The forestry spokespeople are remarkably forthright about their profit motives and need to provide better living conditions for aboriginal communities. Yet further research reveals friction within the Native Alaskan population, as some argue against any form of deforestation. As the tug-of-war over natural resources unfolds, acoustic virtuosos such as Kaki King, Yo La Tengo, and Steve Earle offer some of the most profound insights in the form of a soundtrack, which doubles as the heartbeat of this debate. -TW

PRECEDED BY

Yukon Kings

Emmanuel Vaughan-Lee, USA, 2013, 7 mins

In a remote section of the Alaskan Yukon Delta, Yup'ik fisherman Ray Waska passes on his traditional knowledge of salmon fishing to his grandkids. But Ray's way of life is under threat from changing cultural and environmental forces. -DW

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SCREENING PARTNERS



SUNDAY MAY 5

11:00 AM CIN



The Pervert's Guide to Ideology

Sophie Fiennes, UK, 2012, 134 mins

Slavoj Žižek likes to talk: whether it's holding forth on the vileness of warm Coca-Cola, discussing the sexual peccadilloes of nuns, or carrying on about *They Live*, perhaps the only horror film that functions as both a vehicle for Marxist deconstruction and a Rowdy Roddy Piper wrestling movie. In typical blowzy fashion, Žižek calls the film, "One of the forgotten masterpieces of the Hollywood left." A follow-up to director Sophie Fiennes' previous romp with the philosopher king, *The Pervert's Guide to Ideology* is that most unusual of creatures, an intellectual exercise that is as funny, as it is thoughtful and persuasive, with only the occasional dip into intellectual onanism. A veritable parade of blockbusters from the previous fifty years of cinematic history, everything from *Jaws* to the *Sound of Music*, gets a good Zizeking. -DW

A riveting and often hilarious demonstration of the Slovenian philosopher's uncanny ability to turn movies inside out and accepted notions on their head...If you thought Titanic was a timeless tale where the love between a penniless artist and his deluxe muse triumphs over class differences and disaster, then think again... While Žižek's arguments—which he delivers with a juicy enough accent to rival Werner Herzog—are sometimes hard to follow and never develop into a consistent and solid treatise ("Ideology is an empty container open to all possible meanings," is one of the ways he sums things up), they are altogether surprising and often extremely funny, especially when he deadpans them lying on Travis Bickle's cot or decked out as a nun from The Sound of Music.
— The Hollywood Reporter

SUNDAY MAY 5

12:00 PM VT



The Horse Palace

Nadine Gomez, Canada, 2012, 68 mins

"That building is condos now, that's condos, they're all condos now," says Ti-Jean, a sardonic carriage driver pointing to the buildings that line his route from Montreal's tourist district to the Horse Palace — the city's oldest stable and one of its last remaining vestiges of working class culture. For Vancouver audiences, Nadine Gomez's beautiful film tells an all-too-familiar story of urban development and the inevitable historical, cultural, and human losses that come with it. Sitting in the heart of Griffintown — once a working class Irish enclave on the southwest edge of downtown Montreal and now home to tech start-ups and trendy lofts — the Horse Palace is a crumbling ruin. Held together by ad hoc repairs and human resiliency, its brick walls are in constant danger of collapsing in the face of "progress." Using intimate camerawork and expert sound editing, Gomez evokes the faded glory of this place in a way that is reverent without ever falling into sentimentality. But what makes the Horse Palace, both the place and the film, fascinating, are its characters. The film centers on Leo Leonard, the proprietor of the Horse Palace and reportedly the last Irish Quebecer in Griffintown. Now well into his 80s, Leo has worked at the stable since he was nine years old and, despite his gruff exterior, it is easy to see how much the place means to him. Leo and his wife are joined by the acerbic Ti-Jean Larose and fellow carriage drivers, Chantal Lalonde and Judy Waldon. Together they form an unlikely family. But as retirement approaches for Leo, it's not clear whether the Horse Palace and this family will survive. -JC

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SUNDAY MAY 5

2:00 PM CIN



East Hastings Pharmacy

Antoine Bourges, Canada, 2012, 46 mins

BC regulations call for a pharmacist to witness each dose of methadone dispensed to patients. This edict forms the jumping off point for Antoine Bourges' singular documentary hybrid. In the cool blue light of the pharmacy, the regulars line up to have their prescriptions filled. But all is not as it seems. -DW

Bourges' extremely adroit first feature is an aesthetic and anthropological investigation of the social rehabilitation structure for heroin addicts in Vancouver's notorious Downtown Eastside, and perhaps necessarily, of the documentary mode and its verisimilitude as a form of storytelling. Bourges began by reconstructing a carbon copy of the methadone clinic he passed by daily on his route to school just a few steps away from the original. Filming dramatic daily denouements between the pharmacist and patients in this simulacrum, using both professional actors and real methadone patients who "play themselves," Bourges creates not a portrait of social reality but a trompe l'oeil that reaches even further towards an irreducible reality. — Cinema Scope

PRECEDED BY

Thank You for Calling

Régis Coussot, Canada, 2012, 12 mins

A young man hires himself out as a human guinea pig, making money by participating in clinical trials for new drugs and new products. But is this a means to make a quick buck or something a bit more compulsive. As his friends question his decisions, our subject is busily self-medicating himself into a curious new state of mind. -DW

SUNDAY MAY 5

2:00 PM VT



Becoming Traviata

Philippe Bézat, France, 2012, 108 mins

Poor old Violetta, beautiful, consumptive, and doomed to die for love. But in this peek behind scenes of a ravishing production of Verdi's famed opera (*La Traviata*), she actually looks pretty good in yoga pants and a tank top. The process of putting together a major operatic production is given close examination in Philippe Bézat's fascinating film. From the opening rehearsal, where the cast appear dressed for an extreme workout session (yoga pants for everyone!), to the final incarnation in front of a rapt audience, *Becoming Traviata* reinvents Verdi's old war-horse with fire and passion. Even for those who are unfamiliar with the opera, the fly-on-the-wall perspective is riveting. And for those who know the music, well then, "Gioia!" Director Bézat, renowned for his innovative documentaries on classical music, follows the 2011 production of the opera under the direction of celebrated stage director Jean-François Sivadier. As the director works closely with his leading lady to foster a performance that is almost luminescent with beauty and tragedy, other pieces of the production are coming into being. Everything from set design to the technical aspects of the theatre itself, are given close attention. But the emotional core of the film is the tragedy of lost love. Here is where soprano Natalie Dessay brings the heat, with a performance that is simultaneously muscular and fragile. The very hard work of singing is captured in close-ups as the performers wrestle with the demands of the libretto, as well as audience expectations. Every soprano of note, from Maria Callas to Joan Sutherland to Victoria de los Angeles, has put her stamp on the role of Violetta, but Dessay makes the doomed courtesan her own. -DW

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SUNDAY MAY 5

3:45 PM CIN



Slow Food Story

Stefano Sardo, Italy, 2013, 73 mins

In 1986, Carlo Petrini founded the ArciGola Gastronomic Association in Italy and three years later in Paris, launched Slow Food, an international anti-fast-food resistance movement. An ebullient presence, Carlin, as he is affectionately known around the globe, has become an ambassador for thinking about food differently. From the tiny town of Bra, home to some 27,000 inhabitants, the Slow Food movement has grown to become a revolution, that now has roots in more than 150 countries. Cheese-makers, vintners, and artisanal food folk, toast Slow Food for bringing about a change in consciousness that shook the very foundation of gastronomy. Director Stefano Sardo brings a decidedly down home approach, as he follows Carlo and his close-knit group of friends, from their earliest days as political radicals, to later struggles with unexpected tragedy. A joyous romp of a film, filled with all manner of delectable scenes of food, drink and song, *Slow Food* amply demonstrates that adventure is best served in heaping helpings. -DW

PRECEDED BY

GE FOCUS FORWARD: The Gift

Jean-Marc Abela, Canada, 2012, 3 mins

On Salt Spring Island, the ancient art of seed-saving is practiced by Dan Jason, a pioneer in seed farming who has gone against the grain of industrial agriculture. -DW

CONSULATE AND CULTURAL PARTNER



SUNDAY MAY 5
THURSDAY MAY 9

2:30 PM RIO
6:30 PM CIN



JUSTICE
FORUM

Fire in the Blood

Dylan Mohan Gray, India, 2012, 84 mins

The face of human evil wears a nice suit and tie, and systematically condemns millions of men, women and children to die, in order to protect the bottom line. If you needed one more reason to distrust big pharma, *Fire in the Blood*, Dylan Mohan Gray's incendiary film provides an ample supply. The film profiles the fight to make the largest (and wealthiest) pharmaceutical corporations in the world supply antiretrovirals (ARVs) to people with HIV and AIDS at generic prices. Desmond Tutu and Dr Yusuf Hamied (leader of the Indian pharmaceutical company Cipla) are only some of the activists, doctors and politicians who have fought to make the life-saving drugs available and affordable. But this is a war that continues to be waged. With help from veritable armies of lobbyists, the pharmaceutical companies have launched a counter-attack through the World Trade Organization's Agreement on Trade-Related Aspects of Intellectual Property Rights (the TRIPS agreement).

Fire in the Blood is a remarkable achievement and one of those rare films that will leave you raging one moment and tearful the next, but ultimately, determined to take action. -DW

The film is a testament to human decency and a damning indictment of laissez-faire capitalism. - The Guardian

An impassioned and informative account... likely to provoke a substantial reaction in anyone who sees it... it's not just a success, but a stirring tribute to the countless people who have lost their lives when such a fate was avoidable. - Sight & Sound

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SUNDAY MAY 5

5:00 PM VT

SPOTLIGHT
ON THE
FUTUREPHILO
SOPHERS'
CAFÉ

Future My Love

Maja Borg, UK/Sweden, 2012, 93 mins

The Venus Project, located in central Florida near Lake Okeechobee, is the home and research centre for one of the world's most influential futurists. Jacque Fresco is a philosopher, a designer, an architect and a very big thinker. Fresco's views on everything from sustainable cities to resource management to cybernated technology are informed by more than 70 years of work in rethinking human possibility. Despite his age, Fresco remains fascinated with what lies ahead. But what exactly happened to the great and glorious future envisioned by Fresco and other utopian visionaries? The poignant question posed in director Maja Borg's poetic road trip to the future's past is "Where did we go wrong?" As Borg's camera meanders through the lush and verdant landscape of the Venus project grounds, other fundamental questions arise. Based on our knowledge of science, sociology, and technological capacity, positive and sustainable changes should have occurred a long time ago. But developers and governments have a remarkable ability to ignore people with great ideas and vision. Fresco's enthusiasm, however, will not be defeated. Even as technological advances outstrip the need for human labour, the larger forces that control us aren't moving fast enough, according to Fresco. In his own words: "We don't have enough machines! This is the problem. We have too many humans in high places that are insufficient mentally to solve problems..." *Future My Love* is a deeply moving meditation on what might have been had Fresco's ideas come to fruition, but more importantly it is poem to possibilities yet to be discovered.

-NH

A bold and personal delve into idealistic love and the future of society... — Screen Daily

SUNDAY MAY 5

5:45 PM CIN

JUSTICE
FORUMSPOTLIGHT
ON THE
FUTURE

The Human Scale

Andreas M. Dalsgaard, Denmark, 2012, 83 mins

Jan Gehl, architect and urban visionary, believes that we know more about creating good habitat for mountain gorillas or Siberian tigers than we do about designing cities that function well for Homo sapiens. Andreas M. Dalsgaard's thoughtful and compelling film *The Human Scale*, explores the work that Jan Gehl and his team have been doing around the world. The many smart, sleepless, and frustrated urban planners profiled in the film talk passionately about the ways in which a human scaled city makes for richness, spontaneity, and engagement within communities. Juxtaposed against the organic small-scale model is the spectre of the coming giga-city. Bleak, sterile, composed of neon towers, flyovers, and endless streams of traffic, this dystopian future is funded by the World Bank and promoted by politicians and speculators whose vision of modernity is a city entirely privatized and largely designed for cars. If we're to avoid lumbering our future with more of this version of urban design, we need to listen to the voices that promote the type of simple adaptive urban strategies that encourage life between buildings.

-AW

PRECEDED BY

GE FOCUS FORWARD: The Living Building Challenge

David Henderson-Hean and Todd Brooks, Canada, 2012, 3 mins

The growing movement of deep-green design, exemplified in the work of Jason F. McLennan, has inspired a revolution of design, construction and planning. In thirty years, *The Blade Runner* model that we have currently embraced will, in McLennan's words, "Be standing there, like empty relics of an empire." The Living Building is not a utopian ideal, but a start for where civilization needs to go. -DW

TRANSPORTATION PARTNER



FRIDAY MAY 3

7:00 PM | PLAYHOUSE

Occupy The Movie (p 21)

COREY OGILVIE, CANADA

Followed by **Opening Night Party**

SATURDAY MAY 4

12:00 PM | VT

Wrong Time Wrong Place (p 25)

JOHN APPEL, THE NETHERLANDS

12:00 PM | CIN


Lost Rivers (p 25)

CAROLINE BÄCKE, CANADA

with **Slingshot**

PAUL LAZARUS, USA

2:00 PM | VT

 **Free The Mind** (p 27)

PHIE AMBO, DENMARK

with **In Your Head**

PETRA EPPERLEIN & MICHAEL TUCKER, USA

2:00 PM | CIN

Young and Wild: Shorts Program (p 27)

Reindeer / Paal / Donkeymentary

2:00 PM | RIO

Casting By (p 29)

TOM DONAHUE, USA

4:00 PM | CIN

Children of Memory (p 29)

KATHRYN SMITH PYLE AND MARÍA TERESA RODRÍGUEZ,
USA/EL SALVADOR

with **Finding Josephine**

TOMÁS SHERIDAN, UK

4:45 PM | VT

Rent a Family Inc (p 31)

KASPAR ASTRUP SCHRÖDER, DENMARK

6:15 PM | CIN

Our Nixon (p 31)

PENNY LANE, USA

6:45 PM | VT

The Manor (p 33)

SHAWNEY COHEN, CANADA

8:30 PM | CIN

**BackBone: Vancouver Experimental Cinema
from 1967- 1981** (p 33)

RICHARD MARTIN, CANADA

9:00 PM | VT

Musicwood (p 34)

MAXINE TRUMP, CANADA

with **Yukon Kings**

EMMANUEL VAUGHAN-LEE, USA

SUNDAY MAY 5

11:00 AM | CIN

The Pervert's Guide to Ideology (p 35)

SOPHIE FIENNES, UK/IRELAND

12:00 PM | VT

The Horse Palace (p 35)

NADINE GOMEZ, CANADA

2:00 PM | CIN

East Hastings Pharmacy (p 37)

ANTOINE BOURGES, CANADA

with **Thank You For Calling**

RÉGIS COUSSOT, CANADA

2:00 PM | VT

Becoming Traviata (p 37)

PHILIPPE BÉZIAT, FRANCE

3:45 PM | CIN


Slow Food Story (p 39)

STEFANO SARDO, ITALY

with **The Gift**

JEAN-MARC ABELA, CANADA

2:30 PM | RIO

 **Fire in the Blood** (p 39)

DYLAN MOHAN GRAY, INDIA

5:00 PM | VT

 **Future My Love** (p 41)

 MAJA BORG, UK/SWEDEN

5:45 PM | CIN


 **The Human Scale** (p 41)

 ANDREAS M. DALSGAARD, DENMARK

with **The Living Building Challenge**

DAVID HENDERSON-HEAN & TODD BROOKS,
CANADA

7:00 PM | VT

 **Philosophers' Café** (p 13)

Futures Past

Free discussion forum

7:15 PM | VT

 **There Will Be Some Who Will Not
Fear Even That Void** (p 45)

SAEED TAJI FAROUKY, UK/CANADA

with **Exland**

MIHAI GRECU & THIBAUT GLEIZE, FRANCE

8:30 PM | CIN

FUREVER (p 45)

AMY FINKEL, USA


8:45 PM | VT

The Great Hip Hop Hoax (p 47)

JEANIE FINLAY, UK


MONDAY MAY 6

12:30 PM | VT

 **The Mosuo Sisters** (p 47)

MARLO PORAS, CHINA/USA

5:00 PM | VT


 **The Mechanical Bride** (p 49)

 ALLISON DE FREN, USA

with **Cyborg Foundation**

RAFAEL DURAN TORRENT, USA

6:00 PM | CIN

 **My Brooklyn** (p 49)


KELLY ANDERSON & ALLISON LIRISH DEAN, USA

7:00 PM | VT

Joe Papp in Five Acts (p 51)

TRACIE HOLDER & KAREN THORSEN, USA

7:00 PM | VT

 **Philosophers' Café** (p 13)

Technology Trumped

Free discussion forum

8:30 PM | CIN

The Palace (p 51)

TOMASZ WOLSKI, POLAND

9:00 PM | VT

Camera/Woman (p 52)


KARIMA ZOUBIR, MOROCCO

with **Jasad & The Queen of Contradictions**

AMANDA HOMSI-OTTOSSON, UK/LEBANON

TUESDAY MAY 7

12:30 PM | CC

 **Occupy The Movie** (p 21)

COREY OGILVIE, CANADA

2:30 PM | CIN

Panel: The Future of Filmmaking (p 12)


Free discussion forum

4:00 PM | CIN

Panel: The Future of Festivals (p 12)

Free discussion forum

5:15 PM | VT

 **The Circle** (p 52)

 BRAM CONJAERTS, FRANCE

with **The Human Factor**


THIBAUT LE TEXIER, FRANCE

6:00 PM | CIN

 **Anne Braden: Southern Patriot** (p 53)


ANNE LEWIS & MIMI PICKERING, USA

7:00 PM | VT

 **City World** (p 55)

BRENT CHESANEK, USA

7:00 PM | VT

 **Philosophers' Café** (p 13)

Philosophy on the Future

Free discussion forum

8:30 PM | CIN

Wrong Time Wrong Place (p 25)

JOHN APPEL, THE NETHERLANDS


8:45 PM | VT

Salma (p 55)

KIM LONGINOTTO, UK/INDIA

WEDNESDAY MAY 8

1:00 PM | VT

 **Empathy: Pass It On (Shorts Program)** (p 56)

Camp/ Straight with You / Freestyle Life /
Mookie

4:00 PM | VT

Boredom (p 57)

ALBERT NERENBERG, CANADA

6:00 PM | VT

● **We Are Wisconsin** (p 57)
AMIE WILLIAMS, USA

6:30 PM | CIN

● **Critical Mass** (p 58)
MIKE FREEDMAN, UK

8:45 PM | VT

Rose Colored Glasses (p 58)
SONIA SUVAGAU, CANADA

9:00 PM | CIN

Sister (p 59)
BRENDA DAVIS, USA

7:00 PM | PLAYHOUSE

● **Google and the World Brain** (p 59)
BEN LEWIS, SPAIN/UK

THURSDAY MAY 9

12:30 PM | CC

● **The Great Hip Hop Hoax** (p 47)
JEANIE FINLAY, UK

4:00 PM | VT

Black Out (p 60)
EVA WEBER, UK
with **Migratory Bird**
KATJA LAUTAMATTI, FINLAND/LEBANON

6:00 PM | VT

The Ghosts in Our Machine (p 60)
LIZ MARSHALL, CANADA

6:30 PM | CIN

Fire in the Blood (p 39)
DYLAN MOHAN GRAY, INDIA

8:30 PM | VT

El Impenetrable (p 61)
DANIELE INCALCATERRA & FAUSTA QUATTRINI,
ARGENTINA

8:45 PM | CIN

Goudougoudou (p 61)
FABRIZIO SCAPIN & PIETER VAN EECHE, BELGIUM
with **Lessons in Process**
PHILIP HOFFMAN, CANADA

FRIDAY MAY 10

12:30 PM | VT

● **The Ghosts in Our Machine** (p 60)
LIZ MARSHALL, CANADA

3:45 PM | VT

Fists of Pride (p 63)
HÉLÈNE CHOQUETTE, CANADA
with **18 kg**
KACPER CZUBAK, POLAND

5:45 PM | CIN

Bury My Heart in Dresden (p 63)
BETTINA RENNER, GERMANY

6:00 PM | VT

● **No Burqas Behind Bars** (p 65)
NIMA SARVESTANI, SWEDEN

6:30 PM | RIO

I Am Divine (p 65)
JEFFREY SCHWARZ, USA

8:00 PM | CIN

The Search for Emak Bakia (p 67)
OSKAR ALEGRIA, SPAIN
with **Glucose**
MIHAI GRECU & THIBAUT GLEIZE, FRANCE

9:00 PM | VT

Oxyana (p 67)
SEAN DUNNE, USA

9:00 PM | RIO

Interior. Leather Bar. (p 69)
JAMES FRANCO & TRAVIS MATHEWS, USA

SATURDAY MAY 11

12:00 PM | VT

● **God Loves Uganda** (p 69)
ROGER ROSS WILLIAMS, USA

12:00 PM | CIN

Shored Up (p 71)
BEN KALINA, USA

2:15 PM | CIN

Fallen City (p 71)
QI ZHAO, CHINA

2:45 PM | VT

Sweet Dreams (p 73)
LISA FRUCHTMAN & ROB FRUCHTMAN, USA

4:30 PM | CIN

● **Sofia's Last Ambulance** (p 73)
ILIAN METEV, BULGARIA

5:00 PM | VT

Forget Me Not (p 75)
DAVID SIEVEKING, GERMANY

7:00 PM | CIN

Fight Like Soldiers Die Like Children
(p 75)
PATRICK REED, CANADA

7:15 PM | VT

Father Figures (p 77)
GILLIAN HRANKOWSKI & APRIL BUTLER, CANADA
with **dinosaurs**
TERRA JEAN LONG, CANADA

9:15 PM | VT

Big Joy: The Adventures of James Broughton (p 77)
STEPHEN SILHA & ERIC SLADE, USA

9:15 PM | CIN

Occupy The Movie (p 21)
COREY OGILVIE, CANADA

SUNDAY MAY 12

12:00 PM | VT

● **When Bubbles Burst** (p 79)
HANS PETTER MOLAND, NORWAY

12:00 PM | CIN

Two Nil (p 79)
PAVEL ABRAHAM, CZECH REPUBLIC

2:45 PM | CIN

Talking Landscape: Early Media Works 1974-1984 (p 81)
ANDREA CALLARD, USA

3:00 PM | VT

Palme (p 81)
MAUD NYCANDER & KRISTINA LINDSTRÖM, SWEDEN

4:45 PM | CIN

BackBone: Vancouver Experimental Cinema from 1967- 1981 (p 33)
RICHARD MARTIN, CANADA

5:30 PM | VT

Stopping for Death: The Nurses of Wells House Hospice (p 82)
WENDY RODERWEISS, USA

7:00 PM | RIO

Good Ol' Freda (p 23)
RYAN WHITE, USA

8:30 PM | VT

Good Ol' Freda (p 23)
RYAN WHITE, USA

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SUNDAY MAY 5

7:15 PM VT

WORLD
PREMIERESPOTLIGHT
ON THE
FUTURE

There Will Be Some Who Will Not Fear Even That Void

Saeed Taji Farouky, UK/Canada, 2012, 52 mins

Your first question after seeing this film might be, “What was that?” The answers are multiple, but the shortest answer might be, it’s a documentary from the future. Elements of science fiction and surrealism combine to a hallucinatory effect in director Saeed Taji Farouky’s cinematic essay. The film takes its title from a letter Johannes Kepler wrote to Galileo Galilei in 1610 about the future of space travel: “*Provide ship or sails adapted to the heavenly breezes...and there will be some who will not fear even that void.*” Aboard a tall ship, a crew of artists surveys the remnants of the Arctic. While one attempts to plant the antlers of a deceased caribou in order to re-grow the animal from the frozen earth, another fiddles futilely with a sad zeppelin that refuses to take flight. In the words of the filmmaker himself, “I imagine the artists as a team of specialists sent on a mission in the future to rebuild the Arctic environment after it has been almost completely destroyed by global warming. With no master plan, maps or blueprints, each artist recreates the Arctic of his or her own (flawed) memories, fears, and desires. Ultimately, the film is my love-letter to the Arctic.” Oddly beautiful, deeply confounding, and often very funny, Farouky’s film plays with and flaunts audience expectations with wit and gorgeous imagery. But at the end of the narrative, a deep and resounding pathos is what most endures. –DW

PRECEDED BY

Exland

Mihai Grecu and Thibault Gleize, France, 2013, 8 mins

In a northern landscape, an abandoned theme park, complete with triple loop-de-loop rollercoaster, towers over mist-darkened mountains. A surrealist elegy for human folly, a modernist take on Ozymandias, or something else entirely? When a catastrophic event threatens to drown the entire landscape, the answer is clear. –DW

SUNDAY MAY 5

8:30 PM CIN



FUREVER

Amy Finkel, USA, 2013, 80 mins

No heartstring goes un-tugged in this documentary about the lengths people will go to honour their pets, both in life and in death. Past generations relegated the family dog to the backyard and fed him table scraps. Over the years Fido made his way into the house and he eventually jumped onto the bed. Now, it’s not uncommon to find him under the covers, nibbling on organic doggie delicacies. The same goes for cats and other four-legged friends. In a feature in the *New York Times*, the director recounted her own childhood experiences that led to the film: “There was no conversation about soul and what that means. It was just like, ‘Your pet’s gone.’ And I had a really hard time letting go...This is about the human-pet bond. And it’s also about mortality.” Our relationship to companion animals has changed and so has the way we mourn them. With interviews from grieving pet parents, veterinarians, psychologists, and religious scholars, *FUREVER* examines the physical, emotional, and spiritual connections between humans and animals. It confronts contemporary trends in the death care industry, which have entrepreneurs capitalizing on devastated and vulnerable pet mourners by selling them ornate burial plots, jewelry made from cremains, or yes, even cloning your pet is now possible. In a city that is over-represented on Catbook, and where you can buy a Canucks jersey in S, M or L — for your dog — a film like *FUREVER* has been a long-time coming. It challenges our muddled attitudes surrounding the mortality of our pets, and ultimately, of ourselves. –TW

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SUNDAY MAY 5
THURSDAY MAY 9

8:45 PM VT
12:30 PM CC



The Great Hip Hop Hoax

Jeanie Finlay, UK, 2013, 92 mins

When two young Scots named Gavin and Billy got a taste of hip-hop fame in their native land, they took the next logical step and hopped a train to London to audition for an American A&R team. What happened next set in motion a story that must be seen, and heard, to be believed. After being laughed out of the audition, and dubbed the “hip hop Proclaimers,” Billy and Gavin vowed revenge. The pair reinvented themselves as Silibil n’ Brains, two skater boys from Huntington Beach, California, and loosed their Frankenstein alter egos upon an unsuspecting world. So begins *The Great Hip Hop Hoax*, an alternately hilarious and heartbreaking, and occasionally obscene, ode to the American Dream, as told by two people who never set foot outside the UK. Success came all too easily, at first, as the boys were granted a recording contract immediately after their first performance. Soon enough they were swilling champagne back stage at the British Music Awards, and opening for D12 and Eminem. But as lies piled on top of lies, the true cost of maintaining such a massive fabrication became more explicit. In the face of the demands of the endless machine of hype, interviews, and appearances, the cracks began to show. Interviews, archival footage, and some very cheeky animation, recreate the story of these hip-hop superstars who never were. Jeanie Finlay (*Sound It Out* which screened at DOXA in 2011) has crafted a film that engages smartly with the tenuous and fragile nature of identity. *The Great Hip Hop Hoax* reveals the real price paid for punking the record biz. But whether the joke was on everyone or just themselves is ultimately the hard question that must be asked. -DW

MONDAY MAY 6

12:30 PM VT



The Mosuo Sisters

Marlo Poras, China/USA, 2012, 80 mins

The Mosuo people in China make up one of the last matriarchal societies in the world. Juma (25) and Latso (22) are sisters from a remote Mosuo village tucked away in the foothills of the Himalayas. The film follows the sisters as they navigate their way through two parallel worlds: China’s changing economy and Mosuo tradition. When the sisters move to Beijing, to take jobs in the entertainment industry, their understanding of the world undergoes a profound shock. As one sister says, “I felt like a tiny grain of sand.” The scale of the city is like nothing they have seen before. Even the idea of apartment dwelling confounds the sisters. When they first arrive they think that each skyscraper tower is a single dwelling, only to discover the homes are divided up like an enormous beehive. Just as they’re settling in, the economic downturn of 2009 forces Juma and Latso to postpone their dreams of higher education and modern jobs, and return to their village.

Determined to keep their family out of poverty, Latso agrees to stay home to help their mother on the farm, while Juma heads back to the city to make money as a singer. Juma learns to protect herself from gangsters and other wealthy bar dwellers and Latso gives up her dream of education to take on hard labour and child rearing. Whether it’s breathing in the dusty air of farm life or the second-hand smoke of cocktail lounges, both lifestyles carry their own set of challenges. “Staying at home, or leaving. They are both hard,” says Latso. The burden these women must bear takes its toll on their relationship. Despite their disagreements and disappointments, what keeps these sisters strong, is their open communication and unquestionable loyalty. After all, as Juma says, “The family you are born into is the most important thing in all life.” -SC



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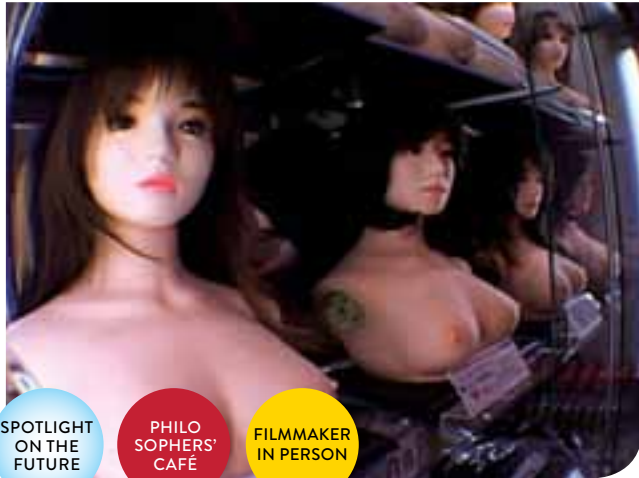
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MONDAY MAY 6

5:00 PM VT

SPOTLIGHT
ON THE
FUTUREPHILO
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CAFÉFILMMAKER
IN PERSON

The Mechanical Bride

Allison de Fren, USA, 2012, 76 mins

The artificial woman has long been an object of erotic fetish, from deadly fembots to the mechanized bringer-of-destruction in Fritz Lang's *Metropolis*. Even the updated version of the Cylons in *Battlestar Galactica* morphed from clanking metal boxes into a sleek blond with a sexual appetite off the human scale. The effort, on-screen and off, to create the perfect artificial woman isn't new, but increasingly, technologies are allowing humans to embark on new types of relationships with artificial forms of femininity. Sex in the future may not actually involve human beings at all. Despite the level of oddity on display here, director Allison de Fren never lets this film stray far from fragile human emotion. The need for love, whether with a real person or a creation of silicone and rubber, lies at the heart of the entire enterprise. Narrated by Julie Newmar, a former television android herself, *The Mechanical Bride* is alternately funny, strange, and occasionally more than a little unnerving. -DW

A moving, weirdly human exploration of artificial companionship.
— *Wired Magazine*

PRECEDED BY

GE FOCUS FORWARD: Cyborg Foundation

Rafel Duran Torrent, USA, 2012, 3 mins

Neil Harbisson was born with achromatopsia, a rare condition that causes complete colour blindness. In 2004, Harbisson and Adam Montandon developed the eyeborg, an implant that allowed Harbisson to become the world's first officially recognized cyborg. -DW

MONDAY MAY 6

6:00 PM CIN

JUSTICE
FORUM

My Brooklyn

Kelly Anderson and Allison Lirish Dean, USA, 2012, 85 mins

Fulton Mall, in downtown Brooklyn, was a hub of hip-hop culture and a nucleus for Puerto Ricans and African Americans in the 80s. Its diversity and endless possibilities (and low rental rates) drew the likes of filmmaker, Kelly Anderson. By the year 2000, her community was looking whiter and more upwardly mobile than ever before, and her new neighbors had no desire for cheap sneakers, knockoff cell phones, or Fulton Mall. Under the threat of closure, shop owners and concerned citizens mobilized, but snotty neighbors were the least of their problems. Corporate conglomerates and city strategists have their own ideas about urban renewal. A dynamic cast from both sides examines the political climate that enables an old community to be torn down to make room for a new one. Two key players in the battle over Brooklyn are Joe Chan, a hotshot urban planner at the center of every gentrification project, and resident photographer, Jamel Shabazz, who provided a rich pictorial history of Brooklyn from the 80s onward. Combined with Anderson's savvy editing, they chronicle a system of preferential subsidizing and zoning designed to chase away poor and working class minorities. *My Brooklyn* asks viewers to decide for themselves, when it comes to gentrification: just because we can, does it mean we should? -TW

Kelly Anderson's sensitive study of gentrification in her home borough, is as much personal essay as urban-policy survey. Having watched her once ethnically diverse Park Slope neighborhood slowly transform into "a hip, expensive brand" — and realizing that she had been in the vanguard of that transformation — Ms. Anderson begins to question the complex forces that determine a city's character.

— *The New York Times*

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MONDAY MAY 6

7:00 PM VT



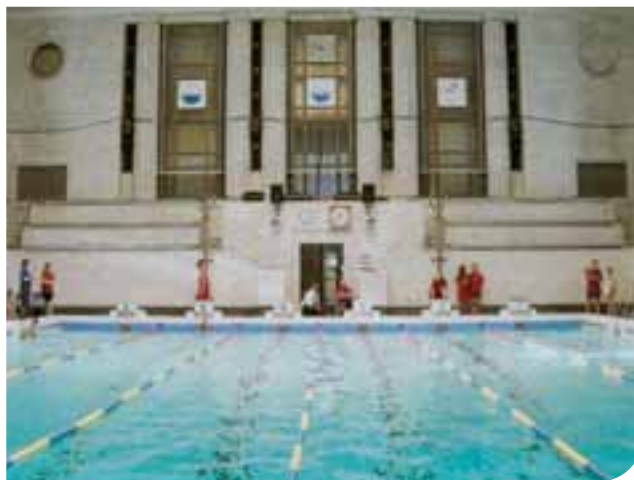
Joe Papp in Five Acts

Tracie Holder and Karen Thorsen, USA, 2012, 82 mins

Born with what both friends and enemies describe as an “instinctual drive towards trouble,” Joe Papp virtually invented much of modern American theatre. In the words of one of the many artists, playwrights, and actors that he mentored, he was an “Art Rocky,” someone who enjoyed the fight to make art available and accessible for everyone, regardless of colour, class or privilege. Born on the rough side of town to immigrant parents, Papp grew up with a sense of class-consciousness that was bone deep. His first major initiative, a free outdoor Shakespeare festival in the East Village, brought Papp into conflict with the then major power brokers of New York. The donnybrook that erupted between Robert Moses and Papp remains legendary in certain circles. Whether it was staging a production of *The Merchant of Venice* with George C. Scott, and being accused of anti-Semitism in the process, or recasting the most famous of classic roles with actors of colour, different gender, or ethnicity, Papp was a fearless champion of art for art’s sake. He followed his own admonishments to storm the citadel and get radical at the centre, taking downtown productions uptown to open on Broadway. The list of writers who cite Papp’s help and support is staggering, from the “Davids” (Hare, Mamet and Rabe) to playwrights Ntozake Shange and Larry Kramer. Scenes from Papp’s productions are interspersed with recitations and recollections from some of his famous friends and collaborators including Kevin Kline, Meryl Streep, Christopher Walken, Martin Sheen, James Earl Jones, Mandy Patinkin, and the late great Colleen Dewhurst. Friends and foes alike remember him with tears and laughter. After a lifetime of creating drama on and off the stage, Papp’s own final act possessed a level of tragedy and pathos suitable for that of a Shakespearean hero. -DW

MONDAY MAY 6

8:30 PM CIN



The Palace

Tomasz Wolski, Poland, 2012, 82 mins

The Palace of Culture and Science in Warsaw was erected by Joseph Stalin in 1955 as a gift to the Polish people. Despite its rather fraught origins, the citizens of Warsaw maintained the massive building even after the fall of the Soviet Empire. The Palace has enjoyed a number of starring roles in fictional films, and here it gets an encompassing documentary treatment under the lens of director Tomasz Wolski. As the camera glides through such palatial spaces as the Kinoteka, the Congress Hall, the technical rooms and the basement, life unfolds like a multi-act play. Characters emerge, play their parts, and then duck back into the wings. Whether it’s a worker gingerly making his way around the catwalk suspended over the massive glass ceiling of the swimming pool, or people good-naturedly clambering up and out of a stalled elevator, dramas erupt and resolve throughout the day. All of the action is watched over by a pair of dyspeptic security guards (“the Big Brothers”) who keep tabs from the sanctity of their computer monitor station. Like a Greek chorus, albeit one with plenty of beer and sandwiches, they offer up wry commentary on people having sex in the bushes, the local bin diver, and would-be sticker vandals. Meanwhile, in other parts of the building, additional performances are taking place. In the swimming pool, a diving coach offers up advice to his students with an almost Brechtian level of despair. “Why don’t you join the chess club?” he asks one particularly unsuccessful practitioner. A few kids get a dispirited smack on the bum with a flip-flop, but for the most part they dive gaily into the pool, undisturbed by their cranky coach. If all the world’s a stage, here it is also a building, thrumming with moments, both big and small. -DW

MONDAY MAY 6

9:00 PM VT



Camera/Woman

Karima Zoubir, Morocco, 2012, 59 mins

In Morocco, it is still taboo for a woman to work outside of the house. But social perceptions do little to deter a woman named Khadija. Khadija works as a camerawoman at weddings in Casablanca. With an increasing demand for females in the business (families prefer having a woman film their daughters at their wedding) she captures the swirling pageantry of traditional weddings, from hennaed hands to wild dancing with a smile and a zoom lens. At home, her family pleads for her to quit. Luckily Khadija has a good friend and strong supporter in her neighbour Bouchra. As the women share stories and commiserations, the gap between the weddings that she is documenting and the reality of her own life (divorced and living at home with her 11-year-old son) becomes painfully apparent. Despite family pressures, Khadija refuses to quit her job. Even if there are dangers in being out late at night, and long working hours, the rewards of self-reliance are too great to be given up. As Khadija demands her independence, she is part of a new generation of Arabic women who are reinventing the traditional roles of women and challenging convention. -DW

PRECEDED BY

Jasad & The Queen of Contradictions

Amanda Homs-Ottosson, UK/Lebanon, 2011, 40 mins

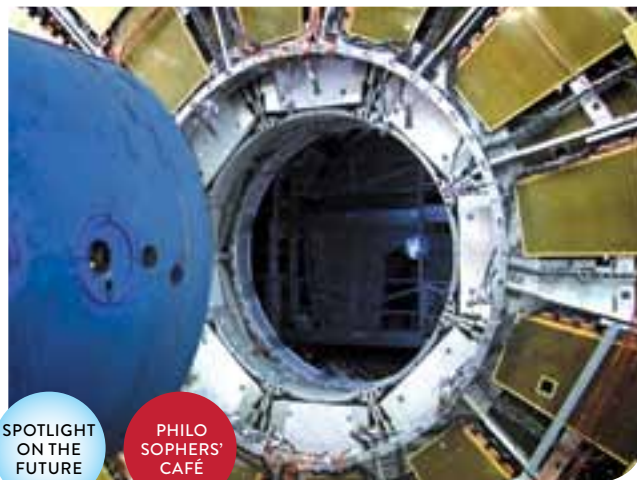
Jasad (the Body) is an erotic quarterly Arabic-language magazine founded by Lebanese poet and writer Joumana Haddad. From analysis about the word vagina to hate mail received by the Joumana herself, the magazine has prompted a passionate dialogue about art, sex and gender in the Arabic world. -DW

The documentary opens up discussion about sexuality through a magazine that breaks taboos and challenges both stereotypes and language... what Haddad likes to call "a slap out of amnesia."

- The Frontline Club

TUESDAY MAY 7

5:15 PM VT



SPOTLIGHT
ON THE
FUTURE

PHILO
SOPHERS'
CAFÉ

The Circle

Bram Conjaerts, Belgium, 2013, 48 mins

A little village on the French-Swiss border is just about as picturesque as it gets. But all is not quite what it seems. One hundred meters beneath these idyllic streets and charming cottages is the Large Hadron Collider (aka the machine that can recreate the conditions just after the Big Bang). It is the world's largest particle accelerator. Bram Conjaerts beautifully blends themes of cutting-edge science, philosophy and above all, human nature. With warmth he captures people's reflections on what lies underneath and their progressive, often deeply philosophical, approach to the world. Meet Jean-Jean, as he peels potatoes in his front yard, the retired scientist explains why he believes in the progress of scientific research. He also believes in the beauty of the reflections created by the CDs that are hanging on sticks in his garden. *The Circle* creates a strange microcosm where dinosaurs, elderly French folk, and the laws of physics all collide. The ideas of the film are superbly translated into the way the camera navigates between the world above and below. Bizarrely funny animated sequences allow you to get lost in the larger philosophical questions, such as "Why did Dinosaurs never learn to play the piano?" After 160 million years of evolution you think they would have learned some new skills. -NH

PRECEDED BY

The Human Factor

Thibault Le Texier, France, 2011, 28 mins

A typical 1950s American family experiments with a radical new means of increasing productivity in the factory and in the home in Thibault Le Texier's charming film. As husband and wife write letters to each other recording their different experiences with "Taylorism," the question of whether "What is good for the factory is good for the family!" hangs in the balance. -NH

TUESDAY MAY 7

6:00 PM CIN



JUSTICE
FORUM

Anne Braden: Southern Patriot

Anne Lewis and Mimi Pickering, USA, 2012, 77 mins

Anne Braden was a tiny white lady with a big southern accent who dedicated her life to the fight against racism. As a child growing up in Anniston, Alabama, a town that would later become synonymous with bus-burning and Freedom Riders, Anne knew that something wasn't right in the American South. While she had everything a girl could want, her black maid's daughter wore ill-fitting hand-me-downs. Anne's ability to see herself as part of the privileged class, combined with her flare for direct action, put her in the same circles as Rosa Parks and Dr. Martin Luther King. Braden's career in activism started with a bang in 1954, when she was charged with sedition for helping a black family buy a home in a white suburb. Refusing to be silenced by bogus accusations, Braden embraced her newly acquired 'red' status as a platform to connect with others facing injustice. Over the next three decades Braden struggled to get soldiers out of Vietnam, to end apartheid in South Africa, and to integrate American schools. Her quick wit, eloquent speech and endless empathy for the oppressed, earned her the Roger Baldwin Medal of Liberty for being a "lifelong leader of the movements for racial justice, labor rights and peace in the South." -TW

MAJOR PARTNER



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TUESDAY MAY 7

7:00 PM VT

SPOTLIGHT
ON THE
FUTUREFILMMAKER
IN PERSON

City World

Brent Chesanek, USA, 2012, 70 mins

What would post-apocalyptic suburbia look like? *City World* presents one possible answer. Director Brent Chesanek manages to capture Orlando, Florida entirely devoid of people. The only human presence in the film is a young boy who never actually appears on camera. In halting and broken narrative, our young guide recounts the legends of Orlando's past, as well as possible folklore from its future. The failure of humankind to improve on the natural world reaches a curious apotheosis in Florida, where the purring of air conditioners blends with the sounds of birds and insects. "Everything was better. If the water, the trees, the land were ugly, we could make it colourful and beautiful. Nature would let us survive because we were helping it," offers our narrator. Or, perhaps nature has other plans.

In spaces bereft of human activity, other forms of life flourish. Manicured lawns, empty swimming pools and desolate parking lots, begin to blend into Florida's swamps and forests. Alligators, birds and other wild things move in and take over. "Maybe the Earth was taking the land back, people first?" This is a film that must be listened to as much as watched, as personal stories of lost mothers, broken homes and a vanished world, unspool overtop of images of trees, water and sky. Despite tales of natural disasters, the film takes on a tranquil and meditative tone that blurs the line between nature and civilization. Inside the quiet spaces, there is time to ponder the future of the world without us. Deeply elegiac in tone, *City World* possesses a rare type of poetry. It has the curious effect of making you yearn for this place of (possible) future catastrophe, where silence reigns and the chaos of human society has been mysteriously lifted from the earth. -SC

TUESDAY MAY 7

8:45 PM VT



Salma

Kim Longinotto, UK/India, 2013, 90 mins

Kim Longinotto's most recent film is about a young Muslim woman from South India named Salma. When Salma turned 13, she was confined to the family basement for 25 years, until being tricked into marriage. Village rules dictate women's lives in her community. "After puberty you lose the outside world. One by one my school friends got locked up," she explains. This victimization of women isn't unique to Salma herself. It's a common experience that befalls millions of other girls around the world. Seeing the pain in the eyes of women around her, she reflects, "The anger was boiling inside of me. That's when I started writing poetry."

Reading, writing, and even watching cinema, are seen as rebellious acts in Salma's village. When her husband refused to let her write, she was forced to hide pens in her feminine hygiene products, and write on any scraps of paper she could find. Poetry became Salma's main source of survival and self-preservation, as she developed a system for sneaking her poems out of the house. In a stroke of luck, a publisher was introduced to her work, and she went on to become one of the most famous Tamil poets and political figures. Although Salma's story pulls no punches about endemic misogyny, her determination to fashion some sort of personal freedom manifests beautifully in her poetry: "If not today, then tomorrow, if not tomorrow then another day. That's how life has always seemed to be, since the dawn of memory." -SC

Salma, for all its celebration of a life lived against the grain, has a sweet strain of melancholy that resonates, and suggests the story isn't over. — Variety

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WEDNESDAY MAY 8

1:00 PM VT



RATED Y
FOR
YOUTH

Empathy: Pass it on

A collection of powerful films about coming to terms with difference. Whether that means understanding identity, celebrating challenge, or finding strength through imagination, each of the protagonists in these films are the heroes of their own stories.

Camp

Tomasz Jeziorski, Poland, 2012, 19 mins

At a weight loss camp for kids, campers are encouraged to sweat pounds away under the influence of a brutal disco beat. But in the secret confessionals afterwards, kids spill their hopes and fears to each other, and make up songs about their favourite junk foods.

Straight with You

Daan Bol, The Netherlands, 2012, 19 mins

Eleven-year-old Melvin is not into girls. Although his family knows, he's afraid to tell his schoolmates, in case he is bullied. Luckily for Melvin, one of the coolest girls in his school has his back.

Freestyle Life

Adam Palenta, Poland, 2012, 10 mins

In a swimming competition, young athletes are busily prepping for their heats, warming up, cooling down, joking around with each other. The only difference between this and any other swim meet is perception.

Mookie

Neske Beks, The Netherlands, 2012, 19 mins

In his own mind, nine-year-old Mookie is a secret agent, a kickboxer, a great dancer and an all-round cool dude. He doesn't have time for sickle-cell anemia, he has too many other exciting things to do and be.

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WEDNESDAY MAY 8

4:00 PM VT



Boredom

Albert Nerenberg, Canada, 2012, 61 mins

Montreal filmmaker Albert Nerenberg, who describes himself as a filmmaker “Who specializes in making films about the obvious,” tackles that most pernicious and persistent of all human ills — boredom. In a world inundated with endless amounts of entertainment choice, how is it possible that we can ever be bored? It takes the loss of his iPhone to make the filmmaker question the nature of the beast. And so begins a truly picaresque jaunt around the globe, beginning with a visit to the Boring Institute in New Jersey. It turns out that the most boring place in the world might be one that almost everyone has been to. School is one place where boredom thrives. In Mississauga, Ontario, an eleven-year-old boy named Marco Trimboli writes a speech about how school is boring. Not only is he denied the opportunity to give his speech, but he is sent to the Principal’s office, and threatened with expulsion from school. When the media gets involved, Marco’s speech ends up being published in the National Post. An excerpt reads: “Boredom is a negative energy and not a happy seat to be in. My message to you is: “Let nobody steal your joy by keeping you bored, find a way out!” Ellen Warner, a top Toronto oncologist, reads the story and recalls a very similar incident happening to her. So, is compulsory education set up to facilitate epic levels of boredom? Plenty of pundits have weighed in on the issue, including John Taylor Gatto, whose book *Weapons of Mass Instruction* argues that school actively discourages critical thinking and kneecaps imagination. Turns out that not only is boredom responsible for sassy kids and social unrest, but the damn stuff can kill you. One British study draws a correlation between boredom and an early death. But has our hero Albert Nerenberg discovered the one true way to escape boredom? Yes, indeed. -DW

WEDNESDAY MAY 8

6:00 PM VT



We Are Wisconsin

Amie Williams, USA, 2012, 90 mins

When Wisconsin Governor Scott Walker attempted to do away with collective bargaining and slash union pensions, he got far more than he actually bargained for. Ordinary people — nurses, teachers, policemen — suddenly became activists. Protests against the proposed legislation grew into a month-long occupation of the Madison Capitol building in Wisconsin. Amie Williams profiles six different people who found their lives irrevocably changed by the experience, including a student leader, a social worker, a nurse, a high school teacher, a police officer and an unemployed electrician. This disparate group of people, many of whom had never even considered themselves to be activists, collectively came together to fight for their rights. Between February to March of 2011, the capitol rotunda became the rallying point for people discovering their own capacity to effect change. One particularly powerful chapter takes place when 250 police officers joined the protests, despite the fact that their union had been exempted from the proposed legislation. The chant “We love cops!” is taken up and rings out around the building. The spirit of peaceful resistance and activism that helped to spread the Occupy Movement into a global phenomena began with ordinary people taking a stand and then taking action. -DW

WAW captures a moment of community spirit that is so infectious I almost wanted to occupy the cinema when the film ended... The film is magnificently shot and doesn't miss a beat with building the narrative to a crescendo and keeping the active pulse alive even after the initial defeat in the Capitol... Ultimately WAW is a film for both committed activists and on-the-fence mainstream audience members, and if it doesn't reaffirm your convictions to get out and challenge corporate and state oppressive powers, it will surely convince you that testing the protest waters and meeting other members of your community can't be a bad thing to do at all.

— Art Threat

MAJOR PARTNER



WEDNESDAY MAY 8

6:30 PM CIN

SPOTLIGHT
ON THE
FUTUREFILMMAKER
IN PERSON

Critical Mass

Mike Freedman, UK, 2012, 101 mins

Critical Mass begins with an examination of the rodent population experiments of ethologist John B. Calhoun at the National Institute of Mental Health in the US. In a series of specially designed enclosures ("A rat city" in the words of zoologist Desmond Morris), Calhoun undertook experiments in overcrowding, social dynamics and density-stress on rats, that were designed to mimic the actual conditions of major urban centres populated by humans. What he discovered was not pretty. At a certain density of population, rat society began to break down. Calhoun used the term "behavioral sink" to describe rats losing their grip on normal social patterns and resorting to aberrant forms of behaviour. At the end stage, Calhoun described the behaviour of rats he termed "The Beautiful Ones," rats who withdrew from society and dedicated themselves only to vanity and self-interest. Extinction soon followed. The current human population is hovering around 7 billion, but it is expected to grow to more than 9 billion by 2050. According to some experts, this is a rather modest projection and could be far larger. Numbers like these pose serious threats, not only in food and water, but as Calhoun's experiments indicated, social unrest on a global scale. Experts from Desmond Morris (*The Naked Ape*) to James Howard Kunstler (*The Long Emergency*) weigh in, but it is Calhoun himself who has the last word. He remained optimistic about the fate of humanity arguing that, unlike rats that were locked in a set pattern, unable to help each other, humans can act in defiance of their situation. "Our success in being human has so far derived from our honoring deviance more than tradition," Calhoun maintained. "This can assure us an open-ended future toward whose realization we can participate." -DW

WEDNESDAY MAY 8

8:45 PM VT

FILMMAKER
IN PERSON

Rose Colored Glasses

Sonia Suvagau, Canada, 2012, 93 mins

One part musical to two parts personal portrait, and all of it a bright and flaming fuchsia pink! Sonia Suvagau's debut film is as playful and fizzy as the subject at its centre, one Nicholas Treadwell. Treadwell came to art fame in the early 60s, selling paintings to British housewives from the back of a van. Born in South London in 1937, he started his eponymous gallery with a couple of moving vans and a double-decker bus, before moving to a remote Austrian village to open the Pink Prison, an art gallery-cum-palace-of-silliness. As Treadwell performs in different personae, everyone from his own mum to Pink Hitler, voices from the peanut gallery decry such jollity. Martyn Jacques, of the world famous Tiger Lillies, is a particularly acidic critic, lobbing nasty songs and scatological insults from the safety of an anonymous hotel room. Other folk have similarly weighed in. Of Treadwell's career, *The Guardian* once declared, "He has done for fine art what McDonald's has done for haute cuisine." Over his career, Treadwell has never been one to shy away from scandal. In 1975, he asked 29 artists to create portraits of Queen Elizabeth II. To put it rather mildly, the results were not in keeping with a respectful depiction of the monarchy. Singing, dancing, and promoting a rose-coloured version of the world has proven a challenge. Treadwell has encountered more than his fair share of tragedy, from the loss of his sister at a young age, to failed relationships, and always the threat of financial ruination. But despite the setbacks, he is a man who lives by his own creed. Treadwell even started his own art movement called *Superhumanism*, described as: "A movement, first and foremost, inspired by life, as opposed to inspired by art. It is about tolerance and human understanding." Which is a rather fitting description for Treadwell himself. -DW

WEDNESDAY MAY 8

9:00 PM CIN



Sister

Brenda Davis, USA, 2011, 94 mins

In many parts of the world, birthing attendants and midwives care for women in labour. Filmmaker Brenda Davis profiles three different practitioners around the globe. In Ethiopia, Goitom Berhane, a dedicated and passionate health officer struggles to help women in a small rural hospital; Pum Mach offers midwifery care to women in a remote part of Cambodia; while in urban Haiti, Madam Bwa dispenses contraceptive advice along with birthing help for expectant mothers. These people are sometimes the only thing standing in the way of tragic and unnecessary death for both mothers and their babies. They fight with whatever they have, but their resources are often thin on the ground. One young mother can't make the trip to the closest hospital because she cannot afford the bus fare. Another woman is brought into the hospital with her baby's arm protruding from her vagina. These are not easy things to witness, but what comes through, most fundamentally, is courage. If this is a war to save women's lives, these are the shock troops, dealing with the most difficult situations, sometimes with little more than their own hard-won experience. In an interview, Goitom Berhane explains his motivation to continue in the face of despair and suffering: "There is not that much good incentive for what you are doing day and night, being called every night, three or four times, so whenever a dying mother survives, this is what enlightens you, this is what makes you happy and gives you meaning and sense to your life, that you are living a meaningful life." With intimacy and compassion, *Sister* captures a global health crisis that affects the most vulnerable. -DW

WEDNESDAY MAY 8

7:00 PM PLAYHOUSE



Google and the World Brain

Ben Lewis, Spain/UK, 2012, 89 mins

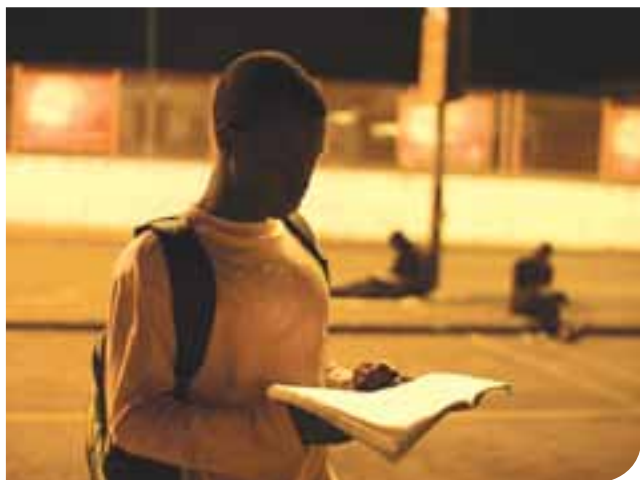
In 2002, Google began to scan millions of books in an effort to create a giant global library. But even as authors whose copyrighted work was being scanned launched a campaign to stop Google in its tracks, the real intention of the project was being called into question. In the early nineties, when one search engine seemed sufficient for this new fangled contraption called the World Wide Web, Google co-founders Larry Page and Sergey Brin, both admitted that their long-term goal was for Google Search to become AI-complete, meaning the creation of a machine as intelligent as a human being. The notion that one corporation might control almost all of human knowledge is where things get a little dicey. Before you can say "Holy Singularity!" it gets stranger still. The idea of technology outstripping human intelligence has long been the purview of speculative fiction. Fittingly enough, Lewis's film begins and ends with two very different statements about the future from none other than H.G. Wells. In 1938, H.G. Wells prophesized the future of something he called *The World Brain*, which bears an uncanny resemblance to the Internet. Ben Lewis's film is chock full of information, interviews and startling facts, but the people whose business it is to collect and organize information provide some of the most sanguine statements here. Jean-Noel Jeanneney, of France's National Library, is especially deliciously rancorous. As we get closer to developing a near-omniscient form of artificial intelligence, can companies like Facebook and Google really be trusted to direct such staggering changes in human communication? With the future of all human knowledge in the control of an organization that promises to do no evil, isn't this where all science fiction dystopias begin? -DW

MAJOR PARTNER

BRITISH COLUMBIA'S
KnowledgeNetwork:

THURSDAY MAY 9

4:00 PM VT



Black Out

Eva Weber, UK, 2012, 47 mins

At the G'bessia International Airport in Guinea, planes take off and land. Bags are unloaded and passengers file through customs. Along the well-lit walkways are scores of young people, bent over their books, studying hard for exams. After decades of military dictatorships, Guinea is a country in the midst of change. But despite abundant natural resources, systemic mismanagement and rampant corruption have left the country's economy in tatters. Most people lack access even to electricity. With no light at home, children trek to gas stations, public parks and the airport to study and do their homework. As they quiz each other or read silently, their effort to get an education takes on a heroic cast. The dangers of walking home in the dark, especially for young girls, makes the effort that much more brave. Director Eva Weber brings a profound respect to these young students. Even as Guinea's new government pushes toward change on a political level, the fight for education and hope is being waged on a smaller scale, one book at a time. -DW

Best Short Documentary Award at the International Environmental Film Festival in Paris (FIFE)

PRECEDED BY

Migratory Bird

Katja Lautamatti, Finland/Lebanon, 2012, 24 mins

A young Nigerian girl named Esther narrates her life in Lebanon, describing everything from the challenges of money, to the complexities of resident permits. Even at a young age, she is clear about the blunt realities of life. "One woman told me when I was small, 'You want to be like garbage man?' I said no. Because garbage man doesn't go to school." While the adults around her work as maids, cleaners or servants, Esther looks toward an unknown future.

THURSDAY MAY 9
FRIDAY MAY 106:00 PM VT
12:30 PM VTRATED Y
FOR
YOUTHFILMMAKER
IN PERSON

The Ghosts in Our Machine

Liz Marshall, Canada, 2013, 90 mins

Humans have cleverly separated animals into three categories: domestic pets, wildlife and the ghosts in our machine. The latter are those animals who suffer at the helm of global industries. This film follows internationally renowned photographer Jo-Anne McArthur as she travels around the world documenting the lives of these animals. The result is a cinematic portrait of the ghosts who keep the machine of the modern world running.

Caged foxes, lab monkeys and beagles bred for research are just some of the ghosts Jo-Anne encounters on her journey. Part investigation and part art-project, her goal is to change the way we view our relationships with animals. "I'm not there to liberate them, I'm there to document them," she says. "As much as I'd like to liberate them from their cages, my role is to educate people so there won't be future generations of these animals."

Although careful not to evoke individual guilt, Jo-Anne's photos are as disturbing as they are beautiful. *The Ghosts in Our Machine* makes it clear that the human/animal relationship is, indeed, the next big hurdle in our social and moral development. Avoiding the typical handheld camera activist aesthetic, the images are patient, simply resting on the eyes of each animal that Jo-Anne encounters. Beautifully composed photographs and the minimal score allow for a filmic space much needed to reflect on the question haunting our collective conscience. Animals: property or sentient beings? -SC

THURSDAY MAY 9

8:30 PM VT



El Impenetrable

Daniele Incalcaterra and Fausta Quattrini, Argentina, 2012, 91 mins

The Paraguayan Chaco is one of the world's last virgin frontiers, where modern-day cowboys battle with indigenous populations over agricultural and drilling rights. This not-so-Hollywood Western begins when Daniele Incalcaterra rolls into town and ruffles some feathers by announcing his plan to establish a national park in the middle of it all. Daniele and his brother inherited 12,355-acres of land that has remained untouched since their father purchased it from the Stroessner regime in the 1970s. The land is now worth millions and in an act of immense altruism, Daniele hopes to return the land to its rightful owners, the Nandeva people. But the neighbouring cattle baron has no intention of living beside pesky Indians, so he sends one of his cronies, Mr. Centurion, to drive Daniele away. Our chain-smoking protagonist retaliates by assembling a motley posse of his own. Jato is a hippy ornithologist who can identify every creature in the Chaco. Victor runs a pugilistic NGO that battles deforestation on a global scale. Enrique is all business and he strategizes against the long arm of bureaucracy. With Daniele as their fearless leader, the group sets out to fight the good fight and preserve a piece of magnificently rugged forest forever. -TW

Solid and involving, this documentary about giving land in Paraguay back to native inhabitants will resonate with fest audiences. — *Variety*

Winner, Audience Award at the Mar Del Plata Festival in Argentina

Winner, Award Number 2 at the Milan Filmmaker 2012 Festival

CONSULATE AND CULTURAL PARTNER



THURSDAY MAY 9

8:45 PM CIN



Goudougoudou

Fabrizio Scapin and Pieter Van Eecke, Belgium, 2011, 55 mins

The word *Goudou Goudou* is an onomatopoeic reference to the sound of the earthquake that struck Haiti on January 12th, 2010. In less than 40 seconds, solid concrete crumbled, buildings collapsed, and took people's lives with them. More than 220,000 people died. As the people who survived remember their experiences on film, details emerge with startling, almost surreal, vividness. One man talks about being struck by the colourful clothing of the bodies in the street that resembled some grim parade. In a traffic jam, a driver waited patiently with a car full of the dead. The boundary between the living and the dead was porous; ghosts made nighttime visitations, unaware that they had perished. People who were thought lost, dug themselves out from underneath the rubble and found a payphone to call friends. The eloquence and erudition of ordinary people as they recount their stories to the filmmakers is deeply affecting. A very dignified people, even teenagers seem aged beyond their years, Haitians refute the media-generated perception that the country descended into violence and lawlessness following the quake. In fact, the opposite was true as people struggled to help each other, and then their country, recover. -DW

PRECEDED BY

Lessons in Process

Philip Hoffman, Canada, 2012, 30 mins

Director Philip Hoffman's filmmaking workshops at the famed Escuela Internacional de Cine y Televisión place in January 2010 during the time of the Haiti earthquake. Students use the medium of film to process the event. -DW

CONSULATE AND CULTURAL PARTNER



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FRIDAY MAY 10

3:45 PM VT



Fists of Pride

Hélène Choquette, Canada, 2012, 63 mins

When witnessing little boys battling bare-fisted for the entertainment of full-grown adult men, it is hard not to despair of humanity. But the kids in this remarkable film don't have time for self-pity; they are too busy trying to earn enough money for their families. In the boxing camps on the border between Burma and Thailand, very young kids train like prizefighters. As 13-year-old Pho Kyaw 'Panda' says matter-of-factly, "Thai children have more money. Burmese children have no money. They are rich. We are poor. That's all." Even the coaches agree that the Burmese kids are easier to work with because they are more desperate. Despite the spectacular beauty of the countryside, this is not an easy film to witness. As the boys train under the watchful eyes of their coaches, it appears that boxing camp may be the lesser of the evils that await them as the posters of missing and trafficked children fluttering from street corners attest. -DW

Hélène Choquette's sensitively observed film shows us how these aspiring pugilists—the children of impoverished Thai refugees—are giving themselves a fighting chance to succeed in a region racked by social and economic discord. – The Grid

PRECEDED BY

18 kg

Kacper Czubak, Poland, 2012, 24 mins

The Kasisi orphanage in Zambia is home to the children that no one else wants. Staffed and operated by Polish nuns, it is the last resort for children who are sick and dying from malnutrition and disease. One little boy named Francis is fighting for his very life. If he can reach his goal weight of 18 kg, the Sisters promise him that he will have new pencil crayons and the chance to go to school. But it is not a fair fight between one little boy and HIV. -DW

FRIDAY MAY 10

5:45 PM CIN



CANADIAN
PREMIERE

FILMMAKER
IN PERSON

Bury My Heart In Dresden

Bettina Renner, Germany, 2012, 90 mins

At a quaint Catholic cemetery in Dresden, Germany, there is a weathered tombstone marking the final resting place of Edward Two-Two, a Sioux chief who died in 1914. This riveting documentary examines the extraordinary life of Edward, who left his Native American homeland to star in a Human Zoo/Wild West show for the amusement of European audiences. The film picks up with his descendants on the Pine Ridge Indian reservation in South Dakota as they visit another historical marker; this one is a roadside pullout-cum-tourist attraction commemorating victims of the Wounded Knee Massacre in 1890. Historical injustices like these have plagued four generations of Lakota and, as a result, the reservation's police officers deal with issues of chronic alcoholism and teachers struggle to keep young people in schools. Woven around the real-life stories at Pine Ridge are stunning archival sequences portraying iconic images of "Noble Indians." Edward's grandchildren are both offended and entertained by the highly inaccurate depictions of totem poles on the American plains, yet they understand their grandfather's decision to perpetuate certain stereotypes and empathize with his choice to move to Germany. *Bury My Heart In Dresden* is a fascinating tale of fact versus fiction in a multigenerational struggle to make the best of two worlds. -TW

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FRIDAY MAY 10

6:00 PM VT

JUSTICE
FORUM

No Burqas Behind Bars

Nima Sarvestani, Sweden, 2012, 77 mins

In the Takhar Prison in Afghanistan, 40 women are serving time for 'moral crimes'. Their sentences range up to 15 years for leaving abusive husbands, refusing to consent to arranged marriages, or falling in love with men that their families deem unsuitable. But Nima Sarvestani's revelatory film shows that behind prison walls, women are actually far more free than they are in the outside society. With unprecedented access to this rarely, if ever, seen world, director Sarvestani captures life in the raw. Fights erupt over money. There are spats and feuds between prisoners and guards. As the warden wearily comments, "It is far easier to look after 500 male prisoners than 40 women."

The film follows the fortunes of Sara, Nadjibeh and Sima. Both Sara and her boyfriend are sentenced to serve their time at Takhar. Sima and her kids are in prison to escape her violent abusive husband. She views the prison as a refuge from her home life. Nadjibeh, one of the youngest prisoners, wages a personal battle to keep her new baby son, a campaign that ends in heartbreak. As kids ferry notes back and forth between the male and female sides of the prison, the women keep watch on the action through peepholes in the latrines. In the women's enclosure, children and babies are cared for, and there is a degree of safety and security unavailable anywhere else. But as the women struggle to make a home for themselves and their children inside the prison walls, their hopes and dreams for a better future are the only things that are truly free. -DW

SCREENING PARTNER



FRIDAY MAY 10

6:30 PM RIO




I Am Divine

Jeffrey Schwarz, USA, 2013, 86 mins

There never was a dame like DIVINE! One part sexual revolutionary, two parts cinematic maniac, and one hundred percent Baltimore. The lady, herself, sprang fully formed from the combined forces of filmmaker John Waters and an unassuming young man named Harris Glenn Milstead. From rather humble beginnings, Divine became an iconic symbol of filmic and sexual anarchy, a larger-than-life diva who shocked audiences and critics alike. As one interviewee puts it, "She was simultaneously sexy and monstrous and terrifying. Is she gonna screw me or eat me?" Possibly both, since Divine came to fame for putting some truly shocking stuff in her mouth. From the earliest collaborations of *Eat Your Makeup*, which featured a reenactment of the Kennedy Assassination, to *Multiple Maniacs*, which was capped off with a sexual assault by a giant lobster to *Pink Flamingos* (1972), the film that firmly launched Divine as an underground sensation (a.k.a. "The filthiest woman alive!"), John Waters and his leading lady created a new form of transgressive cinema. But behind the giant fright wigs, and eyebrows to the sky, was a soft-spoken soul who mused philosophically about people's need to be shocked. Director Jeffrey Schwarz (*Vito*) has fashioned a deeply affectionate homage that recreates those heady days. Those of us who came of age in the raunchy 80s may feel a surge of giddy bliss at the sight and sound of Divine's most outrageous moments. Or as the lady herself puts it, "Do not forget, I AM DIVINE!" How could one ever? -DW

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FRIDAY MAY 10

8:00 PM CIN

FILMMAKER
IN PERSON

The Search for Emak Bakia

Oskar Alegria, Spain, 2012, 84 mins

Oskar Alegria's *The Search for Emak Bakia* is a film about Man Ray's 1926 experimental cine-poem *Emak Bakia*. Despite the title of the original film (which literally translates to "Leave Me Alone"!.) Alegria is undeterred in seeking out the locations where Man Ray's 16-minute avant-garde classic was made. -SC

Here, the journey is certainly more important than the destination, taking numerous diversions in search of knowledge, inspiration and hopefully, through chance, finding the answers he's looking for... Whilst originally setting out to discover the meaning behind the film's peculiar title, Alegria searched for the introverted tombstone that apparently boasted this coy Basque phrase as its epitaph. The tombstone was nowhere to be found. However, Alegria did happen across the gravestone of a dead clown. Raising the intriguing question off whether a clown can really die, this coincidence sends Alegria of on one of many tangents — including a trip to a vintage clothes shop, stalking a flirtatious plastic glove, and interviewing a Romanian princess. It's this playful and unconventional approach that makes The Search for Emak Bakia such an enthralling viewing experience... Rich in visually alluring imagery and boasting an infectiously spirited approach, The Search for Emak Bakia is a surprisingly compelling love letter to an extraordinary director and his pioneering work. — CineVue

PRECEDED BY

Glucose

Mihai Grecu and Thibault Gleize, France, 2012, 7 mins

What do flaming pastry, escaping fish and the arctic have to do with one another? We're not sure either, but it all adds up to a cinematic surrealist bonbon. -DW

FRIDAY MAY 10

9:00 PM VT

CANADIAN
PREMIERE

Oxyana

Sean Dunne, USA, 2012, 98 mins

Oceana, West Virginia goes by another name. Oxyana. Oxycontin addiction rates in this small town are far higher than the national average. It is a slow motion plague, taking the lives of an entire generation of people. The term 'Appalachian fatalism' is used to describe the strange passivity that has seemingly overcome the place. Addiction is a family trait, handed down from grandparents to parents to children. Pill culture that was once used to keep the coal miners working, in spite of the toll exacted upon their bodies, has been taken up by a new generation. But the cost is so much greater, as a slow pan through the local graveyard indicates.

The film does not offer talking-head type analysis, rather it lets the people of Oceana offer up their own experiences. It is hard to forget the faces here, from empty-eyed teenagers, to an enormous drug dealer, peeping out from underneath his bandana. Emergency room doctors assess the scope of the problem, and the local dentist, functioning a little like Virgil on a modern visit to the inferno, speaks plainly about the town. As people of Oceania recount their level of personal attrition (one young man talks about losing a large percentage of his high school graduation class to overdose), it is hard not to despair. But there are grace notes. Children are born, and fun is still had via ATV donuts, and fireworks. Director Sean Dunne (*American Juggalo*) brings an exquisite eye to a place that God has apparently forsaken. The lush mountains of the West Virginia landscape offer up a vision of almost chimerical loveliness. But as the town dentist sadly notes, the beauty of the place has almost become an affront due to the level of suffering and sadness endured here. -DW

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FRIDAY MAY 10

9:00 PM RIO



Interior. Leather Bar.

James Franco and Travis Mathews, USA, 2012, 60 mins

This latest outing from modern-day Renaissance Man, James Franco, is a rather curious documentary hybrid. The apocryphal story of the lost 40 minutes of footage cut from *Cruising*, the Al Pacino/William Friedkin film, forms the jumping-off point. But really that is only the beginning. Reality and fiction make for interesting bedfellows. One intermingles with the other until it is hard to say where documentary leaves off and fiction begins. Franco and director Travis Mathews take it upon themselves, with help from a bevy of enthusiastic men in leather, to recreate the fabled lost footage. What ensues is a lot of men, boots, harnesses, and hardcore sex. What may come as a surprise, however, are the less showy moments of raw honesty. In conversations off set between the star (Val Lauren) and the filmmaker, sexual censorship, thespian motivation, and cultural as well as personal boundaries are discussed. What emerges from this process is a film that is unafraid to engage intimately with issues of sex, cinema, and identity. -DW

The film ends up being less an homage to an existing film than, like many other Franco projects, an examination of the creative act and a meditation on the nature of his own personal brand of celebrity, albeit one with a higher than usual erect penis quotient. — Indiewire

Awesome! Complicated, strange and avant-garde. — Gus Van Sant

One of the sharpest, best surprises of the [Berlin] festival, "Interior. Leather Bar." is a serious yet playful hour-long deconstruction of the representation of homosexuality as viewed through the prism of Cruising... A self-aware exploration of masculine desire and cinematic representation. — The New York Times

Please note: You must be 19+ to attend this screening.
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SATURDAY MAY 11

12:00 PM VT



JUSTICE
FORUM

FILMMAKER
IN PERSON

God Loves Uganda

Roger Ross Williams, USA, 2013, 83 mins

God loves Uganda so much that he sent a religious army to defend it, but ironically, the major foreign threat to Ugandan solidarity are the spiritual soldiers themselves. With unprecedented access, the film follows a group of young missionaries-in-the-making to dusty pulpits in Africa, where they sing, pray and shout about Christian Fundamentalism to anyone who will listen. Evangelist Lou Engle is one of the ringleaders of this crusade and creator of *The Call*, which brings tens of thousands of believers together to pray against sexual sin. At first, Engle and his bible-thumping minions come across as well-intentioned but misdirected do-gooders. However, tolerance dissipates when they start preaching about the evils of sexual immorality in a country plagued with AIDS. As an American-influenced bill to make homosexuality punishable by death wins widespread support in Uganda, tensions mount and an atmosphere of murderous hatred takes hold. *God Loves Uganda* records the culture clash between enthusiastic Midwestern missionaries and world weary Ugandans. It features a heartbreaking interview with gay activist David Kato shortly before he was murdered and tells the moving story of Bishop Christopher Senyonjo, a minister who was excommunicated for being tolerant and promoting peace. Shocking, horrifying, touching and enlightening, this film makes you question what you thought you knew about religion. -TW

A scalding appraisal of the Christian missionary movement in Africa, God Loves Uganda has a ferocious mission of its own: to portray American evangelicals as arrogant and deluded, yet dangerously effective in their suppression of sexual freedoms. It's strong, head-shaking stuff... — Variety

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SATURDAY MAY 11

12:00 PM CIN



CANADIAN
PREMIERE

Shored Up

Ben Kalina, USA, 2013, 84 mins

Ben Kalina spent three years making his film about accelerating sea level rise, but could never have anticipated the final chapter. In a feature article in the *New York Times*, the filmmaker talked about the event that capped off his film. "There's only so much you can do to get people to visualize what rising sea levels means," he says. "Then Sandy hit." As global warming and more extreme weather events become the new reality, coastal cities will have to adapt to an increasingly volatile paradigm. While the drama of the hurricane that took down New York City cannot be underestimated, it is the more reasoned and rational voices in the film that endure. In particular, Ben Horton, a professor of Earth and Environmental Science at the University of Pennsylvania, remains bleakly chipper about the incipient global meltdown as he describes the plastic nature of the earth. The film takes a similarly long view of the problem. People have always flocked to the seaside, but overdevelopment and massive multi-million dollar properties have made rational decision-making almost nonexistent in certain places. Nature ultimately has little regard for tourist-oriented dollars or economic spinoffs. Beach replenishment projects, meant to stave off the rising water, are like so many castles in the sand. Although *Shored Up* examines the example of the East Coast of the US (Long Beach, the Jersey Shore, and the Outer Banks of North Carolina), the larger story holds true for every coastal city, Vancouver included. The question isn't whether humans should be allowed to continually build in unwise locations, but whether humanity needs to entirely rethink its love affair with living at the water's edge. -DW

SATURDAY MAY 11

2:15 PM CIN



Fallen City

Qi Zhao, China, 2012, 88 mins

On Monday, May 12, 2008 at 2:28 pm China Standard Time, a 7.9 magnitude earthquake hit the mountain city of Beichuan. Twenty thousand died that day and life for 5 million homeless survivors would never be the same. Exactly one year later, construction begins on a new city that is promised to be "safe, beautiful and culturally rich." *Fallen City* follows three individuals as they struggle with the past and try to imagine a future. Mr. Peng is a doting father who lost his young daughter in the quake. He and his wife learn to manage their grief but they are torn about having another child. Fourteen-year-old Hong lost his dad in the rubble but quickly gained a stepfather. Unfortunately, neither of his guardians cares about the boy's emotional needs. Ms. Li is a divorcee mourning the loss of three sisters, a daughter, and a granddaughter. Finding that it helps to stay busy, she takes a job as District Chief at the Population Planning Centre. In the name of progress, everyone in Beichuan keeps plodding on and the new homes are completed at record speed. However, many survivors are still haunted by dreamlike flashbacks, a reminder that the past can be buried and built over, but it is never forgotten. -TW

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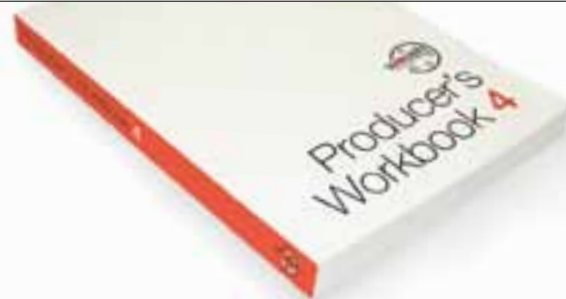
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SATURDAY MAY 11

2:45 PM VT



Sweet Dreams

Lisa Fruchtman and Rob Fruchtman, USA, 2012, 89 mins

Sweet Dreams stars a group of stalwart Rwandese women who discover the therapeutic power of drumming and ice cream. *Ingoma Nshya*, which translates to “New Kingdom”, is the name of Rwanda’s first and only all-female drumming group. The lively troupe is made up of 60 women from all ages, from both the Hutu and Tutsi tribes. In 1994 the genocidal conflict that erupted between the Hutu and Tutsi people took the lives of nearly one million people. In interviews with the women, it is clear that the drumming group is seen as a vital way to build trust and reestablish a sense of community. Infectious anthems accompany the thunderous drumming, making the perfect soundtrack for a newly empowered Rwanda.

“In a country full of pain and grief, I chose to bring life, and I chose to bring joy,” says Kiki Katese, the founder of the drumming group. Despite being a country of milk and honey, Rwandans have never tasted ice cream and the women are convinced this sweet cool treat has the power to soothe their village. With the help of two ice cream shop owners from New York, Kiki and the drummers decide to start a co-op and open Rwanda’s first ice cream store. The venture has its share of financial problems and mechanical breakdowns, but continues to build solidarity and sisterhood between the women. At first glance it’s not obvious that drumming and ice cream would prove to be such an effective recipe for healing a nation. But the sweet dream is simple; to seek happiness in living, one drum beat and one ice cream scoop at a time. -SC

SATURDAY MAY 11

4:30 PM CIN



Sofia’s Last Ambulance

Ilian Metev, Bulgaria/Germany/Croatia, 2012, 75 mins

One of the few remaining ambulances in Bulgaria’s capital city (there are currently 13 to service a population of 2 million people), *Sofia’s Last Ambulance* is a new take on people at the forefront of medical crisis. Filmmaker Ilian Metev’s decision to preserve focus solely on the paramedics, without ever showing any of their patients, has the curious effect of putting the audience in the driver’s seat. The atmosphere is not sensationalist but rather intimate and raw with warmth, and bitter humour. Mila, Krassi, and Plamen’s companionship goes a very long way towards ameliorating the brutal demands of their job. But as they make their way through the pothole-ridden streets to save lives, the constant demands of the job begin to mount up. Whether it’s climbing up council flats with no elevator or driving to the middle of nowhere to investigate a dodgy case, the effort to stay calm and compassionate in the face of human suffering is an ongoing challenge. Ilian Metev cleverly constructs a microcosm of a world within the cab of the ambulance; a tiny comfort zone, where our three compadres chain-smoke in silent kinship. The world outside the ambulance windshield is described, but never seen. “This is a woman who knows what she wants in life: look at her accessories,” remarks Mila of a mysterious passerby. As the bleak reality of near-constant emergency grinds on, it is easy to think, “How do they do it?” The long-term effects of being exposed to one human crisis after another cannot be forestalled forever, and in an unexpected chain of events, our protagonists are finally pushed to their breaking point. -NH

Only the second documentary ever to compete at the International Critics Week at the 2012 Cannes Film Festival, Sofia’s Last Ambulance was awarded the inaugural France 4 Visionary Award.



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SATURDAY MAY 11

5:00 PM VT



Forget Me Not

David Sieveking, Germany, 2012, 88 mins

When filmmaker David Sieveking returns home to visit his parents, he is shocked to see his once vibrant and powerful mother reduced to someone who doesn't remember where she lives or who she is married to. *Forget Me Not* is not just an examination of the ravages of Alzheimer's disease, it is a celebration of a lifetime. From his mother and father's first chance meeting to their later years, and tangled relationships (affairs, children and politics), David retraces their life together with an archivist's care.

In the heady days of 60s radicalism, his mother was a firebrand, offering her own cable access television program, getting embroiled in political movements and falling in love with two men at a time. Gretel, as the family photos attest, was a strikingly beautiful woman, but also prone to jealousy. His parents' experiment with an open marriage is recounted with particular complexity. As David meets with the people who knew his parents, including Gretel's former boyfriend and her old feminist rabble-rouser friends, a fully fleshed image begins to emerge.

With Gretel's illness worsening, her husband struggles to adapt to the changing reality of being of a full-time caregiver. David's attempts to help out don't always go according to plan. Even as the disease robs his mother of her memory, a new openness to the world emerges in its place, allowing her to reveal, without fear, the love she feels for everyone around her. As Gretel's family comes to terms with both their history and their present, Gretel herself is freed from her past. -DW

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SATURDAY MAY 11

7:00 PM CIN



Fight Like Soldiers Die Like Children

Patrick Reed, Canada, 2012, 83 mins

Based on Roméo Dallaire's book of the same title, Patrick Reed's new film follows Dallaire as he returns to Africa seeking to eradicate the use of child soldiers across the continent. It is something of a Herculean task, but to the Canadian General it is also a personal quest. Dallaire described his introduction to child soldiers in his book: "In the Rwandan civil war, I was confronted with child soldiers. I saw them, heard them, faced them down, and ultimately confronted them in the midst of a carnage that swallowed their youth and my professional warrior ethic."

The use of children as weapons of war is epidemic in some regions, with the Lord's Protection Army, led by Joseph Kony, developing it into an horrifying art. The process of breaking children down, stripping them of all family ties and building them back up again as death-dealing soldiers has been well-documented. Despite some movement forward, such as the International Criminal Court case against Thomas Lubanga, the practice continues unabated. As Dallaire seeks out effective and concrete solutions, tens of thousands of vulnerable children are still being exploited. In the Congo, Rwanda, and South Sudan, Dallaire meets with children and listens to their horrifying stories. In chilling animation sequences, girls and boys describe their experiences. But the children are not the problem; it is the adults who must be stopped. As one little girl who served in the Lord's Resistance Army under the monstrous reign of Joseph Kony says, "If you just arrest Kony, everything will end." -DW



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AVEDA
"THE ART AND SCIENCE OF PURE
FLOWER AND PLANT ESSENCES"

SATURDAY MAY 11

7:15 PM VT

WORLD
PREMIEREFILMMAKER
IN PERSON

Father Figures

Gillian Hrankowski and April Butler, Canada, 2013, 58 mins

When a 73-year-old Kamloops man named Dale meets a woman 50 years younger in an online chat room, his daughter April is somewhat less than thrilled. But she puts aside her initial reservations and flies to the Philippines to meet her father's new girlfriend, who is aptly named Girlie. Initially things don't seem too bad. Her father is happy, surrounded by a group of other Westerners who have also married younger Philippine women. The arrangement between Girlie and Dale, while not romantic in the grandest sense of the term, appears to suit both parties. There are practical considerations such as Girlie's education and dispensing Dale's daily regimen of pills. But Dale has not been entirely honest about his life in Canada. There is much big talk about being a millionaire with a successful business career, none of which is actually true. There are other things that are also less than honest about the pair's relationship. As April begins to learn more about her father's new life, something truly shocking awaits her. *Father Figures* is a very brave film that ultimately demands a powerful level of honesty not just from the filmmakers, but from their subjects as well. Under the unwavering eye of the camera, a difficult act of conscience must be undertaken. -DW

PRECEDED BY

dinosaurs

Terra Jean Long, Canada, 2012, 12 mins

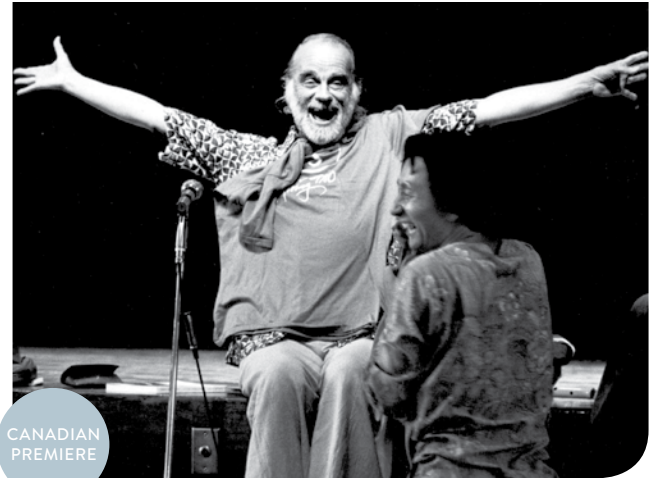
A man recounts his early memories of his father by revisiting his drawings of dinosaurs, including the terrifying Tyrannosaurus Rex. -DW

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SATURDAY MAY 11

9:15 PM VT

CANADIAN
PREMIERE

Big Joy: The Adventures of James Broughton

Stephen Silha and Eric Slade, USA, 2013, 82 mins

Desire is a ferociously sweet revolutionary force. Stephen Silha and Eric Slade's film portrait follows poet and filmmaker James Broughton's creative evolution, from his early days as an experimental filmmaker, to his latter embrace of all things desirous and poetic. When James was three years old, an 'angel' told him to write poetry, but it was the movies that brought him some initial attention. Broughton believed that "Everyone should be allowed to 'follow your own weird,'" and he pushed the boundaries of the permissible. An extended relationship with film critic Pauline Kael, as well as love affairs with men and women, furthered his reputation as a creative and sexual juggernaut. He also won a Poetic Fantasy Award at the Cannes Film Festival, presented by none other than Jean Cocteau. His infamous film *The Bed*, which featured a celebration of human sexuality, became something of a cult phenomenon. At 61, James embarked on the biggest adventure of his life. He fell madly in love with a young man nearly forty years younger than himself. A glorious celebration of art as liberation, *Big Joy* fully lives up to its title, brimming with the sheer giddy pleasure of being alive in this world. Or as the poet himself stated, "I believe in ecstasy for everyone." -DW

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SUNDAY MAY 12

12:00 PM VT

JUSTICE
FORUM

When Bubbles Burst

Hans Petter Moland, Norway, 2012, 90 mins

Remember that global economic hiccup in 2008, when cash flow dwindled, banks hollered for help, and you felt so scared you decided you might have to forgo that Beamer you were secretly lusting after? Imagine if you lived instead in a small Norwegian village and woke up one day to discover your village economy had collapsed due to those same enormous economic forces. On the other side of the globe, the bucolic village of Vik, on the western coast of Norway, was a major victim of the global financial collapse. As a result, Vik's former Mayor along with a village counsellor set out on a labyrinthian road to discover how America managed to sell their village down the river. Gradually, they come to grips with the phenomenal and profound consequences of economic decisions perpetrated by Wall Street. A concise and down-to-earth analysis of the global economic meltdown, *When Bubbles Burst* provides a fascinating glimpse at the current state of the world economy. Looking toward the future, the film pointedly asks whether it is possible to trust the system ever again? -JB

The main subject of this Norwegian documentary is the relationship between finance and what economists call the real economy, and how unleashing finance to grow at the expense of the real economy—to allow a parasite, essentially, to overtake its host—leads inexorably to greater economic suffering and environmental degradation... We follow two representatives of the formerly wealthy town as they journey overseas to New York and Detroit in order to investigate causes and effects. Along the way we hear many voices of reason, including those of Joseph Stiglitz, Michael Lewis, and the inspirational Carlota Perez. Perhaps most valuable is the film's long view of financial-economic history and the cogent policy discussion it offers (hint: tight regulation of finance, public investment in green industry). -Truthout

SUNDAY MAY 12

12:00 CIN

CANADIAN
PREMIERE

Two Nil

Pavel Abrahám, Czech Republic, 2012, 108 mins

The quickest way to sum up Pavel Abrahám's football documentary might be humans behaving badly in a soccer arena. But that would do a disservice to the pageantry of bad manners, casual racism, and xenophobia on display. Everyone is free to let their Id out to play with more than a little help from alcohol. The phrase "football is just an excuse" is commonly heard at Czech soccer games. With more than 22 cameras, the filmmaker captures not only the action in the cheap seats, but in the more exclusive areas as well. Occasionally, one wonders if anyone registered that cameras were recording their every utterance. From trash-talking pre-schoolers to inveterate gamblers, befuddled tourists, thugs and what looks to be a footballer's ex-girlfriend, this slice of Czech society provides an intimate look at what organized sports really means for the average punter. It is a veritable free-for-all of every kind of vice. For example, in a match between Sparta and Slavia, the preliminaries begin with extended bitching sessions among workers about the foibles of women and their fellow co-workers. It is an obnoxious, wildly offensive diatribe, and completely human. Nominated for all three main Czech film awards: the Czech Lion Academy Award for the best documentary of 2012, the Czech Film Critics Award for the best documentary of 2012 and, finally, the Czech Lion Critics Award for the best documentary of 2012, *Two Nil* succeeds in revealing that beneath our worst instincts, there is something universal and oddly touching. -DW

Beyond the primitive passions, vulgar outcries, and goal-time euphoria, we witness conversations whose unwitting humor and frequently ridiculous tone are reminiscent of the funniest moments of Czechoslovak New Wave movies. — Karlovy Vary Program

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These annual film nights and festivals feature documentaries that tell important and compelling stories about the violation of human rights around the world and the brave individuals who struggle to build respect for human rights. Contact Don Wright at dwright@amnesty.ca.



CODEV'S WORLD COMMUNITY FILM FESTIVAL

February 2014 • Langara College, Vancouver
www.codev.org/filmfest

CoDevelopment Canada presents the 13th annual World Community Film Festival, which features social justice and environmental documentaries set around the world and across the street. BC's largest social justice film festival aims to inspire its audience members to work for change in their own communities.



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April 12 - 19th, 2013

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VANCOUVER JEWISH FILM FESTIVAL

November 7 – 14, 2013
vjff.org

The Vancouver Jewish Film Festival will hold its 25th Anniversary Film Festival at the Fifth Avenue Cinemas in November 2013 with films from around the globe. The festival also screens films throughout the year showcasing the diversity of Jewish culture, heritage and identity. The film society fosters multiculturalism, community consultation and inclusiveness by providing entertaining and educational stories through the unique medium of film.



VANCOUVER LATIN AMERICAN FILM FESTIVAL

August 30 - September 8, 2013
www.vlaff.org

The 11th edition of the Vancouver Latin American Film Festival will take place August 30th through September 8th, 2013. VLAFF showcases perspectives of Latin American cultures through new full-length feature films, documentaries and short films. This annual festival promotes dialogue between cultures and explores historical and social issues through the eyes of filmmakers. Join us as we celebrate Latin American film and culture!



RENDEZ-VOUS DU CINÉMA QUÉBÉCOIS ET FRANCOPHONE

February 2014 • Vancouver
www.rendez-vousvancouver.com

Visions Ouest Productions celebrates its 20th anniversary in 2014 and offers a variety of events & activities throughout the year. The 20th Rendez-vous du cinéma québécois et francophone in February 2014 recognizes the success of Canadian cinema, celebrating the diversity and talent of our artists. Many events are included in the Festival, such as Salon du cinema, The Best of Shorts (Québec Gold & BC Gold), Black History Month, etc. The Beaux Jéudis Serie (November - March) and the School Matinées screenings provide ideal opportunities to foster the link with the francophone community via the presentation of top quality films.

SUNDAY MAY 12

2:45 PM CIN



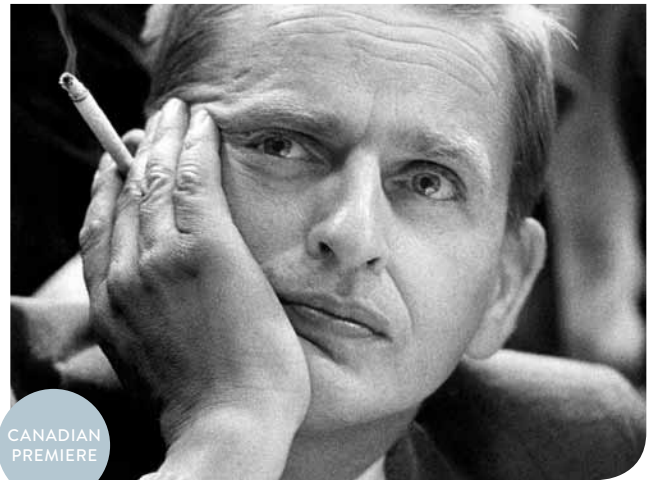
Talking Landscape: Early Media Works 1974-1984

Andrea Callard, USA, Various, 76 mins

Jean-Michel Basquiat, Jenny Holzer, Keith Haring, Kiki Smith, Christy Rupp and Jack Smith were among the artists who filled a former massage parlor with artwork from top to bottom for The Times Square Show, a legendary exhibition co-organized by Andrea Callard, as part of the 1970s powerhouse collective Colab. Callard, whose own work will not long remain one of the best-kept secrets of the New York City avant-garde, includes her documentation of that event in *Talking Landscape*, her first feature-length program. This compendium of slideshows and short films, which includes *11 thru 12*, *Fluorescent/Azalea*, *Flora Funera (for Battery Park City)* and *Lost Show Blues* and makes its Canadian premiere at DOXA, was culled from a decade of Callard's playful and strikingly innovative cinematic experiments. Dry wit and personal perception infuse her colorful, existential documentary interventions. Whether climbing a seemingly endless series of ladders in her downtown loft studio; creating quirky, private games to play with the camera; visiting the U.S. Customs House through a series of ten hand-colored print collages overlaid with text; or ruminating on the clover, Ailanthus trees, and azalea bushes sneakily colonizing New York's parks and vacant lots, Callard casts a curious and thoroughly original gaze on the city around her. -LB

SUNDAY MAY 12

3:00 PM VT



Palme

Maud Nycander and Kristina Lindström, Sweden, 2012, 105 mins

Late in the evening on February 28th, 1986, Swedish Prime Minister Olof Palme and his wife walked home from seeing a film. Palme was fatally shot and killed by an unknown assassin. The murder was never solved. Maud Nycander and Kristina Lindström's encompassing portrait of Palme began as a means to reassess the former prime minister's legacy, separate from the drama and horror of his death. More than 26 years have passed since Palme was assassinated, but he remains a divisive figure in Swedish society. Outspoken, courageous, and an advocate for women's rights, environmentalism, and the peace movement, Palme almost single-handedly changed global views about Sweden. In this, he may remind Canadians of a certain prime minister of our own. *Palme* also makes for an interesting companion piece to another documentary about a politician, *Our Nixon* (also playing at DOXA this year). The two men's political careers overlapped in curious ways. Palme's decision to march with the ambassador from North Vietnam in Stockholm in 1968, prompted the United States to recall its ambassador in what many consider to be the nadir of relations between the two countries. In a *Time Magazine* article, the incident was reported thusly: "NO political figure in the Western world was more critical of President Nixon's decision to resume the bombing of North Vietnam than Sweden's Prime Minister Olof Palme." Palme compared the aerial attacks on Hanoi and Haiphong to "Guernica, Oradour, Babi Yar, Katyn, Lidice, Sharpeville, Treblinka." But despite the political differences between the two nations, Henry Kissinger remained a deep admirer of Palme. Nycander and Lindström's film portrait offers an encompassing view both of the man and of his era with never-before-seen footage released by the Palme family. -DW

The film won two awards at the 50th Guldbagge Awards including Best Editing, and Best Music.

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SUNDAY MAY 12

5:30 PM VT



FILMMAKER
IN PERSON

CANADIAN
PREMIERE

Stopping for Death: The Nurses of Wells House Hospice

Wendy Roderweiss, USA, 2012, 96 mins

This is documentary at its most raw, captured as life and death unfold inside Wells House Hospice, one of the only full-time residential hospices in the US. The film follows four people working a job few would desire: tending to the needs of the dying. To be very clear, this is a film that deals honestly and bluntly with people in the final stages of their lives. Scenes of people in the process of dying are often startling. Despite this, *Stopping for Death* is not a depressing film. It is hard, harsh, extremely sad, but also irreverent, humble, and even funny. Drug addiction, homelessness, and disease have been the reality for many of the patients here. Abandoned by family, friends and almost entirely by society, Wells House offers a place of acceptance and love for the people no one else wants.

The gritty camera work, and the loud background hum of life-support machines create an authentic portrait of a day-in-the-life of the hospice. Off-the-cuff interviews with staff are at the heart of the film as they talk about burnout, budget cuts, and, more warmly, about their patients. It is hard to leave this film and not have the people who staff and run the hospice embedded in your mind. Whether it's sharing a smoke out on the patio, complaining about shift work or the vagaries of the medical system, these caustic, compassionate characters, dressed in scrubs emblazoned with Looney Tunes, are utterly indelible. In spite of the challenges, the Wells House nurses carry out the work of aiding the dying with grace, humility and courage. -DW

Warning: Contains graphic scenes of illness and death.

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