

DOXA

DOCUMENTARY FILM FESTIVAL

MAY 2-11 2014



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/ DOXAfestival

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REAL**
Capilano University Documentary Program

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Thank you for picking up your 2014 DOXA Documentary Film Festival Program Book. Please consider making a charitable donation using the QR Code or by going to www.doxafestival.ca/donate

Your donation will help us continue to program films and organize discussions to connect our community through the best that documentary has to offer.

TICKETS AND GENERAL FESTIVAL INFORMATION

TICKETS

- GENERAL ADMISSION TICKETS: \$12
weekday evenings and weekends
- STUDENT/SENIOR TICKETS: \$10
any screening except opening and closing night
seniors 65+ and students must show valid ID at door
- WEEKDAY MATINEE TICKETS: \$10
weekday films starting at 5:30pm or earlier
- OPENING NIGHT FILM: \$15
- OPENING NIGHT RECEPTION: \$15
as an add-on to your opening night film ticket
- CLOSING NIGHT RECEPTION: \$15
as an add-on to your closing night film ticket
- MEMBERSHIP: \$3
- FESTIVAL PASS: \$150
includes \$3 membership
not valid for opening or closing night films or receptions
- FESTIVAL 5-TICKET PACK: \$55* (online only)
- FESTIVAL 10-TICKET PACK: \$100* (online only)

* Festival 5 and 10 Ticket Packs are only available online. Packs valid for one ticket each for 5 or 10 films. All films must be chosen in advance. Ticket Packs are NOT valid for Opening and Closing Night Screenings, Festival Receptions, or the \$3 membership.

NO REFUNDS OR EXCHANGES ON ANY TICKETS.

GROUP TICKETS

To inquire about group bookings of 8 or more people for the same screening, please email boxoffice@doxafestival.ca. Group rates are not eligible for opening night, closing night, or parties and are subject to availability.

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

VIFF's Vancity Theatre and The Cinematheque (May 3-11)
Tickets are available for all festival screenings. Box office opens 30 minutes prior to the first screening of the day at the venue. Credit card transactions will be subject to a processing fee.

Vancouver Playhouse and Rio Theatre (May 2-11)
Tickets are available only for the screenings at that venue, on that day. Box office opens 30 minutes prior to the first DOXA screening of the day (one hour prior for Opening and Closing Nights). Credit card transactions will be subject to a processing fee.

RUSH TICKETS

Rush tickets may be available at the door when all advance tickets have been sold. A generous allotment of seats are reserved for passholders. Any unclaimed seats will be released just prior to the screening on a first-come first-served basis. Credit card transactions will be subject to a processing fee.

WILL CALL

Will Call opens 60 minutes prior to screenings at the Vancouver Playhouse, 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. The following film programs have been classified for younger audiences and will, therefore, not require a membership: *A Brony Tale*; *DamNation*; *Fly Colt Fly*; *Legend of the Barefoot Bandit*; *Honour Your Word*; *Leap Year: Shorts Program*; *Web Junkie*.

* Please note all screenings at the **Rio Theatre** are only for persons 19 years of age or older.

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. 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)

ACCESSIBILITY

All theatres are wheelchair accessible 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

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THE DOCUMENTARY MEDIA SOCIETY

DOXA is presented by The Documentary Media Society, a Vancouver-based non-profit, charitable society (incorporated in 1998) devoted to presenting independent and innovative documentaries to Vancouver audiences.

The society exists to educate the public about documentary film as an art form through DOXA's *Motion Pictures Film Series* and the DOXA Documentary Film Festival, a curated and juried festival comprised of public screenings, panel discussions, public forums and educational programs.

DOXA STAFF, BOARD & COMMITTEES

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Guest Curators
Charles Montgomery, *Sparks Fly*
Rebecca Solnit, *Nostalgia for the Night*

Writers
Joe Gin Clark, Selina Crammond, Mary Fowles, Nike Hatzidimou, Adrienne Labelle, Carson Pfahl, Anant Prabhakar, 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

Thank you to our contributors, supporters, and volunteers:

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

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GREETINGS FROM OUR FUNDERS



Documentaries have the power to educate, enlighten, and entertain, as well as expose us to new ideas and different points of view. The art of documentary filmmaking has a rich history in this country, and Canadians continue to produce outstanding works. Our Government is proud to support the 2014 DOXA Documentary Film Festival, which promotes excellence in this field both at home and abroad. The festival encourages creativity and innovation and gives film lovers the opportunity to enjoy original documentaries by emerging and established filmmakers from Canada and around the world. On behalf of Prime Minister Stephen Harper and the Government of Canada, I thank everyone whose efforts helped make this year’s DOXA Festival possible.

The Honourable Shelly Glover
MINISTER OF CANADIAN HERITAGE AND OFFICIAL LANGUAGES



On behalf of the citizens of Vancouver, and my colleagues on Vancouver City Council, I want to extend my warmest greetings to the Documentary Media Society and all those attending the 2014 DOXA Documentary Film Festival.

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

Best wishes for a successful and enjoyable festival!

Yours truly,

Greg Robertson
MAYOR, CITY OF VANCOUVER



Documentary filmmaking is an important artistic avenue to expose truths, to share untold stories, and to educate and inspire. DOXA Documentary Film Festival has proven itself to be an innovative and exciting forum for artists to celebrate and showcase the talents of filmmakers. The BC Arts Council, with funding from the Province of British Columbia, is pleased to support this outstanding festival. On behalf of the BC Arts Council, I would like to thank the festival staff and volunteers for their hard work to produce this successful festival year after year.

Stan Hamilton
CHAIR, BC ARTS COUNCIL



Telefilm Canada is proud to be associated with the 2014 DOXA Documentary Film Festival, a wonderful opportunity to discover the best in current Canadian and International documentary programming. Our filmmakers have stories to tell that are original, relevant, entertaining and compelling — stories that enjoy increasing success here at home and shine on the international scene. Canadian films are official selections at film festivals worldwide, winning major awards — and the hearts of audiences wherever they are shown. The success of Canada’s film industry is Telefilm’s primary purpose. Our funding and promotion programs support dynamic film companies and talented creative artists everywhere in Canada. We are all working together to make sure Canadian films are in the spotlight, both here at home and internationally. Telefilm hopes that this event will help you enjoy Canadian cinema — your cinema, which you can now access on many platforms. Congratulations to the organizers of DOXA Documentary Film Festival, and happy viewing!

Michel Roy
CHAIR OF THE BOARD, TELEFILM CANADA

DOXA

AUDIENCE SURVEY

Fill out DOXA's audience survey and receive a FREE 1-Month Modo Car Co-op Membership with a \$25 Carsharing Credit

You'll also be entered to win a Prize Pack featuring:

- 2015 DOXA Festival Pass
- 1-Year Modo Membership
- \$100 Carsharing Credit



THANK YOU

Thank you to the following supporters and donors who contributed so generously to DOXA's 2014 Gala Fundraiser:

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Modo
New Works

NFB: National Film Board
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Pacific National Exhibition (PNE)
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by Francesca
Soirette Macarons and Tea
Sooke Harbour House
Spa on the rocks
St. Genève
St. John Ambulance
Storm Crow Tavern
Swallow Tail
Tensegrity
The Cinémathèque
Three Birds Bodycare and Massage
Top Table and Blue Water Cafe
Truffles Fine Foods Café
U-Need-A-Bottle
Unity Yoga Teahouse
Vancouver Asian Canadian Theatre
Vancouver Folk Music Festival
Vancouver Fringe Festival
Vancouver International
Film Festival
Vancouver International
Wine Festival
Vancouver Latin American
Film Festival
Vancouver Opera
Vancouver Queer Film Festival /
Out on Screen
Vancouver Symphony Orchestra
Vancouver Writers Fest
Videomatica Sales
VIJs Rangoli
Whistler Film Festival
Whitecaps
Working Spark Theatre
Yaletown Brewing Co.

WELCOME FROM DOXA

WELCOME FROM THE CHAIR OF THE BOARD

Welcome to the 2014 DOXA Documentary Film Festival, proudly brought to you by The Documentary Media Society.

Truth is indeed stranger than fiction as documentaries demonstrate over and over again. They are portals that offer the opportunity to observe, experience and interpret the world around us from a virtually unlimited range of perspectives. The best documentaries tell stories that appeal to our innate sense of curiosity and our desire to find meaning and purpose in the otherwise random unfolding of events and circumstances. We laugh, we cry, we empathize. We are, by turns, moved, inspired, gratified, amused, unsettled, astonished, even outraged by these true stories. You can't make this stuff up, as the old saying goes.

As an organization, our commitment is to bring you the best documentary film festival that we possibly can. To that end, we are thrilled to be able to present another series of documentary films from around the world that we think are among the most provocative, entertaining and engaging available. We hope you agree and that you will spread the word about DOXA and what an entertaining and thought provoking experience our festival programming provides.

None of what we do would be possible without the dedication and effort of the DOXA staff, volunteers and Board members, all of who are deserving of praise and gratitude. I would also thank all of our sponsors, funders and donors for their invaluable contributions.

Finally, a special thank you to you, our audience, for your continuing support. Enjoy the festival.

Steve Robertson

DOXA BOARD CHAIR

WELCOME FROM THE INTERIM EXECUTIVE DIRECTOR

Maybe you're sitting on your couch, with the 2014 DOXA program guide on your lap, while you sip a cup of tea. Or perhaps you're taking a well-deserved break at work as you peruse this year's selection of films. Maybe you're on transit, reading about the world of documentary. As you look up, what do you notice? The world might seem slightly different. Whether it's the bustling streets of the city, or the sound of the coffee shop barista calling out your order, your perception of reality has shifted.

Welcome to the 13th Annual DOXA Documentary Film Festival, where we take great pride and joy in offering you a means to step outside of your world, and into the expanded reality of some of the most thought-provoking and artful documentaries in the world.

Community and collaboration are the two pillars of our organization, and we celebrate these core values, every day, in everything we do. Over the course of DOXA's history, we have had the opportunity to work with hundreds of different organizations, agencies, companies, and individuals. This collective work has enabled DOXA to become the organization it is today – a place where documentary film enables people to come together, to learn, to argue, to engage, and to connect with the people in their community, as well as with the greater world.

DOXA would not be possible without the tireless dedication

of our DOXA staff, board, and festival volunteers. Thanks to our funders, sponsors, and donors who support DOXA's goals and vision. And a special thanks to our audience, the best audience a festival could have.

Enjoy the experience of the 2014 DOXA Documentary Film Festival.

Kenji Maeda

INTERIM EXECUTIVE DIRECTOR

WELCOME FROM THE DIRECTOR OF PROGRAMMING

Humans lie on average every 10 minutes – whether it's a little white one to spare someone's feelings, or a massive state cover-up, the consequences of such actions are the focus of *Secrets & Lies*, our special Spotlight Program this year. Be it the ultimate revenge party on a group of bullying classmates (*The Reunion*), or the dirty tricks of Hoover's FBI (1971), the art of deception is practiced everywhere, from the playground to the White House, even in documentary itself.

To borrow a line from Peter Wintonick's masterwork *Cinéma Vérité*: "All documentary is theatre. It's all manufactured. Every cut is a lie...But you're telling a lie in order to tell truth." Or as old Pablo Picasso once said: "Art is a lie that makes us realize truth." You know it when you feel it, a curious tickle at the end of your nose, or a glissando slide up the nerve endings of your spine. Truth has a way of clambering to the surface, digging its way out, and documentary filmmakers, armed only with cameras, unearth the most deeply buried stories, letting in the light.

This is why it is so important to have the truth-tellers, the men and women who put their own safety and security on the line, in order to cut through the choking web of deceit and teeming secrets. It would be difficult to find a better or more important reminder of this than our opening film, *Virunga*.

Our midweek screening is also a celebration of the liberating power of speaking your truth to the world. George Takei's decision to come out as a gay man launched him into an entirely new universe of celebrity. Now George is going where no one has gone before in *To Be Takei!* The freedom to love who and what you choose is the ethos of our closing night film, Brent Hodge's *A Brony Tale*, a film that showcases the men and boys who love *My Little Pony: Friendship is Magic*.

In addition to the *Justice Forum*, *Rated Y for Youth* and the *Philosophers Café* series, we have two terrific essays this year, Rebecca Solnit's elegant examination of Patricio Guzmán's *Nostalgia for the Light*, and Vancouver's own Charles Montgomery who delivers a crackling great piece on *Powerless*.

Every year at DOXA I think, it must be illegal to have this much fun at work. The long days and nights of festival preparation would be unbearable without the good cheer and bloody determination of the DOXA pirate crew. Thank you also to our terrific board of directors, donors, sponsors, and, most especially, our audience. You folks are the bomb, and that's no lie!

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 welcome an outstanding group of filmmakers, film critics, and educators to the Awards 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



Peter C. Klein

Peter is an Emmy Award-winning journalist and Director of UBC's Graduate School of Journalism. In 1999 Klein joined CBS News 60 Minutes as a producer. He is also the creator and executive producer of the Emmy-nominated History Channel (US) series *Beyond Top Secret*, which investigates clandestine operations around the world and has earned numerous Emmy nominations.

Kim Linekin

Kim has been a film critic since 1999. She's currently CBC Radio's national pop culture columnist and chair of the Vancouver Film Critics Circle. She has covered film and TV extensively for MSN and sporadically for *The Georgia Straight*, *POV Magazine* and other outlets.

Yves J. Ma

Yves has been producing films for the past 19 years, as both an independent producer as well as for the National Film Board of Canada, in various genres from drama and social-issue documentary, to animation and interactive media.

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



Kevin Eastwood

Kevin is an award-winning producer and director who works in both drama and non-fiction. Most recently he was the director and co-executive producer of *Emergency Room: Life and Death at VGH* — a six-part documentary series that took an unprecedented look inside the emergency room of Vancouver's busiest emergency room.

Doreen Manuel

Doreen (Secwepemc/Ktunuxa First Nations) is a graduate of the: Capilano University Aboriginal Film and Television Program (AFTP); Thompson Rivers University Bachelor of Arts program; and presently attending the Master's Degree in Fine Arts Film Production program at UBC.

Baljit Sangra

Baljit is a Vancouver-based filmmaker who has been working in documentary and factual entertainment. Her passion is exploring social and cross-cultural issues. Most recently she directed/produced "Many Rivers Home" a personal story that focuses on seniors in assisted care and looks at the end journey of life for Omni TV.

DOXA SHORT DOCUMENTARY AWARD JURORS



Samir Gandesha

Samir is Associate Professor of Modern European thought and Culture in the Department of the Humanities and the Director of the Institute for the Humanities at SFU. His writings have appeared in *New German Critique*, *Philosophy and Social Criticism*, *Political Theory*, *Thesis Eleven* and in several edited volumes.

Laura U. Marks

Laura is a scholar, theorist, and programmer of independent and experimental media arts. Marks curates programs of experimental media for venues around the world. She is the Dena Wosk University Professor in the School for the Contemporary Arts at Simon Fraser University.

Catrina Megumi Longmuir

Catrina has worked as a documentary and media arts producer and instructor since 2005. Her work ranges from the revitalization of First Nations languages to documenting Japanese-Canadian elders' stories in New Denver, BC. She has conducted several digital storytelling initiatives for under-represented youth, including *Our World*, *The Colouring Book*, and DOXA's *Connexions* with the NFB.

JUSTICE FORUM

DOXA is very proud to offer the fifth 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 2014 Justice Forum films encompass a broad range of social justice issues, from government surveillance to domestic abuse.

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



Crazywater (p 29)

DENNIS ALLEN, CANADA, 2013
Saturday, May 3 | 2:45 PM | The Cinematheque

Big Charity (p 31)

ALEX GLUSTROM, USA, 2014
Saturday, May 3 | 7:00 PM | VIFF's Vancity Theatre

A Fragile Trust (p 39)

SAMANTHA GRANT, USA, 2013
Sunday, May 4 | 4:15 PM | The Cinematheque

1971 (p 49)

JOHANNA HAMILTON, USA, 2014
Monday, May 5 | 6:30 PM | The Cinematheque

Dangerous Acts Starring the Unstable Elements of Belarus (p 58)

MADELEINE SACKLER, USA, 2013
Wednesday, May 7 | 6:00 PM | The Cinematheque

Massacred for Gold (p 60)

JENNIFER ANDERSON AND VERNON LOTT, USA, 2013
Thursday, May 8 | 6:00 PM | The Cinematheque

Freedom Summer (p 69)

STANLEY NELSON, USA, 2014
Saturday, May 10 | 11:00 AM | The Cinematheque

Private Violence (p 71)

CYNTHIA HILL, USA, 2014
Saturday, May 10 | 2:15 PM | The Cinematheque

Microtopia (p 73)

JESPER WACHTMEISTER, SWEDEN, 2013
Saturday, May 10 | 6:30 PM | VIFF's Vancity Theatre

Cesar's Last Fast (p 77)

RICHARD RAY PEREZ AND LORENA PARLEE, USA, 2013
Sunday, May 11 | 1:45 PM | The Cinematheque

SPOTLIGHT: SECRETS & LIES

Encompassing everything from massive state cover-ups to little white lies, our Spotlight: Secrets & Lies examines deception and secrecy in all its manifest forms.

Films included in Secrets & Lies include: *1971* (p 49), *A Fragile Trust* (p 39), *Big Charity* (p 31), *Massacred for Gold* (p 60), *Mirage Men* (p 47), *No Fire Zone* (p 37), *Plot for Peace* (p 51), *The Galapagos Affair: When Satan Came to Eden* (p 53), *The Reunion* (p 55), *Virunga* (p 17).

FREE PANEL DISCUSSIONS

Wednesday, May 7, 2014 | The Cinematheque

The evolving landscape of documentary and the expanded roles played by new media are the focus of a series of special panel discussions. As methods, funding and the future of independent documentary journalism continue to shift and evolve, what does this changing landscape look like for both creators and consumers? A panel of experts, including filmmakers, journalists, and digital content creators will discuss what the future holds. DOXA and DOC BC are proud to offer a series of panels that address issues of interest to filmmakers, as much as the general public.



2:30PM-3:30PM Investigative Documentary

While investigative journalism is struggling to survive in the traditional media landscape, documentary and journalistic films are meeting the needs of audiences. Different models are being employed around the globe, but have the means for capturing and conveying a powerful story really changed that much?

4:00PM-5:00PM Online and Off, Digital Culture and Documentary

As transmedia continues to come of age, what does the mode and system of delivery mean for storytelling? Both the medium and the message have adapted to meet the needs of different demographics, encompassing everything from print, television, game consoles, live events, theatrical release and much more. But in this proliferating media world, is content still king? Outliers and creators in the brave new world of transmedia will discuss the emergence of new forms of communication.

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PHILOSOPHERS' CAFÉ

PRIVATE LIFE & THE PUBLIC EYE: PHILOSOPHY ON FILM

DOXA Documentary Film Festival, in partnership with SFU Continuing Studies, is proud to offer a third edition of the Philosophy on Film discussion series. This special series of Philosophers' Cafés takes as its subject the increasingly elusive idea of privacy. Public safety and national security have justified the use of intrusive means of obtaining information on private citizens. But what about the people giving it away for free to corporations, who use personal data gleaned from social media to make intimate assessments of consumers. From the personal to the political, what role does documentary play in the pitched battle over access and control of private information?

SPECIAL EVENT PARTNER



LOCATION:

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

Generation Online | Sunday, May 4 | 7:00PM

The idea of a private life, something once considered integral to human existence, seems a quaint concept. We trade our privacy to search engines, smart phones, or corporations, and share the most intimate details of family and friends on Facebook. A generation of kids have lived their entire lives online, but what impact does this really have on relationships, identity, and society as a whole? In an age when almost everyone is a documentarian of themselves, what are the ramifications of life lived in the public eye?

Film Pairing: *InRealLife* (p 41)

Even Bigger Brother | Monday, May 5 | 7:00PM

The idea of a surveillance society has taken on unprecedented power and scope in recent years. From the NSA collecting reams of personal data, to the shadowy FISA court, to the war on the whistleblowers, documentary filmmakers are increasingly finding themselves at the forefront of a political firestorm over access to information.

Film Pairing: *Mirage Men* (p 47)

Where Does the Truth Lie? | Tuesday, May 6 | 7:00PM

The struggle to control information and protect state secrets has given rise to draconian methods around the globe. In the underbelly of deception, paranoia, and conspiracy, governments use any means necessary to discredit people, thus deflecting attention from their own covert projects. In the propaganda wars, the weapons of mass deception are increasingly difficult to spot. But is it really important to protect people from themselves?

Film Pairing: *Plot for Peace* (p51)

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 sixth annual Rated Y for Youth (RYY), our school outreach program. DOXA selects programming specifically for high school students, giving youth an opportunity to attend the festival, view thought-provoking documentaries and participate in lively post-film discussions with filmmakers and community members. This year's collection of films include teenage folk heroes, online gaming addicts, and environmental activists.

The 2014 RYY films include:

Honour Your Word (p 45)

MARTHA STIEGMAN, CANADA, 2013

Monday, May 5, 2014 | 12:30PM | VIFF's Vancity Theatre

Leap Year: Shorts Program (p 51)

VARIOUS, 2013

Tuesday, May 6, 2014 | 12:30PM | VIFF's Vancity Theatre

Web Junkie (p 31)

SHOSH SHLAM AND HILLA MEDALIA, ISRAEL/USA, 2013

Wednesday, May 7, 2014 | 12:30PM | VIFF's Vancity Theatre

DamNation (p 35)

BEN KNIGHT AND TRAVIS RUMMEL, USA, 2013

Thursday, May 8, 2014 | 12:30PM | VIFF's Vancity Theatre

Fly Colt Fly: Legend of the Barefoot Bandit (p 62)

ADAM GRAY AND ANDREW GRAY, CANADA, 2014

Friday, May 9, 2014 | 12:30PM | VIFF's Vancity Theatre

For information about school bookings for the Rated Y for Youth program, please contact Selina Crammond at selina@doxafestival.ca or 604.646.3200.

SCREENING PARTNER



NIGEL MOORE AWARD FOR YOUTH PROGRAMMING

DOXA is extremely proud to announce the second edition of the 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. 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.

JURORS: Steven Hawkins, Anna Hetherington, Jacob Saltzberg

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

**Application deadlines for the Rogers Documentary Fund are
Wednesday, April 9 and Wednesday, August 6, 2014.**

**Application deadlines for the Rogers Cable Network Fund are
Wednesday, June 4 and Wednesday, October 1, 2014.**

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FRIDAY MAY 2

OPENING NIGHT FILM

7:00 PM **PLAYHOUSE**



FILMMAKER
IN PERSON

SPECIAL
GUEST

SECRETS
& LIES

Virunga

Orlando von Einsiedel, UK, 2014, 92 mins

In the verdant depths of Eastern Congo stands Virunga National Park, a UNESCO world heritage site, and one of the most bio-diverse places in the world. Virunga is a place that almost defies description, from the deep scarlet lava lakes of Nyiragongo volcano, to the grasslands spotted with antelope, elephants, lions, and hippos. It is also home to the world's only remaining population of wild mountain gorillas. But even in this most beautiful of places, human corruption and greed threatens destruction and death. A group of fiercely dedicated park rangers stand guard over the park and its wild inhabitants — including a Belgian conservationist, and a ranger-turned-substitute parent for a group of orphan gorillas. When the newly formed M23 rebel group declares war in May 2012, the rangers are the only people that stand in the way of the dark forces that seek unfettered access to all of the park's rich natural resources.

Einsiedel's film is documentary on a grand scale, as befits the extraordinary place it depicts. But more importantly, it is a remarkable portrait of a group of people, united in a common purpose, and a critical reminder of the courage required to protect

the most rare and extraordinary creatures that walk the earth. DOXA is proud to open our 2014 Festival with this important and stunningly courageous film.

May 2nd screening will be preceded by the festival's opening remarks. May 2nd and May 3rd screenings will include a post-film Q&A with the filmmaker and special guests. -DW

ADDITIONAL SCREENING:

SATURDAY MAY 3 | 2:15 PM | VT



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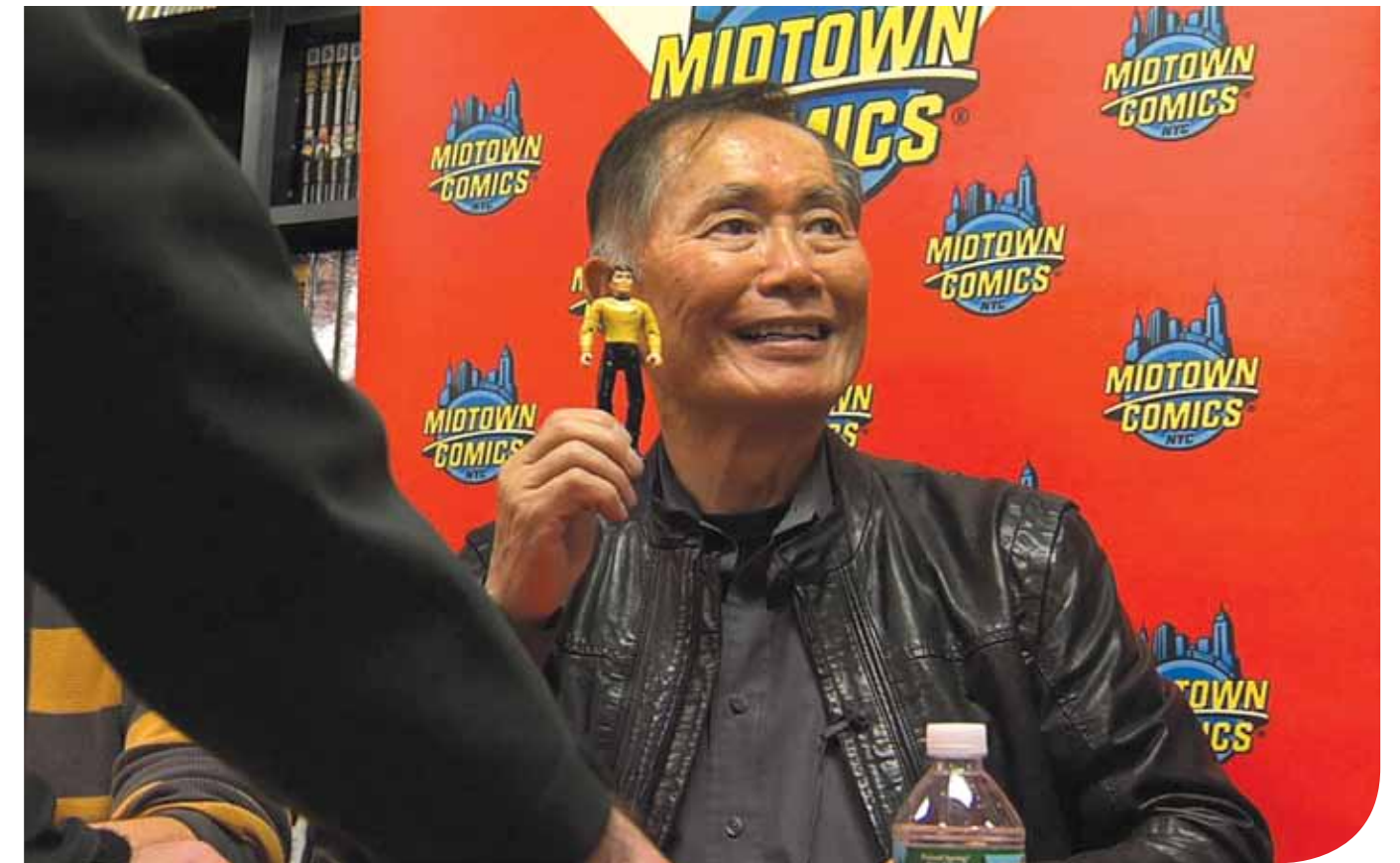
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THURSDAY MAY 8

SPECIAL PRESENTATION

7:30 PM **PLAYHOUSE**

To Be Takei

Jennifer M. Kroot, USA, 2014, 90 mins

George Takei started his career in film and television more than five decades ago, but he is still most familiar as Mr. Sulu, the helmsman of the Starship Enterprise. Over the course of his career, George has been variously an actor, a politician, and an activist, but never has he been more fully himself than right now. The decision to come out as a gay man, in active support of same-sex marriage, launched him into the public eye in a whole new way. Possessed of deliciously wicked wit, as his more than 6 million followers on social media will attest, George Takei has reinvented the very idea of celebrity. In his 76th year, he has become an Internet meme!

George's Star Trek colleagues including Walter Koenig (Chekov) and Nichelle Nichols (Uhura) weigh in on George's third act, with affection, affirmation and something akin to wonder. As a child, George and his family were sent to a WWII internment camp in rural Arkansas, an experience that indelibly shaped him, and formed the inspiration for *Allegiance*, a 2012 Broadway musical. Director Jennifer Kroot (*It Came From Kuchar*) follows the peripatetic actor and his husband Brad, as they navigate a busy schedule of theatre rehearsals, convention dates and requisite Comic-Con appearances. It is the smaller, more intimate moments between George and Brad

that most charm, as they go jogging, deal with aging parents, and fuss about like any old married couple. The only villain of the piece is William Shatner (AKA Captain Kirk) whose feud with George over a missing wedding invitation reaches a hilarious head at Shatner's public roast. George tells him in no uncertain terms, "Fuck you and the horse you rode in on!" He could be saying this to the dominant paradigm itself. George Takei gets the last, best, laugh, as he becomes most fully himself, and helps others to do the same. -DW

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SUNDAY MAY 11

CLOSING NIGHT FILM

7:00 PM PLAYHOUSE



FILMMAKER
IN PERSON

A Brony Tale

Brent Hodge, Canada, 2014, 77 mins

While this year's DOXA festival often takes a look at the dark side of online culture, on the brighter side of the Internet universe are the bronies! For those of you currently living under a rock, bronies are the male fans of the animated television series *My Little Pony: Friendship is Magic*. The brony phenomena, born out of the Internet, has come to vivid life in colour, costumes, and social get-togethers. This universe of positivity and friendship is news to Ashleigh Ball, lead singer of the Vancouver Indie band *Hey, Ocean!*, and the voice actress for many of the show's main characters including Applejack and Rainbow Dash. As she says of the bronies, "The pervert alarm went off in my head when I first heard about it." Your first impulse might also be to let cynicism take over, but Brent Hodge's irrepressible film simply makes that impossible.

As stories about the influence of the show on soldiers suffering from PTSD, autistic boys, and even the world's toughest brony make clear, there is much more here than simply a cartoon series about ponies. Whether it's part of the New Sincerity movement, a reinvention of modern masculinity, or a cultural reaction to a difficult and dark period in human history, the bronies have banded together in a new form of brotherhood that is supportive, inclusive,

and ultimately joyful. Ashleigh's immersion in the world of bronies culminates in Bronycon 2012, the world's largest brony convention, where candy-coloured values of self-reliance, cooperation, and friendship come to a glorious whooping finale. Brent Hodge has fashioned a pop ode to the brony culture that is honest, good-hearted, and an insane amount of fun. After watching *A Brony Tale*, you might find yourself 20% cooler, and ready to ride off into the sunset with the bronies. -DW

NO MEMBERSHIP REQUIRED. OPEN TO YOUTH UNDER 18.

PLAYHOUSE SCREENING PRECEDED BY:

2014 DOXA Awards presentation and festival closing remarks.
(30 mins)

THE PLAYHOUSE SCREENING WILL BE FOLLOWED BY A FILMMAKER Q&A.

ADDITIONAL SCREENING:

SUNDAY MAY 11 | 8:00 PM | VT



SPARKS FLY

by Charles Montgomery

In a witheringly hot summer, a drama plays out above the cracked streets in the northern Indian state of Uttar Pradesh. A rogue electrician scales a bamboo ladder and gingerly negotiates a spider-web of live wires. Amid sparks, smoke and the crackle of arcing electricity, and using only his pliers and his broken teeth as tools, he jacks into the live wires and passes a line through a nearby window.

This is Loha Singh: equal parts trickster, aerial acrobat and ragged Robin Hood as he runs illegal connections from one Kanpur neighborhood to another, bringing power to the powerless. It's risky work. He's always one step ahead of the police, and one slip away from electrocution. He's got the burns and disfigured hands to prove it.

Since *Powerless* premiered in North America at the Tribeca Film Festival (NY), it has gained rave reviews from the likes of the *New York Times* and *The Hollywood Reporter*. The documentary's power resides in its nuanced approach to a deeply complex story. If this was a myth, a fictional film, or any standard narrative documentary, it would be enough to portray Loha Singh's adventures as a slum version of the hero's journey. But directors Fahad Mustafa and

Deepti Kakkar have chosen to be more honest about the seemingly-impossible politics of electricity in modern India. In this world of eternal scarcity, the label of hero or villain can be a matter of perspective.

So the directors also turn their lens on the newly-appointed (and first female) chief of the Kanpur Electricity Supply Company (KESCO), Ritu Maheshwari. Swathed in gorgeous saris and trailed by a retinue of obsequious bureaucrats, Maheshwari may seem a world of privilege away from Loha Singh, but she shares the same mission. It's her job to try to extend a failing power supply to the city. It's bad enough that Kanpur hasn't expanded its energy production in years, forcing many of the textile mills in the city once known as Manchester of the East to shut their doors. But the electricity company lacks the funds to make even basic improvements, in part because the grid loses nearly a third of its power to theft by thieves like Loha Singh, whose own piracy regularly leads to transformer explosions.

With the rational fervor of a high modernist, Maheshwari attempts to rescue the ailing power company by ensuring Kanpuris

pay for the electricity they use. She orders her inspectors out to the slums to catch the power thieves. What ensues is a fascinating and often absurd story of shifting points-of-view in which Maheshwari's frustration is only matched by the haplessness of her inspectors and the rising anger of Kanpuris.

The slum-dwellers' rage is fueled by constant power outages, and the realization that the grid magically lights up again whenever dignitaries tour the city. As the summer heat reaches 47 degrees C and the grid fails yet again, Kanpur is thrown into darkness. Power inspectors and police clash with furious residents. Rocks are hurled at police trucks and sticks are brought down on the heads of bureaucrats foolish enough to face the crowds. Transformers explode and cars burn. Opportunistic politicians launch into campaign-style hysterics. And the thief, Loha Singh, fantasizes about his revenge on his electric company foes: "I'll catch them by the hand and wind a live wire around their necks. When the electricity is back they'll burst like firecrackers!"

"For all the hardship it documents, *Powerless* finds a delicate, dreamlike beauty amid the slums and factories of Kanpur Cameras linger on the wondrous electric constellations of mobile temples and street vendors. They trace the delicate, ingenious knots of informal power lines woven above every street corner."

For all the hardship it documents, *Powerless* finds a delicate, dreamlike beauty amid the slums and factories of Kanpur. The 80-minute documentary was distilled from more than 200 hours of footage, and the scenes are uniquely curated. Mustafa and Kakkar's cameras linger on the wondrous electric constellations of mobile temples and street vendors. They trace the delicate, ingenious knots of informal power lines woven above every street corner, and the burn lines on Loha Singh's hands. And they find in the faces around Loha's back alley campfire the eternal melancholic glow that suggests the gathered may never see daylight—or electric light—again.

However, the film's greatest spark resides in its deconstruction of the traditional urban hero narrative. Loha Singh, for all his daring and audacity, is as much a prisoner of the failing grid as are his neighbours as well as Ritu Maheshwari. "They are both powerless beyond a degree in the face of the glaring energy poverty, the biggest obstacle in both their paths," explained co-director Kakkar in an interview with the Asia Society Blog.

Every time the grid goes down, Kanpuris seem to be headed for the fate shared by the more than a third of Indians who are completely without power. This is a complex problem that demands complex solutions based on collective action. But scarcity, corruption and India's deeply-embedded class inequities have corroded the social contract that is the foundation on which cities, economies and civilizations flourish. None of the protagonists trust each other. Why pay for power when only the wealthy are able to count on their lights actually coming on at night? Why invest in collective solutions when the prime beneficiaries are thieves?

The city is certainly weakened by scarcity, but its most acute wounds are a result of this corruption and inequity. The broken power grid is a symptom not just of poverty and disinvestment, but of ethical and social failure. Loha Singh is that system embodied.

For the depth of the tragedy it portrays, *Powerless* should feel like a study in hopelessness. But there is light to be found in the tenacity and inventiveness of Kanpur's survivors. And there is a sense, even amid the dusty shadows, that if you just wait long enough, the electric current will return to set the benighted city glowing with promise.

As for Loha Singh, he finds rare solace when the power is on, sprawled on the bare floor of his tiny apartment while his mother nags him to find a job that won't kill him. Both hero and villain, he wipes her tears away and gazes into the fleeting blue light of his television.

TUESDAY MAY 6 | 8:45 PM | CIN

Powerless (p 55)

DEEPTI KAKKAR AND FAHAD MUSTAFA, INDIA, 2013, 80 MINS



An award-winning author and urban experimentalist, Charles Montgomery is the author of the new book, *Happy City* (www.thehappycity.com) which the *New York Times* has recommended as essential reading for that city's new mayor. Working with the BMW Guggenheim Lab, the

Museum of Vancouver and other institutions, he also creates experiments that challenge us to see our cities—and ourselves—in entirely new ways. His writings on urban planning, psychology, culture, and history have appeared in magazines and journals on three continents. Among his awards is a Citation of Merit from the Canadian Meteorological and Oceanographic Society for outstanding contribution towards public understanding of climate change science. His first book, *The Last Heathen*, won the 2005 Charles Taylor Prize for Literary Non-fiction. www.charlesmontgomery.ca



NOSTALGIA FOR THE LIGHT

by Rebecca Solnit

There is no really successful definition of poetry. Poetry traces unexpected relations, the connections between things assumed to be unrelated, or unrelated by conventional ways of organizing the world, those categories that separate as well as connect. You can think of it as a love story—if the lover can tell the story well enough, then two things once separate can be together, though it’s not necessarily romantic or human love that’s at stake: it’s the love that connects all things, objects and words and light and story. Perhaps poetry can chart resemblances and affinities and parallels in order to map the world, and put it back together, and because we are all born broken in a broken world, assembling the shards becomes our principal task.

Which is to say, we are all poets. Or astronomers. In Patricio Guzmán’s poetic documentary *Nostalgia for the Light* (2010), everyone is a poet, everyone is trying to put the world back together, everyone is fighting the war against forgetting, everyone is reaching backward in time to try to keep the past from slipping away, everyone is finding in that past some kind of meaning. And the very different people living their lives come to resemble each other, not in what they do with their lives, not in how successful they are, not how much the

world breaks their heart, but in the task of reaching. This unites them, as does the dry place in which they work.

There is a place along the western coast of South America where no rain has fallen since records have been kept, where riverbeds have had no water flowing through them for 120,000 years, where in parts, rain has not fallen for twenty million years. It has been dry longer than anyplace else on earth. This is the heart of Chile’s Atacama Desert, where time moves differently because nothing decays and almost nothing grows, and where, inward and upward from the coast, the air is mostly bereft of humidity and clouds. “Change is the measure of time,” the Arizona photographer Mark Klett likes to say as he re-photographs old images to trace what has become of American places.

Wounds heal slowly in the desert, from fire, from building and destroying, even from driving. They say General Patton’s tank tire tracks were visible in the Mojave Desert of California decades after he trained troops there for the North African theater of the Second World War. I have always thought the clarity and lack of decay in arid places might have given rise to the Judeo-Christian ideas of

immortality: that which does not change or decay. Dry immortality’s antithesis might be reincarnation, the process that echoes the decay and reincarnation in warm, humid places, the places where everything rots but every rotting thing brings forth life. Life continues but things are always becoming something else; the immortal remains itself.

Perhaps the unforgiving God of the Old Testament is the desert itself, punishing those who stray unheeding, preserving evidence of crimes, forcing life to adapt to stern circumstances, never forgetting. Though the desert is neutral, it is also beautiful in its expansiveness, its clarity, its richness of light that overcomes the poverty of its soil. But metaphors are always partial: my love is like a red, red rose, the poet Robert Burns sang, not because she had thorns or roots, exactly, but because of something more ineffable about beauty and what is fleeting and what is immortal (the lover insists he will love her “until all the seas go dry”). The desert is and is not like the jealous God of the Israelites, and both of these are relevant ways to understand gods and dry lands.

“The whole film is an argument that stories matter; that our making and remembering can serve justice; that the remoteness of the cosmos and the intimacy of the heart are not so far apart that the distance cannot be traveled.”

Augusto Pinochet ruled for seventeen grim years (1973-1990) like a jealous god himself, ordering dissenters to be dropped from helicopters into the sea, or to be imprisoned, tortured, or buried in mass graves. “30,000 were tortured in Chile but it is estimated that another 30,000 did not come forward,” says the voiceover in Guzmán’s film. And then Chile took itself back from his grasp.

Judeo-Christianity may hinge on immortalities, but Pinochet was mortal and so was his reign. People died in it, but lest memory die, others seek to preserve the memory of those he disappeared, of their fates. Mothers search for their lost children. One pair of parents gave up their child and the child’s spouse to ransom the grandchild they raised, with memory of those lost people. The child became an astronomer. Another mother goes out in the desert with a shovel to dig for her child, a little shovel against what appears to be an infinite expanse. The odds are all against her, but maybe digging itself, insisting on looking, is the love that matters, whatever it finds.

In *Nostalgia for the Light*, Chile’s Atacama Desert preserves the corpses of the political prisoners from Pinochet’s reign of terror, along with pre-Columbian mummies who are now kept folded in huge sheets of paper in archives. Unfolded, in one scene, a face is visible, and bright woolen garments are bundled around the figure who must have died in a world unimaginably different in so many ways from the world today. At another point in the 90-minute film, you see a pair of bound hands being dug up from the dusty, sandy, dry earth, as the voiceover announces a woman political prisoner was recently found.

In yet another passage, a woman talks about how they found the foot of her brother, missing for decades, still in his shoe and what she did with that foot and what it felt like to reunite even with this obscene fragment of what had been a whole young man, her beloved brother, someone breathing, dreaming, and then fighting the death that was Pinochet.

The desert was, during the dictatorship, a place to lose people in, but they can be found again, and older women in everyday clothing roam with shovels, looking for their lost children in that silence, that immensity, that dry mouth that has swallowed so much.

Much of the rest of the movie is given over to astronomy, because the clear light of the place makes it ideal for observatories. And because Guzmán finds in the astronomers’ search to see backward in time to the origin of things a parallel to those women searching for the recent human past. One of the astronomers reflects on the parallels between the quests and then the difference: “We can sleep at night.” In the end, the mothers who were looking for their children will find the stars. And in the end, the people who have been watching the mothers, the astronomers, the former prisoners, the archeologists, the desert, the light and shadow, will find gossamer connections between all these things, these people looking for meaning in the past and connection in the remotest objects and events.

In a Pinochet-era prison camp in the Atacama Desert, a doctor who knew something of the stars taught the other prisoners to recognize the constellations and become familiar with the night sky. One of his pupils recalls, as he wanders the ruins of that camp: “We all had a feeling of great freedom. Observing the sky and stars, marveling at the constellations, we felt completely free....” The anecdote, as told in the film, is an argument that art and ideas matter; that they have something to give to a prisoner in bleak circumstances with no rights or protections; and it’s buttressed by the fact that the prison guards believed this was so, and banned the lessons. The whole film is an argument that stories matter; that our making and remembering can serve justice; that the remoteness of the cosmos and the intimacy of the heart are not so far apart that the distance cannot be traveled. To connect things by words is like connecting stars by drawing pictures across the sky: poems are our constellations, our maps of meaning and our means of navigating. *Nostalgia for the Light* is a poem written about a constellation of emotion and action written on the broad pale page of the Chilean desert.

This is a film about those who strove to connect, to find the poetry of the earth and the heavens, to love, and to become free. The others who killed, who buried, who hid bodies, truths, history, who suppressed are not part of this elegiac story; they are a given: those who try to destroy and disconnect. Those who try to overcome, those who reach to connect, form *Nostalgia for the Light*’s cast of characters. This movie belongs to the poets, chief among whom is this director.

Writer, historian, and activist Rebecca Solnit is the author of fifteen books about environment, landscape, community, art, politics, hope, and memory, including *The Faraway Nearby*; *A Paradise Built in Hell: The Extraordinary Communities that Arise in Disaster*; *A Field Guide to Getting Lost*; *Wanderlust: A History of Walking*; and *River of Shadows*, *Eadweard Muybridge and the Technological Wild West*.

THURSDAY MAY 8 | 7:15 PM | VT
Nostalgia for the Light (p 61)
PATRICIO GUZMÁN, FRANCE/GERMANY/CHILE,
2010, 90 MINS



Writer, historian, and activist Rebecca Solnit is the author of fifteen books about environment, landscape, community, art, politics, hope, and memory, including *The Faraway Nearby*; *A Paradise Built in Hell: The Extraordinary Communities that Arise in Disaster*; *A Field Guide to Getting Lost*; *Wanderlust: A History of Walking*; and *River of Shadows*, *Eadweard Muybridge and the Technological Wild West*.

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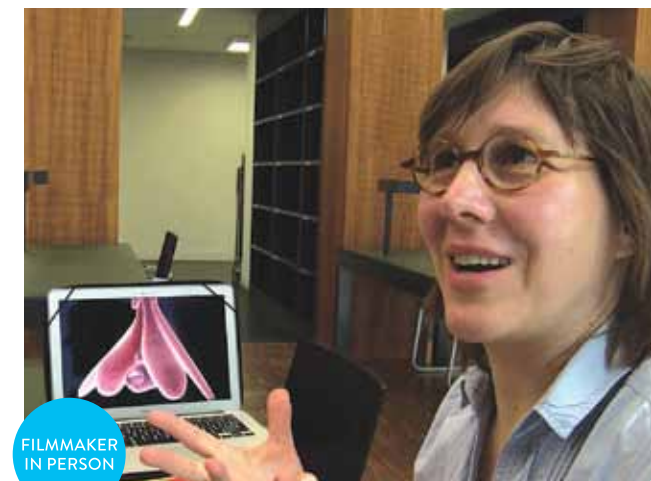
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SATURDAY MAY 3

12:00 PM VT



FILMMAKER
IN PERSON

Vulva 3.0

Claudia Richarz and Ulrike Zimmermann, Germany, 2014, 78 mins

The mysteries of the vulva are often bewildering even to those who possess one of their own. Coming face-to-face with one's own inhibitions is only the beginning in this revealing film. Vulvas come in all shapes and sizes: some are big, some are small, some are symmetrical, others are much more freeform. But as the influence of pornography and cosmetic surgery have made apparent there is only one version that is socially acceptable: tidy, tucked away, and decidedly non-threatening. Even teaching women about their own bodies has proven difficult. When teenage girls are unwilling to even look at images of real vaginas, educators are forced to use more creative means. Stuffed velvet replicas, designed to be pretty, are used to explain the physical layout of women's genitals. What exactly is everyone so afraid of, one might ask? The film offers up a plethora of academics, researchers, and scientists to explore the vulva's little known history. In one of the most fascinating sections, medical historian Marion Hulverscheidt makes the argument that we've regressed in our understanding of female anatomy. According to Hulverscheidt, medieval illustrations of vulvas were far more accurate in their depiction of the size and shape of the clitoris. Not a tiny little button, but a large muscled organ.

But even as the women's movement advocates for a more thorough assessment of women's bodies, in many parts of the world, female circumcision continues to mutilate women. As women's health advocate Jawahir Kumar lectures a group of German health workers, she recounts a story of a pregnant woman shocking a room full of doctors with her circumcised vagina, so much so that they performed an immediate C-section. Animated sequences inspired by Morgan Hastings' *The Big Coloring Book of Vaginas* provide a graphic (in the best sense of the word) look at the multi-flowered garden varieties of vulvas. -DW

SATURDAY MAY 3
WEDNESDAY MAY 7

12:00 PM CIN
8:30 PM CIN



The Case Against 8

Ben Cotner and Ryan White, USA, 2014, 112 mins

When the same-sex marriage law was struck down by Proposition 8, men and women who had been wed in the State of California suddenly found their status rendered null and void. They didn't just get angry, they got busy, mobilizing a legal dream team that pulled from both the right and the left political parties, namely conservative Ted Olson and his liberal counterpart, David Boies, who had previously been on opposite sides of the Bush v. Gore case. The only way to win the fight was with a perfect defense team, but also perfect plaintiffs. Enter Kris Perry and Sandy Stier, a lesbian couple from Berkeley with four sons; and Paul Katami and Jeff Zarrillo from Burbank. Two couples more adamant and passionate would be hard to find. The fact that they are all sweet, lovely, and adorable is just icing on the cake.

In *The Case Against 8*, directors Ben Cotner and Ryan White distill months of legal wrangling into a crackling 112 minutes. At the center is a pitched courtroom battle, waged by a team of men and women that may help to determine the course of same-sex rights across the US, and perhaps even the world. (If you thought the battle against discrimination against gay rights was over, you need only to look to Uganda, Russia, or any number of other places where being gay is tantamount to a death sentence.) Most of the unguarded emotional heart of the film takes place in the ordinary domestic worlds of the two couples at the center of the case. This was a personal battle that required an enormous commitment from everyone involved. An especially heart-wrenching speech comes from one of Kris and Sandy's teenage sons. Don't even try not to cry. -DW

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SATURDAY MAY 3

2:45 PM CIN



JUSTICE
FORUM

FILMMAKER
IN PERSON

Crazywater

Dennis Allen, Canada, 2013, 56 mins

Crazywater, Dennis Allen's raw and honest exploration of substance abuse among First Nations communities, begins in his own childhood. Born in Inuvik, Dennis grew up in a community where alcohol abuse was rampant. "People were drinking hairspray, they were drinking solvents. I understand it too, because I'm an alcoholic." Allen had his first drink in grade 7, a stolen case of church wine mixed with Coca-Cola. In his efforts to get sober, he came across the book *Crazywater*, from writer Brian Maracle of the Mohawk Nation, that featured Native people talking openly about their problems with alcohol. As Dennis says, "How can anyone understand us, if we don't tell our story." His new film is an incredibly honest effort to do just that.

In Vancouver, Alex, from the Nisga'a Nation, talks about the sexual abuse and violence that drove him to take his first drink. Paula, a Woodland Cree woman, started shooting up at age 11. When she moved to Vancouver, the only way to support her habit was as a sex worker. As a five year-old girl, when her grandmother could no longer care for her, Desirae was put into foster care. Now as an adult, with her own kids, she struggles to break the generational cycle of addiction. These are incredibly painful stories, whether it's Dennis talking about being the only kid at a Christmas party who didn't get presents from Santa Claus, or Desirae talking about putting her infant son on formula so that she could start drinking again. Confronting the nature of addiction itself, as well as the root causes, requires courage, as well as the support of family and community. -DW

SCREENING PARTNER



SATURDAY MAY 3

5:00 PM VT



FILMMAKER
IN PERSON

Charlie Victor Romeo

Robert Berger, Patrick Daniels and Karlyn Michelson, USA, 2013, 80 mins

At first glance the words 'plane crash' and '3D' could conjure up the idea of exploitation or horror films. But the truth is actually far more frightening. (It usually is.)

This film, adapted from a 1999 stage play, is based on the official transcripts from the cockpit recordings of six different flights. The dialogue is rendered verbatim. When routine changes into life and death struggle, sometimes it happens very quickly. In other sequences, the waiting for that inevitable terrible moment stretches out like a wire in the brain. Intercut with the reenactments are clinical diagrams of the doomed planes, accompanied by dry explanations about the cause of the accidents. Directed by Robert Berger, Patrick Daniels, and Karlyn Michelson, the film's use of 3D makes for a vivid recreation of the enclosed and theatrical space in which the narration takes place. The set itself is basic. The rest of the world shrinks away. We never see any passengers, and there are no outside elements, except for the disembodied voices from the air traffic control tower. An existentialist dread permeates the film as the crews fight to save the lives of their colleagues and passengers. But something else, more vital and alive, also emerges, namely, a certain form of human nobility that is increasingly rare. As the men and women fight to survive, chanting technical language at each other like an incantation or, more specifically, a liturgy, you feel a genuine and real sense of loss when they fail. -DW

One of the most terrifying movies I have ever seen. -THE NEW YORK TIMES

SCREENING PARTNER

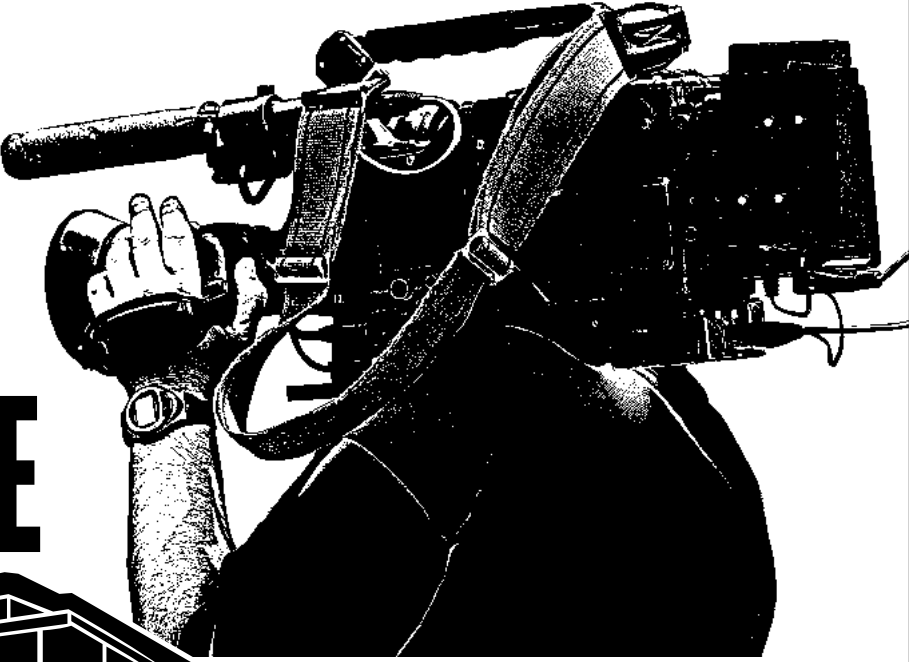



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SATURDAY MAY 3
WEDNESDAY MAY 7

5:00 PM CIN
12:30 PM VT



RATED Y
FOR
YOUTH

Web Junkie

Shosh Shlam and Hilla Medalia, Israel/USA, 2013, 74 mins

An interesting companion to *Little Proletarian*, Shosh Shlam and Hilla Medalia's startling new film explores the rise of Internet addiction in China (dubbed the number one public health threat to teenagers by the Chinese government). In a culture where single children are the norm, a new generation is challenging the established system. While parents bemoan their kids' immersion in an online universe, there is a certain logic at work in their kids' approach. The fantasy, glamour and heroics embodied in *World of Warcraft* are infinitely more exciting than getting good grades, getting a job, and entering into the dreariness of adulthood. As the boys gossip and brag about who has stayed online the longest without food, sleep or even going to the bathroom, parents seem bewildered by this new world. This generational divide is acted out in therapy sessions between parents and children in the world's first Internet detox centre just outside of Beijing (one of more than 400 such centres opening across China). Despite the pressure from counselors and adults on the necessity to conform, the kids are not so easily retrained. At the first opportunity, they stage a prison break and make a beeline for the nearest Internet café. This is a generational clash on an epic scale, as the Chinese people continue to endure massive social and cultural change. On the front lines of this generational conflict are sarcastic wisecracking teenagers, whose reliance on social media, and affinity for video games, doesn't quite mask the pain and loneliness of a generation of kids expected to single-handedly carry forward their parents' hopes and dreams. -DW

When we see the seemingly average, personable teens talk among themselves in their dorm rooms, their bonding under adversity and ridiculing of the program don't suggest major behavior modification is imminent. As they see it, the world their elders live in is the real problem. "Reality is too fake," one says. -VARIETY

NO MEMBERSHIP REQUIRED. OPEN TO YOUTH UNDER 18.
THE MAY 7 SCREENING WILL INCLUDE A POST-FILM DISCUSSION.

SATURDAY MAY 3
THURSDAY MAY 8

7:00 PM VT
3:15 PM VT



JUSTICE FORUM
SECRETS & LIES
FILMMAKER IN PERSON
WORLD PREMIERE

Big Charity

Alexander John Glustrom, USA, 2014, 64 mins

Most New Orleans citizens will tell you with pride that they were born in Charity Hospital, which was, until 2005, the oldest continuously-operating hospital in the US. This landmark public institution had given care to everyone and anyone in need — regardless of insurance — and touched countless lives since it was founded in 1736. But in the wake of Hurricane Katrina and the city's ruptured levees, water rushed into the hospital basement, first shutting down both power and plumbing, then destroying the generators. Critically ill patients were trapped inside, with no water, electricity, or basic care facilities. With no evacuation efforts in sight, the State appeared to have abandoned hundreds of its most vulnerable people. In the end, it was the Fish and Wildlife Service that helped to evacuate the stranded. Within weeks, military and volunteer efforts had worked tirelessly to clean and restore the hospital to pristine working order. Staff stood at the ready, waiting to open the hospital's doors and offer medical care to a city in desperate need. The State had other plans, however, and declared the hospital unfit for operation. While citizens and medical staff saw the fate of Big Charity as nothing less than tragic, it was also conspicuously timed for an institution that had served and saved countless lives in its 300-year history. -FC

PRECEDED BY

Blackout

Sharron Mirsky, Canada, 2013, 4 mins

The Northeast blackout of 2003 ground Toronto's streetcars to a halt, darkened city streets, and shut down virtually everything that relied on a power grid. And yet, unexpected beauty bloomed in the midst of breakdown. This animated story weaves us through fragments of life in an off-the-grid city, when, as one participant says, "the most ordinary things became kind of extraordinary." -FC

THE MAY 3 SCREENING WILL BE FOLLOWED BY A JUSTICE FORUM DISCUSSION.

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SATURDAY MAY 3

7:00 PM CIN



Shameless Propaganda

Robert Lower, Canada, 2013, 72 mins

An interesting companion to Peter Wintonick's *Cinéma Vérité* (also screening at DOXA this year), Robert Lower's investigation into the roots of the National Film Board of Canada provides a revelatory look at this most august of institutions. Under the aegis of John Grierson, the first commissioner, the NFB was charged with interpreting Canada to Canadians. The wartime ethos of the NFB can't be overlooked, and in some cases the jingoism of the times is startling. Keep your eyes peeled for a particularly freaky outing from animation great, Norman McLaren, in which a googly-eyed skull eavesdrops on unwary citizens sharing secrets they ought not to. Other examples are less bizarre, but just as disturbing, such as the film made about Japanese internment camps in the Slocan, quaintly dubbed "Relocation Districts." Despite the socialist nature of the NFB (Grierson liked to say that he was an inch to the left of any government he worked for), casual racism and xenophobia were not uncommon. But despite a few dated missteps, many of the films that Robert Lower discovered retain an extraordinary beauty and power. On the anniversary of the 75th year of the National Film Board of Canada, DOXA is exceptionally proud to present the world premiere of *Shameless Propaganda*. -DW

PRECEDED BY

In Light, In!

Ken Paul Rosenthal, USA, 2014, 12 mins

A darkly beautiful visual essay that explores human emotion in response to societal standards. With a lone cello providing the soundtrack, this collage of archival footage from 1950's-era films is a superb example of manipulation via sound and image -DW

SCREENING PARTNER



IATSE LOCAL 891

SATURDAY MAY 3

9:15 PM VT



Bloody Beans

Narimane Mari, Algeria/France, 2013, 77 mins

The Algerian War of Independence, as told through a gang of street kids, is the basic gist of Narimane Mari's debut film, but that description simply doesn't do it justice. Phantasmagorical, magic, and occasionally a little bit cuckoo, this is documentary filmmaking that takes serious risks. It almost careens out of control, but that is the mad beautiful glory of the thing. On a beach in Algiers, a group of kids hang around, talking about food. They're sick of eating red beans (the eponymous foodstuff that gives the film its title). They want what the French soldiers have: chocolate, eggs, and all manner of other delicious things. A plan is hatched to break into the French barracks that night and make off with the goods, but before they can spring into action, they must make proper preparations for the midnight raid. The gang is mostly boys, but a few girls join in, chief amongst them, the sassy Lilia and her chubby pal Poupouna. The girls flatly refuse to be left out of the action and inform the boys that they're good for far more than "dishwashing and cooking your beans." Mari's film features some of the most stunningly beautiful imagery in recent memory, particularly a midnight open-ocean swim to the French stronghold, a sequence that must be seen to be believed. A few extended dancing scenes, some wild shadow play, and the kids scamper like feral alley cats luring a French soldier away from his post. The action ends with a recitation of Antonin Artaud's poem that asks: "Is it better to be than to obey?" The question lingers like a rifle shot. -DW

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SATURDAY MAY 3
THURSDAY MAY 8

9:15 PM CIN
12:30 PM VT



DamNation

Ben Knight and Travis Rummel, USA, 2014, 87 mins

In the US and Canada, a dam building craze that kicked off at the turn of the century resulted in mega numbers of mega-projects that choked wild rivers, flooded formerly pristine environments, and destroyed salmon habitat. Filmmakers, Ben Knight, Travis Rummel, and Matt Stoecker take to the waterways to explore the multiple impacts on ecologies, on First Nations communities, and on wildlife, while exploring efforts to mitigate these impacts such as salmon hatcheries. In the tributaries of the film are some particularly stunning moments, graceful eddies of story, and nuances, like that of an elderly river keeper, hired to count the steelhead who have made it all the way to their ancestral spawning ground on the Umpqua River. As one environmentalist points out, “The beauty of wild fish is we don’t have to do a goddamn thing for them, except to leave them the hell alone.” The same could not be said for most of the river systems that have been tamed by the installation of dams that do little to create ‘clean’ power. As a new report from Oxford University reveals, most large dams are not economically viable, nor are they carbon neutral.

DamNation is rich with stories of lost landscapes, environmental battles fought and lost, as well as the increasing pressure that different organizations are bringing to bear on reclaiming rivers. The film’s most hilarious moment easily belongs to the artist/activist whose ambitious drive to paint giant cracks down the middle of some of the largest dams in the US, was almost his undoing. But in the end, even the authorities admire his artistic audacity. As the filmmakers paddle their way upstream, they run into police roadblocks and even more insidious problems. But when one dam actually does come tumbling down, the sweet release of all that water, so long trapped and stilled, feels like more than catharsis, it feels like a revolution. -DW

NO MEMBERSHIP REQUIRED. OPEN TO YOUTH UNDER 18.
THE MAY 8 SCREENING WILL INCLUDE A POST-FILM DISCUSSION.

SUNDAY MAY 4

12:00 PM CIN



Pete Seeger: A Song and a Stone

Robert Elfstrom, USA, 1972, 86 mins

In celebration of the late great Pete Seeger, DOXA is proud to offer a screening of the rarely-seen documentary, *A Song and a Stone*. Made when Seeger was still blacklisted from network television for his radical politics and stance on the Vietnam War, the film follows Pete and his wife as they travel from concert halls, to the Hudson River, where Pete joins the crew of the *Clearwater* sloop. Fellow musicians including Johnny Cash and Don McLean make appearances in the film. At the time, Cash was waging a war with television executives who objected to Seeger appearing on the Johnny Cash Show. To his inestimable credit, Cash sticks to his guns and introduces Seeger as: “One of the best Americans and patriots, I’ve ever known.”

A Song and a Stone is chock-a-block with remarkable performances, featuring Seeger’s inimitable renditions of *I Dreamed I Saw Joe Hill Last Night*, and *Waist Deep in the Big Muddy*. The film’s final ringing catharsis takes place during an antiwar march in Washington DC, with the anthem to beat all anthems, *We Shall Overcome*. Elfstrom’s musical portrait is a reminder of the not-long ago radical activist past of our American neighbours. (Seeger makes regular appearances in other films in DOXA this year, including Stanley Nelson’s *Freedom Summer* which features one of his final on-camera interviews.) Although, one is occasionally tempted to ask, whatever became of such rabble rousing rebellious spirit, the film is a fitting reminder that a good protest song, like a lit match, can spark a conflagration even in the darkest time. -DW

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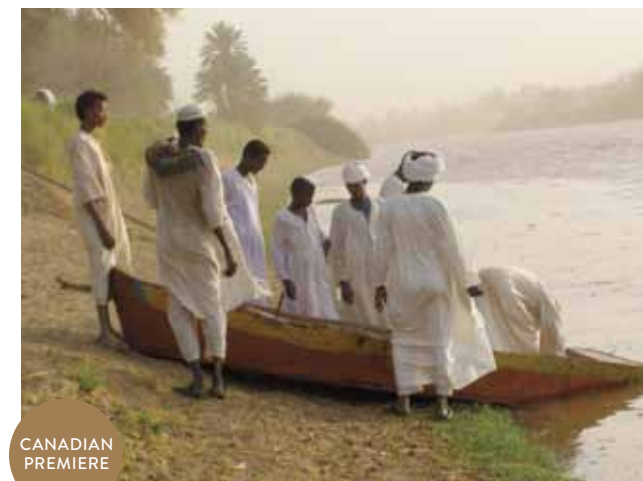


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SUNDAY MAY 4

1:00 PM VT



CANADIAN
 PREMIERE

Abu Haraz

Maciej J. Drygas, Poland, 2013, 73 mins

Abu Haraz opens with a shot of an isolated man rowing across the water, treading amongst palm trees. The pervading sense of melancholia and loss is immediately apparent in the lone figure, as he pulls his boat gently amongst the drowned trees. Maciej Drygas' beautifully rendered film is an elegiac ode to the village of Abu Haraz, but it is more than simple nostalgia for a lost utopia. When the construction of a large-scale dam threatened to transform their village into an underwater relic, the inhabitants of the village mobilized and staged a number of protests. The greater forces of globalization, like the crushing weight of the water that subsumed their homeland, would not be stopped. Eventually, the villagers were forced to deal with the work of relocation. Stunning shots of the landscape ripple together with images of communal life: children trotting to school through a dust storm, or a farmer diligently working on his plot of land as the water seeps in to feed the soil. Kids wrangle and talk sass to each other and are gently reprimanded by the adults. And, life, in all its ordinary quotidian sweetness, passes slowly by.

The film is ultimately not one of despair, but of the resolute humanity that binds us to each other as well as the land we inhabit. *Abu Haraz* is bookended with the same solitary man, returning one last time to his lost home. Although by the film's resolution, we share his sense of loss. -AP

SUNDAY MAY 4

2:00 PM CIN



SECRETS
 & LIES

No Fire Zone: The Killing Fields of Sri Lanka

Callum Macrae, UK, 2013, 93 min

The final months of the 26-year civil war in Sri Lanka were perhaps the most violent and bloody in the history of the country. Civilians fleeing the fighting were told to seek refuge 'safety zones' in the Tamil-held sections of the country. As people flooded into a thin strip of land along the Northern Coast, the government began a bombing campaign that would leave more than 70,000 people dead. Callum Macrae's film, *No Fire Zone*, is an eviscerating experience but it is also a necessary act of witness. As survivors tell their stories and even share their own footage, some of which was captured in the midst of bombardment, the true scope of the horror becomes apparent. The film's meticulous ordering of the sequence of events that led to this atrocity is clear and relentless. In September of 2008, the bitter struggle between the ultra-nationalist Sinhalese government of Sri Lanka and the secessionist army of the Tamil Tigers had reached a turning point. A media blackout ensured that both the international and the Sri Lankan press would not be able to document or report on the situation. The UN was also forced to leave. In darkness and secrecy, the massacre began.

The story is not yet over, as people are still disappearing in the midst of the government's continued efforts to restructure the country. *No Fire Zone* acts not only as a call to action, but also a record of people who needlessly suffered and died in the middle of a war they had no part in. -DW

SCREENING PARTNER



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We are pleased to sponsor the screening of *No Fire Zone* and congratulate the 2014 DOXA Documentary Film Festival for this year's outstanding programme.

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BRITISH COLUMBIA'S
Knowledge Network:

SUNDAY MAY 4

3:00 PM VT



SPECIAL GUESTS

FILMMAKER IN PERSON

Emergency Room: Life and Death at VGH

Kevin Eastwood, Canada, 2014, 55 mins

Life and death on a daily basis at Vancouver General Hospital's emergency room is the raw material of a new documentary series from Knowledge Network.

The work of dealing with broken and sick people is challenging enough, but when a full moon rises over the city, things have a way of getting even more intense. As one nurse bluntly states, "Even those that say a full moon does not make a difference, they lie." A series of random stabbings are only the first indication that the ER staff is in for a wild night. Dramas, both big and small, tumble into the hospital in rapid succession. A young woman with malaria needs an immediate transfusion to save her life. A nurse becomes a patient when she suddenly collapses. A bedbug invasion makes things hellish for the support staff. Whether it's an angry drunk or a cardiac arrest, the doctors and nurses greet every situation with a collective effort and a steadfast commitment to professionalism. But the night's final case presents the ER staff with the most difficult choice of all, whether to carry on trying to save a man's life, when all regular measures have failed. As ER physician Dr. Campbell says, "The worst thing about my job is breaking bad news to families." All sound fades, as a wife says goodbye to her husband one last time. -DW

This special presentation will include an extended Q&A with VGH staff featured in the series, Director Kevin Eastwood, and Commissioning Editor Murray Battle.

MAJOR PARTNER

BRITISH COLUMBIA'S
Knowledge Network:

SUNDAY MAY 4
TUESDAY MAY 6

4:15 PM CIN
3:15 PM VT



JUSTICE FORUM

SECRETS & LIES

A Fragile Trust: Plagiarism, Power and Jayson Blair at The New York Times

Samantha Grant, USA, 2013, 75 mins

"I lied and I lied and I lied," is how Jayson Blair describes his career at *The New York Times*. Blair's plummet from the heights of newspaper journalism fame was well documented, even by the very newspaper that hired him, but the deeper truth remains unclear. At the center of the storm is the mysterious figure of Blair himself, who appears to be having something of the last laugh, as he parlays his story into a career as a life coach, which seems to be synonymous with someone who screwed up so massively they can offer lessons to other folk about what not to do. The pathology of Blair was echoed by his mentors and employers, themselves powerful men who believed that the scandal wouldn't touch them. As issues of race, journalistic ethics, and the complexities of the modern newspaper business fuelled the fire of the Blair meltdown, the truth was revealed in story after story, purloined and repurposed from a variety of other writers and publications.

As rates of plagiarism in universities also continue to skyrocket, and even the most august of publications have been proven to be far from immune from the trend (witness the recent Margaret 'Wente-gate' story at *The Globe and Mail*), the issue appears to have taken on endemic proportions. What is really behind the attrition of journalistic standards and the epidemic of deceptive practices? Grant's film offers a number of startling answers, including the transition between traditional print and the online arena of digital journalism, and, more curiously, the repercussion-free zone where bad behaviour begets book deals, and infamy makes money. -DW

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SUNDAY MAY 4

5:15 PM VT



InRealLife

Beeban Kidron, UK, 2013, 86 mins

The generations of kids who've grown up without ever knowing that, at one time, there was no such thing as the Internet are headed for adulthood, and things are looking a little dicey for the future of human society. Social media, Twitter, and YouTube are so ubiquitous, they're virtually embedded in every moment of daily life. But has this new technological invasion permanently distorted and deformed some of the most basic human qualities like empathy, intimacy, and even love? Yes, says British director Beeban Kidron, who was prompted to make the film by her own kids' immersion in the online world. In an interview with *The Globe and Mail*, Kidron stated: "We've taken this thing [the Internet] and said to our children, 'Here, go play with it.' But have we ever actually stopped and tried to figure out what that might mean?"

In the case of teenage boys, it often means nearly unlimited access to porn. In the film's opening scene, the filmmaker asks a teenager and his friends if they think they're addicted to porn. They seem cheerfully resigned to the reality. The experiences shared throughout the film, from a teenage girl who was sexually assaulted over a Blackberry, to the rise of the YouTube superstar, to a story about two young men who meet online, and begin a relationship, without ever meeting in person, provide an indication of the supremacy of mediated reality. The notion that social media is addictive shouldn't come as a shock, but the fact that it is tied to large corporations making millions on kids' willingness to part with reams of personal information, should give all of us pause. The Internet is not in the business of safeguarding the well-being of children or adults. From Julian Assange to Anonymous, there is a price to be paid for all online access. -DW

SCREENING PARTNER



SUNDAY MAY 4

6:45 PM CIN



This Ain't No Mouse Music

Chris Simon and Maureen Gosling, USA, 2013, 92 mins

Cheesy tripe without any soul; corporate Mickey Mouse stuff that appeals to the mainstream in order to turn a quick buck. That's mouse music. Or, to put it more simply, mouse music is anything that Chris Strachwitz doesn't like! Strachwitz is the founder behind the legendary Arhoolie Records, a label that's been kicking it old school since 1960. Arhoolie is host to a myriad of down-home music from blues revival to Tejano; Cajun, zydeco, bluegrass and Appalachian country.

In addition to profiling Strachwitz's legacy, the film serves as a lesson in American music history, albeit, a lesson with lots of hot licks and serious soul. Interviews with Strachwitz and many of the musicians and industry folks that he has worked with over the years are intercut with stunning archival performances by the likes of Big Mama Thornton, Mance Lipcomb, Lightning Hopkins, Fred McDowell, Big Joe Williams, and Country Joe McDonald. At one point Strachwitz even takes on the world of filmmaking by assisting Les Blank with a documentary about the "People's Music" of Lydia Mendoza and the Grammy-award winning accordion player Flaco Jiménez. Strachwitz's do-it-yourself attitude is refreshingly straightforward. (He prefers to record artists in their home, on their porches and in their front yards.) "My stuff isn't produced. I just catch it as it is," he says. So too, Simon and Gosling's documentary portrait that tramps along beside Strachwitz as he seeks out the hip-shaking, boot stomping tunes that he loves. Chock full of laughter and gorgeous glorious sounds, *This Ain't No Mouse Music* is a celebration of Chris and the undeniable talent that he has helped expose to the world. -SC

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SUNDAY MAY 4

7:30 PM VT



CANADIAN
PREMIERE

Rohmer In Paris

Richard Misek, UK, 2013, 67 mins

A serendipitous moment in the birthplace of cinema is an appropriate start for this tribute to legendary filmmaker, Eric Rohmer. In the mid-1990s Richard Misek was gallivanting around Paris when he passed in front of a small movie shoot. Fourteen years later, he recognizes his own goofy grin on late night television, swiping across the frame in Rohmer's dramatic feature, *Rendezvous in Paris*. Chance encounters of this type propelled the above-mentioned narrative, yet this particular coincidence was the inspiration for Misek's own film, *Rohmer in Paris*.

From the 1950s, until his death in 2010, Rohmer directed more than twenty films in and around the French capital. He was part of the French New Wave and ran with the likes of François Truffaut and Jean-Luc Godard. Using a small crew and handheld camera, he captured urban life in mid-flow with his actors using the same trains and boulevards as the city's real-life commuters. Often searching for romantic connections, Rohmer's protagonists are delightfully fallible and endlessly hopeful.

With heartfelt narration and a re-jig of Rohmer's films, Misek takes us on a cinephilic journey that is the next best thing to a Paris vacation, but not a two-week package deal. Rather, we get an extended stay that allows viewers to linger in the Latin Quarter's cafes and people watch in the Jardin du Luxembourg. Underscored by half a century of Parisian footage, *Rohmer in Paris* serves as an unconventional introduction to one man's prolific career and the city that became his muse. -TW

SUNDAY MAY 4

9:00 PM CIN



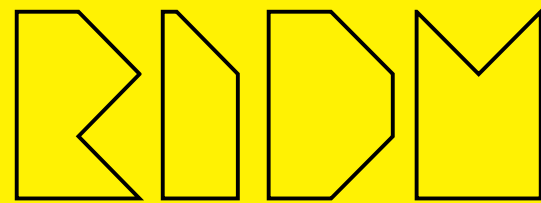
Return to Homs

Talal Derki, Syria/Germany, 2013, 87 min

A remarkable portrait of a country at war, Talal Derki's film was made over the course of two years (from August 2011 to August 2013). During this period, we watch a group of young men transform from ordinary citizens into revolutionary fighters. In the city of Homs, the fighting has been brutal, even by Syrian standards. The place has been transformed into little more than a bombed out husk. The narrative follows a nineteen-year-old named Basset and his friend Ossama who find themselves forced to take on leadership roles, simply to survive. Before the war, Basset was a goalie for the national soccer team, and something of a rising pop star. Ossama was a media activist and a cameraman. The ghosts of their former lives, pre-war, are long vanished. What emerges are ferociously committed people determined to fight for their country and for each other. The footage, fragmented, and at times chaotic, was smuggled out of the country. The final image in Derki's raging and passionate film, that of young men who are resigned to die, but defiantly singing even as they head into the darkness, refuses to leave your mind long after the film has ended. -DW

Unlike Jehane Noujaim's Cairo-set *The Square*, which portrays the revolutionary mindset as a constant, forward-moving phenomenon, *Return to Homs* reveals a far more frenzied, visceral struggle that a handful of driven warriors continue to endure at all costs. With its climactic freeze frame, Derki captures the men's uneasy combination of desperation and triumph in a single image: With nowhere left to go, they still push ahead. -INDIEWIRE

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SUNDAY MAY 4
WEDNESDAY MAY 7

9:15 PM VT
3:00 PM VT



CANADIAN
PREMIERE

Little Proletarian

Shen Jie, China, 2013, 70 mins

A *Rebel Without a Cause* for a new generation, and one of the most defiant children to ever grace the big screen, 14-year-old Hai is a teenage terror, a high school dropout and an all-around badass. He is also entirely irresistible. You cannot take your eyes off this kid, complete with a motorbike and an ever-present cigarette butt drooping from the corner of his mouth. While Hai and his gang of bad boys, and even worse girls, carry on like there is no such thing as tomorrow, enormous social and cultural change is moving contemporary China into the globalized era. It is not always an easy or comfortable thing to witness, as a number of films featured at DOXA this year make clear. But this form of documentary neorealism has given rise to a new form of filmmaking that is immersive, and oddly thrilling for being so bleak.

As Hai bombs around town on his bike, terrifying pedestrians, and taking beatings from his father, with a chair, no less, something curiously heroic starts to emerge. Nihilism at a certain level takes on almost existentialist proportions. It recalls the famous scene from Marlon Brando's first film outing, *The Wild One*, where Brando is asked, "What are you rebelling against?" He answers, "Whatta ya got?" At the end of Shen Jie's film, when our little anti-hero plans to set off for the big city to make some quick dough, the future of China appears to hang on his small shoulders. -DW

MONDAY MAY 5

12:30 PM VT



RATED Y
FOR
YOUTH

Honour Your Word

Martha Stiegman, Canada, 2013, 59 mins

In 1991, the Algonquin people of Barriere Lake negotiated a landmark agreement with the Canadian and Quebec governments to protect and sustainably develop their territory. Today, the same governments refuse to honour that agreement. A few hours north of Ottawa, the people of Algonquin territory are risking prison time to protect their land, culture, and way of life from clear-cut forestry and mining operations. Twenty years earlier Marylynn Poucachiche and Norman Matchewan faced tear gas and police batons when they joined their parents during a blockade. After approaching local politicians and protesting in Ottawa, they are forced to resort to barricading the highways once more, this time with their own children by their side. Set against beautiful shots of lush forest and calm lakes, *Honour Your Word* casts a light on a resilient community, whose culture of resistance exemplifies the Idle No More movement, leading the way toward Indigenous and ecological justice. -SC

PRECEDED BY

Resolute

Daniel Roher, Canada, 2013, 22 mins

In the 1950s the Canadian government sought Arctic sovereignty by relocating First Nations families from Aulattivik, Quebec to Resolute Bay, Nunavut, one of the world's most northern settlements. Wearing "Eskimo identification tags," these families were forced to cope with an unfamiliar, and much harsher, environment. Interviews with Zipporah Kalluk and her daughters, Doreen and Celina Kalluk, explain the devastating impact that this displacement had on their community. -SC

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MONDAY MAY 5
SATURDAY MAY 10

3:00 PM VT
6:45 PM CIN



Freak Out!

Carl Javér, Sweden/Germany/Denmark/Norway, 2014, 89 mins

If you think the hippies invented free love and headbands, think again. At the beginning of the 20th Century, a group of radical thinkers broke away from mainstream society, purchased a bit of land on top of a Swiss mountain, and set about changing the world. Their first act was to burn the accoutrements of a rigid and class-bound society. Corsets were the first of many things to be torched. But remaking the social order is not as simple as donning a smock and letting your beard grow out.

As the new community of Monte Verità (the Mountain of Truth) set about learning how to feed and support themselves, the old world order was not so eager to embrace feminism, veganism, free love, and nudity. Even as the parents of the group members cut off all support, the list of artists and thinkers who frequented the place reads like a laundry list of the great minds of the last century. Freud, Jung, and even Lenin, made regular visitations. One of the most central figures at Monte Verità was Otto Gross, a protégé of Freud and the only child of Hans Gross, who invented the science of criminology. Otto Gross's later trial and incarceration (at the behest of his father) supposedly inspired Franz Kafka to write *The Trial*. Hermann Hesse (author of *Steppenwolf*) was similarly inspired by the commune's residents, which included Gusto Gräser, whose proto-hippy garb and messianic ways attracted legions of followers. Choreographer and dancer Mary Wigman worked closely with dance pioneer Rudolf Laban at Monte Verità before setting out to reinvent modern dance.

A recreation of Ida Hofmann, one of original five founding members, provides a narrative, while archival photos, animation, and reenactments bring to vivid life this long-forgotten site of cultural revolution. Carl Javér's beautifully animated documentary is a reminder that it is always possible to reinvent the world. -DW

MONDAY MAY 5

5:15 PM VT



Mirage Men

John Lundberg, Mark Pilkington, Roland Denning and Kypros Kyprianou, UK, 2013, 85 mins

If you needed any more convincing that the FBI get up to some really strange stuff, here comes *Mirage Men*. In a community already rife with conspiracy theorists, a few extra clever FBI agents decide to chum the waters a little by convincing members of the UFO community that everything they believe, is, in fact, real. In a twilight universe of lies, manipulations, and outright craziness, it is difficult to know what, or whom to believe. At the center of the labyrinth is Special Agent Richard Doty, a government official whose task it actually was to befriend members of the UFO community and probe them. A rigorously unassuming-looking human, with a regulation haircut, and smudgy glasses, Doty doesn't look like a mastermind. Enter one Paul Bennewitz, who reported seeing strange lights in New Mexico, and found himself the victim of an elaborate campaign designed to convince him that he'd stumbled upon something out of this world. To its credit the film does not make a joke out of these vulnerable people. In fact, some of the most credible folks interviewed are members of the US Air Force and Intelligence services. Weapons of mass deception, genuine alien visitations, or more FBI dirty tricks — at the end of the film, exactly who is conning whom is entirely unclear, and strange unanswerable questions linger uneasily. -DW

Really original in the story it tells... Mirage Men presents an astonishing new perspective on the UFO mythology, and opens up the much wider question of how we know what we know about the world outside... a brilliant piece of work. -ADAM CURTIS (DIRECTOR, CENTURY OF THE SELF)



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MONDAY MAY 5

6:30 PM CIN



JUSTICE
FORUM

SECRETS
& LIES

FILMMAKER
IN PERSON

1971

Johanna Hamilton, USA, 2014, 80 mins

Long before Edward Snowden or Chelsea Manning were turning out state secrets, a group of ordinary citizens were pulling back the rug to expose the dirty tricks of Hoover's FBI. Our spotlight program *Secrets & Lies* finds its apotheosis in Johanna Hamilton's riveting new film. In 1971, a group of eight ordinary people (college professors, activists, and a cab driver) formed an elaborate plan to break into an FBI field office in Media, Pennsylvania and liberate whatever documents they could find. They got far more than they bargained for. Outlined in grey government language were plans to subvert the left-leaning elements in the nation; everything from paying mailmen to spy on university professors, to plans to infiltrate the Black Panthers and the Boy Scouts. One document detailed plans to send an agent to look into the fact that a Boy Scout troop had pen pals behind the iron curtain. The most incriminating documents were sent to newspapers, including *The Washington Post*, where a young reporter named Betty Medsger discovered a mysterious slip of paper with the word COINTELPRO printed on it. Hoover's Counter Intelligence Program was a secret operation to infiltrate and disrupt any organization he considered a threat to US security, which included everyone from Women's Liberation groups to Martin Luther King, Jr.

Despite attempts to track down the people responsible for the theft (at one point more than 200 agents were combing Media, Pennsylvania), the perpetrators were never discovered. Until now. With recreations, candid interviews, and some truly startling reveals, the people behind the story talk about, not only the break in, but more importantly, the motivation and meaning behind it. *1971* has some critical lessons to offer to the current times, when government surveillance has become big business, and Big Brother gets bigger, and more invasive every day. -DW

MONDAY MAY 5

7:15 PM VT



Chimeras

Mika Mattila, Finland, 2013, 87 mins

China is a country at a critical juncture. On one hand, it has a rich culture rooted in millennia of history. On the other, it stands poised to become one of the largest economic superpowers in the world. *Chimeras* renders the conflict between old and new China through the stories of two contemporary artists: internationally celebrated painter and pop-conceptualist Wang Guangyi, and photographer Liu Gang, a promising new arrival on the arts scene.

Wang's fame came about through his fusion of western and eastern art, in particular the confluence of Communist propaganda with commercialized imagery drawn from advertising and marketing. Even as his work has made him millions of dollars, Wang looks at the increasingly westernized landscape of Beijing with something like disdain. Liu Gang is more at ease with globalization, seeing it as an inevitable reality. He wields his camera to try and make sense of such wholesale change.

Finnish director Mika Mattila captures both men at a time when they, much like their country, are in the midst of an identity crisis. While Guangyi's pop art portrait of Chairman Mao and Gang's photographs of crumbled advertisements may seek to subvert China's importation of western culture, what is a contemporary artist who does not seek to accumulate cultural (read: monetary) cachet? The old and new, rich and poor, and east and west come together at a curious crossroads where the age-old questions linger: who are we, and what are we looking at? -CP

This intellectually bracing, visually arresting documentary freeze-frames China at a moment when its aspirations are at war with its sense of identity. -VARIETY

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MONDAY MAY 5 9:00 PM CIN



Portrait of a Lone Farmer

Jide Tom Akinleminu, Denmark/Germany, 2013, 75 mins

When a young filmmaker, Jide, returns to his father’s chicken farm in Nigeria, his initial intention is to create a film about his parents’ marriage. But life, as is often the case, has other plans. In the Nigerian countryside, the action unfolds at a leisurely pace. Jide and his mostly silent father bang about in the ancient rattling truck, going about the business of farming, while the past hangs heavily between them. But, beneath the surface, something is moving. There is a lucidity and clearness in *Portrait* that makes every moment stand out with gem-like clarity. Whether it’s a young woman dumping a bucket of maggots into a pond, much to the relish of the whiskered catfish therein, who virtually boil the water in their excitement, or a group of farm workers swaying in syncopated rhythm to the jolts of the road as they drive to work — the ordinary stuff of life possesses a dignified beauty all its own. Ultimately, the mystery of love, parents and family remains just that. -DW

PRECEDED BY

Gods, Weeds and Revolutions

Meryam Joobeur, Canada, 2012, 20 mins

The 2011 Tunisian Revolution has left its mark on a small fishing village. A young woman must confront this fact when she returns to her childhood home. Her grandfather, deep in the coils of Alzheimer’s, cannot remember his own family, much less the events that have shaken and scarred his country. With a photographer’s eye for exquisite imagery, (the undulations of an ill-fated octopus are particularly compelling), Meryam Joobeur’s film creates an atmosphere suffused with longing for the distant past and faded memories. -DW

MONDAY MAY 5 9:15 PM VT



Breath

Marcos Pimentel, Brazil, 2013, 73 mins

With his debut documentary, Marcos Pimentel fixes his lens on a small rural community in Brazil. What he finds is a universe composed of pleasures, both grand and small.

Whether it’s a small boy wiggling his toes in the sand after being buried by his friends, or an elderly woman reverently saying goodbye to a loved one by setting adrift a marker garlanded with flowers and candles, the images captured are like a string of perfect beads, fastened together to create something that borders on the magnificent. Life and death intertwine throughout from the film’s opening scenes, where animal and human life are depicted side-by-side. Baby chicks and a heap of fat puppies asleep together in a pile (you can almost smell the warm musk coming off of them) are set against an elderly couple’s morning ablutions. The work of the village: peeling potatoes, chopping firewood, and preparing food, proceeds at an almost stately pace. Everywhere you look the sensorial weight and beauty of things is almost overwhelming, whether it’s a yellow batter for cakes, the coals of a wood fire, or the birth of a baby cow. Pimentel makes you see each individual thing anew, as if they were somehow being reinvented in front of your eyes.

‘Painterly’ is an overused term to describe observational documentaries, but here it is insufficient to describe the pageant of colour, form, and sound that pours from the screen. Even when the little boy breaks from his prison of sand, and scampers off laughing, the spell remains unbroken. -DW

TUESDAY MAY 6 12:30 PM VT



RATED Y FOR YOUTH

Leap Year: Shorts Program

This collection of films highlights the transition from adolescence to adulthood and the variety of hopes, fears, and decision-making that accompany the complex realities of growing up.

Raffael’s Way

Alessandro Falco, Italy/Spain, 2013, 24 mins

When thirteen-year-old Raffael and his friend Adama aren’t at school, they are selling cigarettes on the street. Leading up to a musical performance, their priorities begin to shift from school to making money through petty crime.

Sounds for Mazin

Ingrid Kamerling, The Netherlands, 2012, 19 mins

Mazin is hearing impaired and is about to get surgery that will allow him to hear. His best friend is worried that once he starts hearing, he’ll abandon her for people who can talk. Despite this, Mazin is looking forward to a new world of sound.

Little Miss Piggy

Ellen Vloet, The Netherlands, 2013, 18 mins

Eleven-year-old Brechtje is already bored of living on a pig farm. As she gets older, she no longer finds the baby pigs cute, and thinks that it is cruel to eat them. As she goes about her daily chores on the farm, she dreams of a future life in the big city.

Tonight We’ll Become Women

Josefien Hendriks, The Netherlands, 2013, 15 mins

During a sleepover, two best friends stay up all night talking about everything from menstruation to dating and sexuality. They dress up, dance, and confide their deepest secrets to one another. -SC

NO MEMBERSHIP REQUIRED. OPEN TO YOUTH UNDER 18.

TUESDAY MAY 6 5:15 PM VT



SECRETS & LIES

CANADIAN PREMIERE


Plot for Peace

Carlos Agulló and Mandy Jacobson, South Africa, 2013, 84 mins

Into the annals of “You simply cannot make this stuff up!” comes one Jean-Yves Ollivier, an Algerian-born French businessman, who helped to engineer the release of Nelson Mandela from prison, while also forestalling a bloody civil war. Ollivier, or “Monsieur Jacques” as he was referred to in official correspondence at the time, was perfectly placed to help facilitate the release of the world’s most famous political prisoner due to his experience in Algeria, as well as his remarkable élan in dealing with warring parties, and geopolitical machinations. He also had a rich reserve of contacts in French politics, and relationships with power players in the USA, Cuba, and the Congo.

Some truly chin-dropping interviews are included with former President Thabo Mbeki, Winnie Mandela, Chester Crocker (former-Assistant Secretary of State for African Affairs), as well as Ollivier himself, who remains the only man ever to be honoured both by the pre- and post-apartheid regime in South Africa, which all adds up to a story that often feels like a John Le Carré novel. The twists and turns require close attention be paid, but the payoff is well worth it when Mandela is freed and apartheid ends in South Africa. With Mandela’s passing on December 5th, 2013, *Plot for Peace* is a fascinating and timely look back at the secret, and often largely unseen, forces that move and shape history in the most unlikely of ways. -DW

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TUESDAY MAY 6

6:30 PM CIN



FILMMAKER
IN PERSON

The Sower

Julie Perron, Canada, 2013, 77 mins

Patrice Fortier is an artist-turned-seed dealer who owns the Société des Plantes, an avant-garde farm in southern Quebec. With encyclopedic knowledge of every cultivar and a deep reverence for the homesteading pioneers before him, Fortier focuses his energies on the heirlooms of the future — Peruvian gourds, Belgian carrots and Polish rutabagas; hearty plants that thrive in the windy and wet climate of the lower St. Lawrence. His private garden serves as a testing ground for these rare varieties but it is also a creative space, where art and agriculture are one and the same. His carrots inspire subterranean photographs, stories evolve with every potato harvest, and almost anything can be transformed into sculpture. Directed by Julie Perron, *The Sower* presents an idiosyncratic protagonist who could have walked off the pages of a Tom Robbins novel and onto a Wes Anderson movie set. In one scene, he quietly ponders the fleeting mid-day moment when wild pansies bloom. In another, he performs an accordion accompanied propagation dance, wearing nothing but a herbal headdress and a vintage Speedo. Marked by the passing of seasons, and an impressive evolution of hipster hairstyles, Fortier establishes his roots in a growing young agrarian movement that seeks to preserve biodiversity and honor the best of our agriculture heritage. -TW

PRECEDED BY

Hives for Humanity: The Power of Bees

Matthew Iestyn Parry, Canada, 2012, 10 mins

Julia Common loves bees and is eager to share her passion with the rest of Vancouver. In the summer of 2012, she placed one hive in a community garden in Vancouver's Downtown East Side, in the hope that it would bring people together through the work and effort required to grow and maintain a thriving hive. -DW

TUESDAY MAY 6

6:30 PM RIO



SECRETS
& LIES

The Galapagos Affair: Satan Came to Eden

Dayna Goldfine and Daniel Geller, USA, 2013, 120 mins

"Hitchcock meets Darwin" in this dark murder mystery set on the Galapagos Islands. When a German doctor and devoted follower of Nietzsche, named Friedrich Ritter, runs off with a former patient named Dore, the lovers want to get as far away from people as possible. In 1929, the Galapagos Islands were pretty much the end of the earth, so naturally Friedrich and Dore set up a homestead there. As they recount their adventures to their relatives back home in letters, the press gets wind of their story, and the runaway lovers become a media sensation. Before long, other folk arrive, eager to partake of this utopian existence, much to the dismay of the Island's sole inhabitants. When the Wittmers (a couple and their teenage son) settle on the other side of the island, the group manages to peacefully coexist for a time. But the Island idyll comes to an abrupt end, with the arrival of a wild and bizarrely sexy baroness and her two male lovers. The Baroness's monstrous personality and imperious manner spell trouble, and before long all holy hell breaks loose. By the end of the story three people are dead and two others mysteriously missing. -NH

There's big trouble in paradise in The Galapagos Affair: Satan Came to Eden, a true-life story so rife with melodrama, exotic lifestyles, sexual intrigue and suspicious deaths that it's surprising that no film has been made about it until now. -THE HOLLYWOOD REPORTER

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TUESDAY MAY 6

7:30 PM VT



SECRETS
& LIES

CANADIAN
PREMIERE

The Reunion

Anna Odell, Sweden, 2013, 83 mins

In 2009, Anna Odell sparked intense controversy in Sweden with her art installation *Unknown Woman*, where she staged a psychotic episode on a bridge in Stockholm and was later convicted on charges of violent resistance and fraud. Her new documentary began when Odell discovered that she was the only person in her high school class that was not invited to her class reunion. What follows is a precise and elaborately orchestrated exercise in revenge served cold. Anna auditions and hires actors to play the roles of her classmates, then stages and films what she thinks would have happened had she attended the actual event. It's about as bad as you can imagine, and maybe even a little bit worse.

But the truth has a curious habit of outing itself even in the most serpentine fashion. So it is here as well, when Anna is given the opportunity to confront each of the classmates who made her childhood a torture of loneliness and shame, reality bites hard. One story about a faked crush is so stinging painful, you may find yourself wincing. But where exactly does the truth lie? Or vice versa? After the fictional reunion, Odell sets about tracking down each of her actual classmates to show them the film. Here is where things get interesting. Whether it's the former bully who refuses to admit that he did anything wrong, or a pair of yummy mummies who mask their aggression in simpering niceties, the adult world is little changed from that of the playground. *The Reunion* plays hardball with reality, and in so doing, forces a confrontation with the very nature of nonfiction. -DW

TUESDAY MAY 6

8:45 PM CIN



Powerless

Deepti Kakkar and Fahad Mustafa, India, 2013, 82 mins

In Kanpur, India, in the brutal summer heat, when the power goes off, life gets very harsh for the city's three million inhabitants. In this city (once dubbed the Manchester of India for the number of factories it housed), electricity is big business. But even as the power companies hound the local population to pay their bills, stealing electricity is the only way to survive. No one is immune to power failures, from hospitals to factories, and when the lights goes off, life shuts down. Enter Loha Singh, an illegal electrician and a veritable Robin Hood of power, taking from the rich and giving to the poor. "Who doesn't know him? He's like a hero from the movies!" say his neighbours and clients. As well, into this tangle of wires, corporate corruption, and general chaos, comes Ritu Maheshwari, the first woman in power at the electric company, who is charged with sorting out the chaos. It is a Herculean task, as the epic snarl of illegal wires that crisscross the city streets makes evident. -DW

This special screening of *Powerless* was chosen by our guest curator, Charles Montgomery (see his essay on page 22).

PRECEDED BY

Bike Lanes

Casey Neistat, USA, 2013, 3 mins

Director-agent provocateur Casey Neistat puts life and limb on the line to prove a point about bike lanes in the big city, whether it's a cop car, pedestrians, or some other form of obstruction, Casey will let nothing stand in the way of his passage. More often than not, he goes ass-over-teakettle, but his point is made loud and clear. -DW

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TUESDAY MAY 6

9:15 PM RIO



Come Worry With Us!

Helene Klodawsky, Canada, 2013, 82 mins

Artistic communities are often the place where political praxis is put to the test, and *Come Worry With Us!* is a poignant example of this fact. Thee Silver Mt. Zion Memorial Orchestra have been making protest folk, free jazz, and neo-classical music for over 15 years. Having intentionally opted out of the corporate music industry for the DIY alternative, their sound and political convictions are imbued with a punk rock ethos and aesthetic.

The film profiles violinist Jessica Moss and singer/songwriter Efrim Menuck, a couple who decide to bring their toddler Ezra on tour. Although Ezra — who learns to walk on a moving bus — brings a joyful life force on the road, parenting in the throes of an extended tour proves to be both exhausting and expensive. Despite efforts to equitably distribute the caregiving duties, the band ends up hiring a tour nanny. For Jessica, the challenge of being a mother in a rock band is a heavy burden of responsibility. This is painfully obvious when Efrim decides to accompany his other, more popular, band Godspeed You! Black Emperor on a world tour. While Efrim is performing in concert halls full of adoring fans, Jessica, an artist in her own right, takes on the role of a stay-at-home mom. Set against the swelling strings, distorted guitar and impassioned performances of the band, are quiet moments of frank and open discussion with Jessica, Efrim, as well as their friends and family (including musician Julie Dorion) as they talk about being musicians and parents. These reflections are intercut with footage of Silver Mt. Zion performing live on their North American tour, including one stop at Vancouver's own Rickshaw Theatre. -SC

YOU MUST BE 19+ TO ATTEND THIS SCREENING.

MEDIA PARTNER



TUESDAY MAY 6

9:30 PM VT



Weird Old Winnipeg: Shorts Program

Various, Canada, 2008-2014, 61 mins

Calling all Pegcity ex-pats, friends, fans, and foes of Canada's strangest city! In honour of the 40th anniversary of the mighty Winnipeg Film Group, DOXA has lined up a flavourful collection of films from some of the city's most visionary filmmakers including Jaimz Asmundson and Karen Asmundson (*Citizens Against Basswood*), Dave Barber (*Will The Real Dave Barber Please Stand Up*), Walter Forsberg (*Fahrenheit 7-Eleven*), Ryan McKenna (*Controversies*), Matthew Rankin (*I Dream of Driftwood*), Leslie Supnet (*Animated Heavy Metal Parking Lot and Spectroscopy*), Rhayne Vermette (*J. Werier*), and Aaron Zeghers and Nigel Webber (*11 Parking Lots and One Gradual Sunset*).

Each of these filmmakers, in their own unique way, throw out the tired old definition of documentary, and offer in its place a veritable extravaganza of flatlander form, fuelled by bizarre humour, keen observation, and a knack for the deeply peculiar. That inimitable prairie sensibility is hard to capture in words, but you know it when you feel it. Like a brain freeze from a Slurpee in a North End 7-Eleven (fun fact: Manitoba is Slurpee capital of the world), or that certain gravy-laden aroma à la *Salisbury House*. From lonely parking lots to abandoned emporiums; cranky citizens, colourful cityscapes, animated metal heads, and Burton Cummings impersonators, the one thing these films have in common, whether it be in the form of exaggerated narrative or fragmented abstractions, is their attention to the overlooked, and even forgotten elements of the city. DOXA itself was born from the unique vision of a certain Winnipeg gal named Kris Anderson, and we're very happy to celebrate the wonderful weirdness of the city, in all its gonzo glory, right here in Vancouver. -SC

WEDNESDAY MAY 7

5:00 PM VT



WORLD
PREMIERE

Huhu

Lao Zha, China, 2013, 80 mins

In contrast to the number of films at DOXA about the rapid changes happening in China, Lao Zha's film examines rural life in Haiyuan County, in Ningxia Province. Unlike the rapidly globalizing urban centres, here life remains largely unchanged for the Hui people, a Muslim ethnic group, whose diverse cultural roots incorporate Arabic and Persian influences that arose out of the Hui's proximity to the Silk Road. In a remote Hui village, a little boy named Huhu is growing up under the watchful eye of his grandparents, and, occasionally, his less-than-reliable mother. The irrepressible Huhu is one tough little kid, unafraid to poke a bee's nest, or fight off an aggressive billy goat. The film spends the majority of its time simply hanging out with Huhu and his gang of friends. The sense of being in the perpetual present of childhood is aided by the fact that much of the action is filmed at kid height. As Huhu and his friends gallop along, the camera races along after them, keeping pace with the action. But beside the child's world of play is the adult reality of constant backbreaking labour. The rhythms of the film initially take some getting used to; this is documentary in the raw. One moment Huhu's mother and grandmother are beating each other up, and in the next beat it is time to pick millet or throw rocks in a ravine. In the summer months, during school vacation, the kids stay in the city where Huhu's uncle is picking coal. Here, they rummage amongst the trash heaps, looking for recyclables and crooning in hilarious imitation of the adults, "Does anyone want to buy my garbage?" Lao Zha bookends his film with kids singing traditional songs about the harvest, mothers, and goats, but there is the underlying sense that momentous change, both for Huhu and for China, is on its way. -DW

WEDNESDAY MAY 7

6:00 PM CIN



JUSTICE
FORUM

Dangerous Acts Starring the Unstable Elements of Belarus

Madeleine Sackler, USA, 2013, 76 mins

The Belarus Free Theatre tackles any and all taboos, but especially those that are deemed off limits by Belarus President Alexander Lukashenko, one of Europe's sole remaining dictators. But flaunting government censorship and repression comes at some considerable risk, including prison and worse. Members of the company have been beaten, fired from other jobs, and threatened with rape. Even being an audience member requires some serious subterfuge, as the opening sequence in the film makes clear. A member of the troop greets audience members at a secretly assigned location and then leads them to the theatre where the play begins.

Madeleine Sackler's fascinating portrait begins at a particularly fraught moment in Belarusian history. On the eve of a presidential election, the KGB has taken an active interest in the work of the Free Theatre. Founding members Nikolai Khalezin and Natalia Koliada are forced to make a desperate choice: flee the country and continue to create work in exile, or stay and risk imprisonment. Eight members of the company sneak out of the country, leaving behind family, friends, and even children. The company sets up in New York City, where their new production garners them an Obie Award. But being artists in exile is only a temporary solution and the actors must ultimately decide whether the risk of returning to their homeland is the next act they must undertake. The idea that art threatens dictators and brings down governments, is echoed in the idea that footage used in Sackler's film had to be smuggled out of Belarus. -DW

WEDNESDAY MAY 7

7:00 PM VT



FILMMAKER
IN PERSON

Revenge of the Mekons

Joe Angio, USA, 2013, 95 mins

If there were an award for the band least likely to sell out, it would go to The Mekons. The British punk turned American alt-country band (they are now based in Chicago) has been pumping out anti-establishment records for over thirty years. Since meeting in art school at Leeds University in 1977, the group has released eighteen full-length albums, and a myriad of EPs and Singles. Bereft of any of the fancy perks of being in a "real band," The Mekons are happily living within their means. With booze in hand, they record albums in living rooms and perform in intimate pubs where boisterous crowds sing, loudly along. In addition to an extensive touring schedule, The Mekons have played protest shows and benefits and collaborated with the likes of punk poet Kathy Acker and video/performance artist Vito Acconci.

Interviews with Gang of Four's Andy Gill and Hugo Burnham, Portlandia comic Fred Armisen, The Hold Steady's Craig Finn, Will Oldham (a.k.a. Bonny "Prince" Billy) combine with the jollity of The Mekons in their natural habitat (on the road, performing live and giving sassy media interviews). Their cheerfully anarchic spirit is best captured in their anthemic, and occasionally sloppy, group vocals and down-to-earth arrangements. (The collective musical spirit of the band similarly animates another film at DOXA this year, Helene Klodowsky's *Come Worry With Us!*). According to one music critic, what makes The Mekons so special is the way they resolve despair and rage into humour, without losing the despair and rage. Taking the piss, vocalist Sally Timms blames the band's longevity on their lack of success. -SC

Revenge of the Mekons is a buoyant exploration of the musicians' devotion to their art and each other. -THE HOLLYWOOD REPORTER

WEDNESDAY MAY 7

9:15 PM VT



The Human Animal: Shorts Program

A collection of peculiar films that explore the blurry line between what it is to be human and what it is to be an animal. Be it through conservation efforts, population control, or plain zoomorphism, these films reveal that we're really not that different from other living creatures after all.

Sticky

Jilli Rose, Australia, 2013, 20 mins

A biologist-turned-poet recalls the fateful night that he, and a team of impassioned scientists, rescued a rare stick insect from extinction on Lord Howe Island, Australia.

Wild Boar

Willem Baptist, The Netherlands, 2013, 25 mins

In recent years, the wild boar has become an invasive species in The Netherlands. This haunting and poetic film exposes the ways in which people are coping with the rise of the boars, ultimately posing the question, who is really terrorizing whom?

To Fly or Not to Fly

Aniel Gabryel, Poland, 2013, 19 mins

In the lashing wind and rain, a group of Polish ornithologists capture and tag tiny birds in the thickets of Europe's Boreal Forests, delicately handling each bird, only to set them free again.

Homo Ciris

Jana Mináriková, Slovakia, 2013, 22 mins

A wondrously weird film that follows an eccentric man on his quest to fulfill his deepest wish... to be a fish. *Homo Ciris* walks the line between documentary and fiction, tickling our imagination along the way. -SC

THURSDAY MAY 8

5:00 PM VT



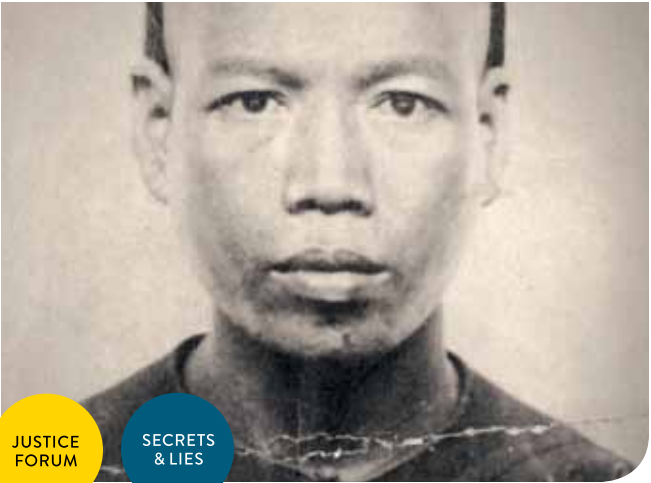
Birds of September

Sarah Francis, Lebanon, 2013, 99 mins

Whether it's the streaming tangled ribbons of streets flowing by the windows outside, or the broken poetry of each of the people interviewed about their lives — this is a film that you simply surrender to and let take you away. The title of Sarah Francis' mesmerizing film (taken from the 1962 Toyour Aloul novel) refers to the people of Beirut, and their peregrinations to and from their city. Never has such a crowded place seemed so lonely. Each of the people interviewed seem trapped in a bubble of isolation, with only the tape loop of their own thoughts for company. This conceit is made flesh by the film's unique method of conducting interviews inside what appears to be a mobile film studio/invisible cable car that glides through Beirut. Through the use of non-diegetic narration, people simply talk, bitching about work, the vagaries of relationships, how hard life is, the usual quotidian stuff, while the viewer is free to simply look at their faces, take in details, whether it's a hard coat of red lipstick of an older woman, or a baggy hoodie that encases a young man like a carapace. Just beyond their heads, the action and bustle of the city unfolds at an almost majestic pace. At the seaside, stout old men in baggy swim trunks and bathing caps stand in cream-coloured waves. Thick clouds gather and move, and everywhere people sit in cars staring out the window. Echoes of the work of Nikolaus Geyrhalter are evident in the film's formal constraint, both with sound and image, but ultimately this is a work that adheres only to its own mysterious internal momentum. You ride along in the intimate space as if you are nestled inside the mind of the people depicted with the sound of their voices rising and falling like waves. -DW

THURSDAY MAY 8

6:00 PM CIN



JUSTICE
FORUM

SECRETS
& LIES

Massacred for Gold

Jennifer Anderson and Vernon Lott, USA, 2013, 69 mins

In 1887, more than thirty Chinese gold miners were massacred in Hells Canyon on the border between Oregon and Idaho. Many of the bodies were never recovered, and most of the dead men's names were never recorded. The crime itself was barely investigated, and the killers (one of whom was 15 years old at the time) went unpunished. *Massacred for Gold* pieces together the evidence in the case in an effort to correct our historical memory, if not the brutal injustice that was perpetrated. But the film is much more than an academic exercise. With a haunting score by Tim Hecker (DOXA fans may remember his performance at the 2012 opening gala screening of *Bear 71*) and beautifully rendered in lush shades of black and white, the film creates a chilling atmosphere that feels more like a ghost story told around a campfire, than a history lesson.

Even as it aims to set the record straight and create an authoritative account of the crime, the elusive nature of the past denies a definitive analysis. So much evidence is now lost — to the passages of time and to the vicious racism experienced by Chinese immigrants at the end of the 19th Century (and for much of the 20th!). The film meditates on the impossibility of knowing the past as well as our duty to remember. *Massacred for Gold* makes it clear that the forces that allowed the murders to occur are the same ones that have allowed the events to be largely forgotten. In the end it's not just the Chinese miners who haunt this film, but our long history of racism and exclusion. -JC

THURSDAY MAY 8

7:15 PM VT



Nostalgia for the Light

Patricio Guzmán, France/Germany/Chile, 2010, 90 mins

The Atacama Desert in northern Chile is one of the driest places on the entire planet. In some sections of the desert there has never been any recorded rainfall. In this parched moonscape, things remain virtually intact for thousands of years. From mummies to Pre-Columbian drawings (some more than 2,000 years old) human activity has been remarkably preserved. The desert, because of its altitude and non-existent cloud cover, has also become something of a Mecca for astronomical observations. Some of the world's largest telescopes, including the Paranal Observatory and the La Silla Observatory, search the skies for evidence of distant galaxies and celestial phenomena. The Atacama was also the site of a concentration camp established by Gen. Augusto Pinochet, where thousands of people "disappeared." Today their surviving relatives, carrying shovels, search for the remains of their lost loved ones in the dust and dirt. -DW

This special screening of Patricio Guzmán's extraordinary film, was chosen by our guest curator Rebecca Solnit (see her beautiful essay on page 24).

On a personal level, "Nostalgia for the Light" is his [Patricio Guzmán's] "À la Recherche du Temps Perdu" in its expression of his longing for a time when Chile was "a haven of peace, isolated from the world," a place where "only the moment existed." -THE NEW YORK TIMES

THURSDAY MAY 8

8:30 PM CIN



CANADIAN
PREMIERE

The Last Moose of Aoluguya

Gu Tao, China, 2013, 100 mins

The award-winning filmmaker, Gu Tao, has spent the last several years exploring life among the Ewenkis, an ethnic minority who inhabit China's northern boreal taiga forests. The Aoluguya Ewenkis' semi-nomadic existence, like that of Sami people in northern Europe, or the Dukha people in Mongolia, changed drastically in 2003 when the Chinese government introduced a ban on hunting and forcefully displaced the Ewenkis to a reservation. This oddly termed "ecological relocation project" added insult to injury when the local government hired a Finnish company to design an "Aoluguya Reindeer Cultural Village" as a tourist attraction, meant to capitalize on the Ewenkis' traditional way of life. However, rampant levels of alcoholism and its related destruction have taken a toll on the Ewenkis people. (The parallel to the Canadian treatment of First Nations people is readily apparent here.) But despite being forcibly removed from his homeland, the hero of *The Last Moose*, a man named Weijia, retains his sense of self and some portion of his dignity despite being visibly drunk for a good chunk of the film. Finally, his redoubtable mother finds him a wife and sends him south to the seaside to remake his life.

This is the third and final chapter in Gu Tao's trilogy (the first two films, *Aoluguya*, *Aoluguya* and *Yuguo and His Mother*, followed one family over the course of five years). *The Last Moose* provides a rare glimpse into a little known and quickly vanishing part of Chinese indigenous culture. -DW

THURSDAY MAY 8

9:15 PM VT



China Concerto

Bo Wang, China, 2013, 50 mins

Since 1989, a hybridized and mutant strain of capitalism, combined with the old guard notions of Communist totalitarianism, has given rise to a Frankenstein monster of spectacle and kitsch in the new China. *China Concerto* manages to capture both the absurdity and pathos of this convergence through a series of letters narrated by an invisible female voice. -DW

He [Wang] certainly captured images that are both striking and ironic. Perhaps his richest vein of material is the park where viewers witness couples dancing under a model of Mount Rushmore and an elderly man reclining near a Statue of Liberty. Yet, tucked away, there is also a cemetery dedicated exclusively to Red Guards that remains padlocked and shunned. According to the woman's tantalizingly vague narration, it seems many of those interned were involved in an incident of cannibalism, which has since been consigned to the memory hole. One suspects this park could easily be the subject of an entire documentary feature. -LIBERTAS MAGAZINE

PRECEDED BY

Niagara's Fury

Benjamin R. Taylor, Canada, 2013, 27 mins

Ben Taylor's exquisitely composed film explores the city that has grown up around the world's most famous waterfall. In a largely empty amusement park, where squawking animatronics perform a version of Lady Gaga tunes for no one, and lonely ferris wheels loll gently back and forth, monuments to entertainment and consumption slowly fade. The elemental roar of the water reduces everything to an odd state of nullity. -DW

FRIDAY MAY 9

12:30 PM VT

SATURDAY MAY 10

9:00 PM CIN



RATED
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FOR
YOUTH

FILMMAKER
IN PERSON

Fly Colt Fly: Legend of the Barefoot Bandit

Adam Gray and Andrew Gray, Canada, 2014, 82 mins

It appears the next generation possesses possibly more cunning and resourcefulness than jaded adults have imagined. From a tender age, young Colton Harris-Moore had an interest in skirting the edges of the law. Growing up on Camano Island, Washington, Colton was breaking into his school, hitchhiking, and stealing to feed himself by age 7. As a teenager, he escaped from a halfway house and lead police on a merry chase for more than two years, earning his nickname from his habit of committing crimes without wearing any shoes. The Internet generation embraced Colton's story with glee. Songs, YouTube videos, and a variety of homemade homage to Colton's catch-me-if-you-can story lent itself perfectly to a generation hungry for their own genuine folk heroes. But the reality behind Colton's story wasn't that simple. The toll of being on the run, hungry, alone, and hunted by the legions of FBI agents and police, eventually caught up with Colton in the Bahamas, where the infamous Barefoot Bandit was finally captured. As Colton's exploits are adapted into a feature film, the thin line between fact and fiction continues to blur. The Gray Brothers have fashioned an adrenaline-fueled caper epic, chock-a-block with animated car chases, boat chases, and even plane chases. Colton's story serves as an interesting example of the intersection between different forms of mediated reality, be it conventional journalism, online culture, and even documentary film itself. -DW

Adam and Andrew Gray's energetic documentary recounts its subject's story as a rollicking tall tale punctuated by animated interludes that honour the sheer comic-book outlandishness of his tactics. -THE GLOBE & MAIL

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FRIDAY MAY 9

4:15 PM VT



Cinéma Vérité: Defining the Moment

Peter Wintonick, Canada, 1999, 102 mins

If you would like to sum up the entire ethos of DOXA this year, you need look no further than Wolf Koenig's interview in Peter Wintonick's masterwork, *Cinéma Vérité*. Says Koenig: "All documentary is theatre. It's all manufactured. Every cut is a lie. But you're telling a lie in order to tell truth." *Cinéma Vérité*, characterized by Wintonick's trademark humour and humanity, examines the roots of documentary filmmaking, from Cartier-Bresson, to Robert Flaherty (*Nanook of the North*), to its more recent incarnations in reality television, to films like *The Blair Witch Project*. A virtual who's who of documentary superstars including Albert Maysles, Robert Drew, Richard Leacock, D.A. Pennebaker, Hope Ryden, Koenig, Jean Rouch, and Michel Brault talk about the genesis of their work, as well as developments in technology that allowed for changes in documentary practice to occur. The result has been filmmaking that has redefined contemporary cinema. Leacock, recounting his first experience of working with Flaherty, explains it as, "My obsession was the feeling of being there, not of finding out this and analyzing that, or performing some virtuous social act, just, what it's like to be there." A bricolage of clips from *We Are the Lambeth Boys*, *The Mills of the Gods*, *Primary*, *Jane*, *Don't Look Back*, as well as a selection of landmark films from the National Film Board that helped to launch cinéma vérité as a global movement, create a moving history of the form. (For a more expansive coverage of the NFB's entrée into documentary filmmaking, look to *Shameless Propaganda*, also at DOXA this year).

DOXA is extremely honoured and proud to offer this special presentation, in collaboration with the Vancouver International Film Festival, in tribute to Peter Wintonick, who passed away earlier this year. One of this generation's master documentarists and a champion of the form, Wintonick (*Manufacturing Consent: Noam Chomsky and the Media*; *The Québec/Canada Complex*), himself, joins the ranks of the great nonfiction filmmakers. -DW

FRIDAY MAY 9

6:30 PM CIN



CANADIAN
PREMIERE

The Circle

Stefan Haupt, Switzerland, 2014, 102 mins

Stefan Haupt's lovely docu-drama blends sumptuous recreations with real-life interviews with the actual participants in this story about the first gay rights organization in Switzerland. It is difficult to say which aspect of the film is more charming. In 1956, in Zürich, a handsome young teacher named Ernst Ostertag joined a gay organization known as the *Der Kreis* (*The Circle*). Ostertag was just starting work as a French literature teacher at an all-girls school, where even things like Albert Camus's existentialist 1942 novel *The Stranger* were frowned upon as too radical. Membership in *The Circle* included a bimonthly magazine with pictures, stories, articles, and art for gay men, (discreetly packaged in a plain-brown wrapper) which Ostertag hid under a stack of towels. In addition to its literary output, *The Circle* also organized social events such as a costume ball, where Ernest first met transvestite star Röbi Rapp. The attraction was immediate and overwhelming, and love bloomed for Röbi and Ernst. But finding a safe place to be together proved difficult when a series of rent boy murders mobilized police interest in *The Circle* and its members. As Ernest struggled to balance his new relationship with the strain and pressure of being a closeted gay man (the repercussions on both his career and his family would have been enormous) the drama escalated. However, eventually, he and Rapp became the first same-sex couple to be legally married in Switzerland. Winner of the *Teddy and Audience Awards* at the 2014 Berlin Film Festival, Stefan Haupt's deeply affectionate tribute to their love and courage is a fine and beautiful reminder that sometimes love does, indeed, conquer all. -DW

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FRIDAY MAY 9

6:45 PM VT



Point and Shoot

Marshall Curry, USA, 2014, 82 mins

Growing up in Suburban Baltimore, Matthew VanDyke idolized action heroes and courageous travel journalists. Determined to overcome his obsessive-compulsive disorder and soft existence, Matthew embarked on a self-designed course to become 'a real man'. He bought a motorcycle, a video camera and as much gear (Kevlar vests, knives, etc.) as he could afford and set off on a quest for adventure. As he films himself, in his action-man persona, it is easy to get irritated by his narcissism and constant preening. But when genuine adventure arrived, it wasn't fun or like a movie, at all. After meeting and befriending a Libyan hippy, Matthew and his new friend snuck into the country to join the insurgency, fighting against Muammar Gaddafi. On his first action, Matthew was captured and spent six months in solitary confinement.

More than the story of one man's journey, *Point and Shoot* explores the relationship between identity, war, and technology while offering a first-hand look at Libya's 2011 revolution. The ways in which the murky morals of warfare can affect the way a person sees themselves in relation to the world around them are often (unwittingly) captured by Matthew's camera. Soldiers take endless war-selfies with battered prisoners, and post videos of themselves looking cool with automatic weapons on Facebook. A certain level of meta-ness colours the action, and it is easy to forget that there is a directorial vision and control that supersedes Matthew's own story. Oscar nominated director, Marshall Curry (*If a Tree Falls*), does not let Matthew off easily, and asks the questions that most need to be asked. -CP

FRIDAY MAY 9

6:45 PM RIO



How Strange to be Named Federico: Scola Narrates Fellini

Ettore Scola, Italy, 2013, 92 min

The name Federico Fellini summons up images of a cinematic universe peopled with insanely glamorous men and women, sad clowns, circus performers, and world-weary prostitutes. Ettore Scola's bittersweet tribute to the master is not unlike a Fellini film itself, composed of exquisite recreations, hilarious interviews, archival footage, and reminiscences with the people who knew and loved the legendary filmmaker best. Principal among these is Ettore Scola, whose first introduction to Fellini came when nine-year-old Scola read articles from the *Marc'Aurelio* newspaper to his blind grandfather. (Fellini got his start as a journalist, before beginning to write film scripts.) When Scola joined the staff at *Marc'Aurelio*, the pair began a friendship that would last until Fellini's passing, and span the creation of films like *La Strada*, *La Dolce Vita*, *8 1/2*, and *Amarcord*. -DW

Scola wraps it all up beautifully with images from the three days of casket viewing in Cinecitta's legendary Studio 5, followed by a picaresque dream sequence that would have delighted Fellini, who, he approvingly says, was never 'a good little boy.' At the very end, there's a throat-lumpy montage of clips from Fellini's masterworks, beautifully edited and capturing the director's patented sense of fantasy tied to a bottomless wellspring of love for humanity in all its foibles. -VARIETY

PLEASE NOTE: YOU MUST BE 19+ TO ATTEND THIS SCREENING.

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FRIDAY MAY 9

9:00 PM VT



Unplugged

Mladen Kovačević, Serbia, 2013, 52 mins

Who would have thought that one of the most traditional Serbian musical instruments actually grows on trees? The leaf has been an important folkloric companion for centuries. But if you think this is odd, then wait until you meet the people who play the leaf. To wit: Vera, a mesmerizing woman who seems to have popped straight out from an Emir Kusturica film! Vera is probably one of the best leaf players in the world, as well as being a former private detective. To truly master the leaf is no joke, as an instrument it requires patience, practice, and a rigorous attunement. Josip learned to play the hard way. An amateur inventor and musical instrument builder, he sets out to learn this rare skill by traveling through the beautiful Serbian countryside in search of the best players. Unfortunately, the tradition is dying out and only a few people can master the art of playing the leaf. "In the old days everyone knew this... Now, we are all mute," says Pera, an old village habitant and leaf musician. -NW

PRECEDED BY

Small Instruments

Edyta Wróblewska, Poland, 2013, 20 mins

"I never ask: Am I clever or am I crazy?" says Paweł Romańczuk, a young experimental musician. He and his friends rescue old tin music boxes and toy pianos, record their sounds, and create new forms of instrumentation. Genius! *Small Instruments* is a beautiful musical journey combined with surrealist stop motion animation. A joy for the eyes, ears, and soul! -NH

FRIDAY MAY 9

9:00 PM CIN



Las Vegas Meditation

Florent Tillon, France, 2014, 90 mins

Leonard Cohen may not have had Las Vegas in mind when he wrote his apocalyptic anthem, *The Future*, but it fits nicely with this film. Florent Tillon (familiar to DOXA fans from his film *Detroit Wild City*) takes an anthropological lens to Las Vegas, Nevada. What he finds is some curious new species of Americana. *The Road Warrior* vibe gets off to a roaring start as a gang of motorcyclists buzz through the freeways, popping wheelies past huge derelict developments. Abandoned in the crash of 2008, these housing tracks are padlocked and chained off, home only to colonies of dust. In the face of such end-of-empire imagery, it might be easy to get a little depressed, but a cheerful brand of punk fatalism has sparked an underground literary and music scene. A gathering of Doom metal bands loudly proclaims their acceptance, even pride in the decay of the place.

"People don't belong, the land wants them gone," opines one urban philosopher. He may not be wrong. (Suicide rates in Las Vegas are amongst the highest in the US.) With the California drought reaching catastrophic levels, the question of water may be the thing that tips the scales. The underground aquifer that once sustained the city has been long drained dry. Historian Michael Green says, "Las Vegas shouldn't be where it is." But a city of more than two million people, not to mention innumerable fountains and golf courses, demands water. The idea to build a pipeline to bring in water is "The worst idea in the history of humanity," according to Green. But that doesn't mean it won't happen. This is Las Vegas, after all, the Mecca of truly terrible ideas. -DW

FRIDAY MAY 9

9:00 PM RIO



FILMMAKER
IN PERSON

Derby Crazy Love

Maya Gallus and Justine Pimlott, Canada, 2013, 65 mins

To slightly tweak Kathleen Hanna's punk anthem, *Rebel Girl*; "Roller Girl, Roller Girl, You are the Queen of my World!"

A rollicking, rolling, punch-in-the-tits type of a film, *Derby Crazy Love* has just about everything you would expect from a film about roller derby. There are tough babes, hard-fought battles, horrifying wipeouts, more than a little epic drama, and even a little bit of sweet sentiment in amongst the bone-crushing checks. Maya Gallus and Justine Pimlott's film picks up with a pitched battle between Montreal's New Skids on the Block and London's Rollergirls. The Montreal team members — Smack Daddy, Apocalypstick, Bone Machine — are determined to take the big prize from their UK adversaries. But there is a dark horse in the running, the very bad women of the team from New York, the Gotham Girls and their killer captain Susy Hotrod. The New Yorkers have consistently whopped butt for the past number of years, and they're hungry for more. As the action ramps up, the stage is set for one final massive blowout.

The DIY ethos of modern derby has come a long way since the 1950s when male promoters ruled. It is now largely women-led and organized. Inclusive, queer-positive, and community-oriented, the derby world embraces everyone, and provides a place where anyone can slap on a pair of skates and take to the flat track. Montreal's team leader, Smack Daddy, sums up the essential spirit thusly: "The fact that you're combining roller skating, which is like, 'let's hold hands and go to the roller-rink,' with chicks beating on each other physically is like, fireworks." Strap on your helmet and stick in a mouth guard because things are about to get derby dirty! -DW

PLEASE NOTE: YOU MUST BE 19+ TO ATTEND THIS SCREENING.

SCREENING PARTNER



SATURDAY MAY 10

11:00 AM VT



Song from the Forest

Michael Obert, Germany, 2013, 97 mins

While listening to the radio one night in Amsterdam, Louis Sarno heard a recording of some strange singing. The moment changed his life. He bought a one-way ticket to the Central African Republic and set about finding the Bayaka people, the creators of the mysterious music, and one of the last communities of hunter-gatherers on Earth. For the past 25 years, Louis has lived with the Bayaka. He married a woman named Ngbali and together they are raising a son named Samedi. Now that Samedi is a teenager, in the film, father and son set forth to New York City, where they hang out with Louis's old friend, filmmaker Jim Jarmusch. They also visit family, and take a tour of the aquarium. Young Samedi is pretty philosophical about this strange new place, and is more interested in the practicalities of women, jobs, and money. His father on the other hand is having a difficult time readjusting to the pace and nature of the urban jungle. As befits a film about a musician, the film is an aural tapestry of sound. The density of jungle noise meets urban roar, all back-grounded by the extraordinary music of the Bayaka people. -DW

For Sarno, however, the music speaks for itself. Although he was drawn to the Bayaka because of a snippet of their sounds on the radio, he ultimately became their greatest chronicler. His recordings of over 1,000 hours and 25 years worth of sounds capture the communal aspect of the music and the way it blends with the Bayaka's natural surroundings. It has a uniquely fragile dimension — "a sound not to be heard again," as Sarno puts it... -INDIEWIRE

WINNER OF THE VPRO AWARD FOR BEST FEATURE-LENGTH DOCUMENTARY AT THE 2013 INTERNATIONAL DOCUMENTARY FILM FESTIVAL AMSTERDAM.

SATURDAY MAY 10

11:00 AM CIN



JUSTICE
FORUM

Freedom Summer

Stanley Nelson, USA, 2014, 113 mins

Stanley Nelson's superb film recounts the summer of 1964, when young people from across the US converged on Mississippi to help register black voters. One of the most openly racist states in the US at the time, the idea was that to crack Mississippi would instigate change in the brutal segregation system throughout the Southern US. From the very beginning, violence marked the campaign. Three young civil rights workers from the Student Nonviolent Coordinating Committee (SNCC) were murdered by the Ku Klux Klan. One of these young activists was Michael Schwerner, whose widow, Rita Schwerner Bender provides riveting accounts throughout the film of that dramatic summer. Nelson's film builds to an almost overwhelming climax at the 1964 Democratic National Convention when a group called the Freedom Democrats, drawn from sharecroppers, rural residents, and ordinary folk, travelled to Atlantic City to challenge Mississippi's all-white anti-civil rights delegation. When Fannie Lou Hamer, Vice-Chair of the Freedom Democrats, gave her live testimony, the President of the United States pulled out all the stops to ensure her speech did not reach the airwaves by calling an impromptu press conference of his own. The action backfired as networks ran and then re-ran her fiery speech. Fannie Lou Hamer, who deserves a documentary all of her own, is only one of the many activists who give voice in this film to one of the most ferocious battles ever waged in the civil rights movement. The late Pete Seeger, who performed for SNCC volunteers in 1964, provides one of his final interviews, as does civil rights chronicler Tracy Sugarman. Voter suppression in the USA, as a means to take power and agency from the people, is not a thing of the distant violent past, but has recently raised its ugly head again which makes the message of this powerful film all the more urgent and important. -DW

SATURDAY MAY 10

1:30 PM VT



Inner Life: Shorts Program

This collection of films captures the diversity of coping methods people employ in the face of challenge and struggle. Whether it's an Arnold Schwarzenegger film, the power of dance, or the freedom to let your imagination run riot, inner life emerges in all its complexity and strength.

Our Curse

Tomasz Śliwiński, Poland, 2013, 27 mins

Director Tomasz Śliwiński turns the camera on himself and his wife as they struggle to take care of their newborn son, Leo, who was born with a rare medical condition called Ondine's curse. In intimate interior scenes, the couple learns to cope through love and the occasional glass of wine.

Who We Are

Maxime Michaud, Canada, 2013, 24 mins

Felix, Anthony, Marc, and Brigitte tell us who they are, and explore their unique talents through interviews and scenes from daily life. We learn that people living with Autism are often misunderstood. But by tackling a variety of activities, each of these individuals demonstrates their full range of ability.

The Governance of Love

Adela Kaczmarek, Poland, 2013, 19 mins

What if, instead of bombs, we dropped watermelons? Dreamy and hopeful, this animated short sweeps us up into a colourful world where layers of reality and creativity intersect. Our protagonist navigates through it all seamlessly, and in the process shows us the importance of imagination.

Jimbo

Ryan Flowers, Canada, 2013, 25 min

Jimmy Leung has a dream: turning paranoia into parody. We get an intimate glimpse inside Jimmy's world, and watch as he takes on the task of making an action movie despite his inner struggles. -AL



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SATURDAY MAY 10

2:15 PM CIN



JUSTICE
FORUM

SPECIAL
GUESTS

Private Violence

Cynthia Hill, USA, 2014, 81 mins

Domestic violence and victim blaming are confronted head on in Cynthia Hill's powerful new film *Private Violence*. The camera follows Kit Gruelle, an abuse survivor turned counselor and advocate, as she travels throughout North Carolina meeting with women who are trying to bring charges against their abusers. During an advocacy training session led by Kit, we meet Deanna Walters, a young mother, as she recalls being abducted and savagely beaten by her ex-husband. Injustice is endemic and almost institutionalized, as police and the judicial system turn a blind eye to Deanna's abuser. After nine years of torment, and with the help of advocates, Deanna's demands for justice are finally being heard.

"Why didn't you leave sooner?" "How could you put yourself and your child in danger?" These are the kind of questions that battered women are frequently asked. It's a complicated journey and as Kit says, "leaving an abuser is not an event, it's a process." According to one statistic, "75% of women who are killed in domestic violence homicides are murdered after they leave or are in the process of leaving." With this in mind, the reality of fleeing such dire circumstances is often much easier said than done. The stories told in Hill's film are horrific, but there is genuine heroism in sharing them. Smartly edited, the power of Hill's film comes from raw storytelling and thoughtful analysis. Ultimately, *Private Violence* is a very public problem, because as Kit says, "If you can't feel safe in your own home, where can you feel safe?" -SC

SATURDAY MAY 10

4:00 PM VT



Journey to the Safest Place on Earth

Edgar Hagen, Switzerland, 2013, 100 mins

Where is the best location to dispose of nuclear waste? Charles McCombie, an expert in the field for 35 years, takes filmmaker Edgar Hagen on a journey around the world to find out. Currently, the only way humans know how to handle nuclear waste is by 'geological disposal'. In other words, it must be safely buried in a stable environment and left undisturbed for hundreds of thousands of years. The capriciousness of Mother Nature makes this even more difficult, with things like groundwater, volcanoes, and earthquakes, all of which pose a threat to the sanctity of nuclear burial sites. The search for a perfectly placid location leads Hagen to interview nuclear physicists, geologists, lobbyists, politicians, First Nations leaders, and environmental activists. Expertise and opinions on how we should tackle this global issue differ widely. One scientist can't fathom why a proposed disposal site in Nevada is next to Yucca Mountain, a young volcano. In a small Texas town, the mayor proudly describes how the nuclear waste depository site is cheek by jowl with an oil drilling operation.

Despite the unpredictability of the natural world, it's the self-serving interests of money and capital that are the most worrisome. After investing considerable time and money in researching sites, is it reasonable that stakeholders will back off? The incalculable horror of a radioactive catastrophe is placated (somewhat) by the cinematic long shots of some of the world's most stunning landscapes, from the Gobi Desert to the pristine peaks of the Swiss Mountains. Ultimately, *Journey to the Safest Place on Earth* leaves you with one very large question: is it really possible to effectively tackle a problem as enormous and expensive, and dangerous, as nuclear radioactive waste? -SC

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SATURDAY MAY 10

4:45 PM **CIN**



CANADIAN PREMIERE

My Red Shoes

Sara Rastegar, France, 2013, 80 mins

In 1979, Farbia and Kaveh were 20 years old and in the thick of political demonstrations. These Marxist comrades-turned-lovers were married in 1980, on the day of the Iranian Cultural Revolution. Thirty-five years later their daughter, and filmmaker, Sara Rastegar opened a sealed shoebox full of old letters and family videos to bring us *My Red Shoes*.

In this autobiographical doc, Rastegar’s parents recount the political backdrop of the times, including a near-death experience and jail time for participating in Anti-Shah meetings. Currently settled in France, the couple lives a quiet family life caring for their small tidy home. As she films her parents, going about the ordinary activities like doing the dishes or odd jobs around the house, it’s as though Rastegar is studying her parents, trying to understand how, at one point, they were radical activists, ready to die for their political convictions. Turning the camera on one’s own family can be a self-indulgent affair, but Rastegar carefully delineates her roles as both a daughter and a filmmaker. The symmetrical compositions and still camera work create a coolly clinical feeling that is counterbalanced by the family’s vintage home videos. (The only time we see Rastegar, herself, is as a child in super 8 and hi8 home movies.) The result is a masterful family portrait that explores how “home” becomes defined, and how each generation longs for a purpose. Restlessly lounging in her bedroom, Rastegar’s sister, the first sibling to be born in France and not Iran, remarks: “I’m envious of what they did... like fight for their beliefs, and change the world. As for me... I’m just here, but no more than that.” Curiously their father expressed the very same sentiment many years earlier when he wrote, “if only I could leave an imprint on this world.” -SC

SATURDAY MAY 10

6:30 PM **VT**



JUSTICE FORUM

Microtopia

Jesper Wachtmeister, Sweden, 2013, 52 mins

As the world continues to shrink, designers and architects are taking note and reinventing the very concept of the home. Whether it’s parasitic architecture, designed to make use of extra and unoccupied space in urban centres or the idea of a wearable house, many of these innovative creations may incite serious covetous feelings, if not outright house lust. Look to the elegant cranes that carry bedrooms aloft, providing both privacy and openness, not to mention a cool breeze, or the cozy tree house structures that dangle like enormous ornaments, and feel serious desire. Many of the people interviewed in Jesper Wachtmeister’s beautifully executed film, talk about the sense of freedom, when the drive to consume more stuff falls away. The mobility and ease of simply packing up your home in a matter of moments represents a fundamental shift in the paradigm, but as the world’s resources continue to dwindle, it may be the only reasonable, rational, not to mention, well-designed approach to the future. -DW

PRECEDED BY

Torre David: The World’s Tallest Squat

Daniel Schwartz and Markus Kneer, Venezuela/Switzerland, 2013, 23 mins

In the center of downtown Caracas, Venezuela, stands Torre David. The building, which stood vacant for more than a decade, has come to full and vivid life through the hard work and pioneering spirit of 750 families who took it over, cleaned it up, and made a home for themselves. A remarkable example of cooperative spirit in action, the building is now filled with gardens, kids playing, music, and laughter. -DW

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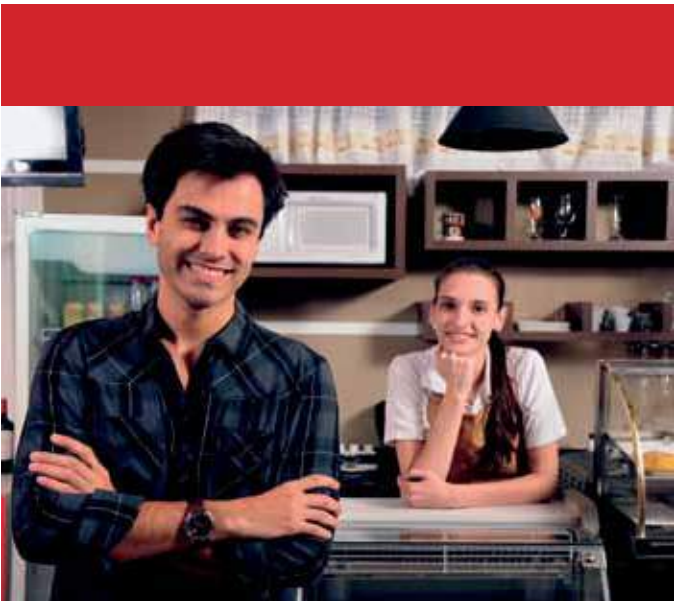
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SATURDAY MAY 10 **9:00 PM VT**



Death Metal Angola


Jeremy Xido, USA, 2013, 83 mins

The sounds of bombs and gunfire which once echoed down the streets of Huambo (the capital city of Huambo Province in Angola) have been replaced with a new noise, heavy metal music. Far from hair bands like Poison or Def Leppard, the musicians at the center of Huambo's burgeoning metal scene are determined individuals who not only have something to say, but something to scream.

After suffering through almost thirty years of a brutal civil war, Angolans are looking for a means of self-expression. Along comes Sonia Ferreira, who, along with her boyfriend Wilker Flores, operates the Okutiuka orphanage. The orphanage is more than just a refuge for those left without families by decades of conflict, it also functions as a practice space for a new generation of metal-heads. Sonia and Wilker encourage the children of Okutiuka to let out their anger and frustration in music, a task they eagerly take up with guitars, amps, and drums. The idea to offer Huambo's first-ever national rock festival gets off to a less than auspicious beginning, but the determined organizers and musicians will not be stopped. Director Jeremy Xido captures the harsh beauty of Angola and the music it has inspired, and the result is a film that speaks directly to all of our inner rebels, reminding us that some of the most beautiful things can be found in the face of chaos. -CP

Death Metal Angola is a beautiful film, one that is bound to become a cult classic... - THE HUFFINGTON POST

SUNDAY MAY 11 **12:00 PM CIN**



Dusty Stacks of Mom: The Poster Project

Jodie Mack, USA, 2013, 41 mins

What's a daughter to do when her mother's wholesale business goes belly up? For this experimental filmmaker it is a no-brainer — write some songs about it and animate the bejeezus out of your mom and her remaining inventory!

For twenty years, Sharon Marney owned and operated a poster and postcard shop. Although the daily labour of stocking shelves, taking orders, and shipping products might have been a mite dull, there is something cool about a woman who made ends meet by hawking larger-than-life images of our favorite rock stars and red carpet actors. But times change, new celebrities replace old ones, and the poster business eventually succumbed to social media and the modern-day screensaver. When the shop's doors close for good, Marney's daughter Jodie Mack, reanimates the glossy but defunct rolls of paper, creating a stop-motion mash-up of iconography. It is a collage of epic proportions where Botticelli's *Birth of Venus* appears a few cuts away from the babes of *Baywatch*. Using song as narration, Mack offers personal, yet unsentimental, commentary about our cultural obsession with shiny new things. The result is an imaginative rock-opera about a hard working mom coming to terms with the absurdity of progress. -TW

PRECEDED BY

The Broken Altar

Mike Rollo, Canada, 2013, 20 mins

A stunning meditation about drive-in movie theatres and the lands that time forgot. -TW



PHOTO: BRETT HITCHINS

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SUNDAY MAY 11

1:00 PM VT



Pipeline

Vitalij Manskij, Russia/Czech Republic/Germany, 2013, 116 mins

Expansive, in the largest sense of the word, Vitalij Manskij's epic film stretches across the world's largest country, following the route of the eponymous gas pipeline that delivers gas from Siberia to Europe. Things kick off in the most northern point of Russia, where a television news reporter maintains, without irony apparently, that gas exports will result in golden showers. You have to feel for the poor woman, she is so cold that she is practically incoherent. As the film moves east to west, a parade of people, places, and animals unfurl along the way. There are indigenous reindeer herders, pipeline workers, elderly babushkas, Orthodox priests, fat politicians, and everywhere a certain brand of Russian fatalism, as ubiquitous as vodka and just as potent. "A night away, closer to death by a day," says a Siberian babushka. Scale is the name of the game here, like a giant symphony composed by Rimsky-Korsakov. Despite the distance travelled, there is a sense that some strange inertia grips the people depicted. -DW

There's no overt rage, but when the reindeer herders comment on the scores of dead fish they're catching, the pipeline and its payload looms larger than ever. Mansky steers clear of sermonizing or politicizing the material, but as with the fish sequence, it's hard not to draw one's own negative conclusions about the drastic inequalities and perhaps their root causes among the half dozen locations he stops in. -THE HOLLYWOOD REPORTER

WINNER OF THE KARLOVY VARY IFF 2013 (BEST DOCUMENTARY FILM), AND MDR FILM PRIZE FOR AN EXCELLENT EASTERN EUROPEAN DOCUMENTARY FILM AT THE 2013 DOK LEIPZIG.

SUNDAY MAY 11

1:45 PM CIN



Cesar's Last Fast

Richard Ray Perez and Lorena Parlee, USA, 2013, 100 mins

Few forms of protest are as spiritual and visceral as a hunger strike. In the summer of 1988, when Cesar Chavez was sixty years old, the activist/union organizer embarked on his final and longest running fast, a hunger strike that lasted for 36 straight days.

The leader of the United Farm Workers union was protesting the use of pesticides on grapes in California's Central Valley, and the devastating effect they were having on the health of farm workers. Spiraling cancer rates, birth defects, and miscarriages among the agricultural workers and their families spoke to the toxicity of the chemicals being used. In a final desperate act to gain attention for their plight, Chavez himself put his mind and body on the line. Testimonies from fellow activists, union organizers, and his son, Paul Chavez, are intercut with never-before-seen archival footage of Chavez in the midst of his action.

Despite the pioneering work undertaken by Chavez and his colleagues at the United Farm Workers union, including the truly great Dolores Huerta, the fight to better the working conditions for agricultural workers, both in the US and Canada, is far from over. In the film's final coda, we learn that malnutrition among migrant workers' children is 10 times higher than the US national average. Even as conversations around healthy eating, organic farming, and locally produced food permeate the cultural milieu, food production remains one of the most dangerous and oppressive working environments, where racial discrimination and poor wages run rampant. Chavez's legacy is a critical reminder that the dignity and self-determination of the workers are key ingredients in a healthier, more just society. -SC

SUNDAY MAY 11

3:45 PM VT



69: Love Sex Senior

Menna Laura Meijer, The Netherlands, 2013, 90 mins

After making a film about youth and sexuality, filmmaker Menna Laura Meijer’s father reminded her, “You shouldn’t forget that older people also have feelings.” With this edict in mind, Meijer’s tender film profile 69: Love Sex Senior sets out to document golden agers talking candidly about love and sexuality.

Atie and Kees, holding hands and laughing, recount how they fell in love over sixty years ago. 80-year-old Jeanne goes shopping for a vibrator and proudly describes the importance of sexual release. Wietske describes her love for her husband, who’s been senile for some time, while her boyfriend, a recent widower himself, comforts her. Gerard and Addy, both 72, reconnect after a sexual experiment/partner swap that took place over thirty-five years ago. But perhaps the most moving testimony is that of Hans, whose love for 50-year-old Xander has him “blowing trumpets.” After a lifetime of heterosexual and homosexual sex, the 85-year-old finally feels the “pure bliss” of enjoying sex with someone he is deeply in love with. Meijer’s intelligent approach results in a profoundly honest, affectionate, and spirited film. Quiet moments of real physical intimacy are caught on camera, without a trace of the salacious or voyeuristic. The film’s upbeat array of 60s tango, pop, and jazz tunes, which make up the soundtrack, suggest an effervescence that compliments the confidence and joy expressed by those interviewed. Whether it’s dancing under a disco ball, perusing a sex-toy shop or camping in a van under the moonlight, these fearless lovers reveal a deeper truth. In a society that associates sex with youth, sometimes love can be the best part of growing old. -SC

SUNDAY MAY 11

4:45 PM CIN



Garden Lovers

Virpi Suutari, Finland, 2013, 73 mins

Virpi Suutari’s lyrical homage to gardens and lovers begins in the most unlikely of circumstances. The setting is Finland, in the darkest hours of late winter. Outside, the world is frozen and the hours of daylight are painfully brief, but inside under the lights, the spring ritual begins. Pots are sterilized; labels, dibbers, and bags of potting soil are marshaled; and the seasonal madness commences. By the time spring arrives and the first precious buds open, the couples profiled in the film have already been at work for many months. Garden Lovers is a slow dance of a film. Some of the couples we meet are in their final years while others are just beginning the hard work of making a garden together. In the golden light of the long summer days they muse about first love, reincarnation, and mortality. They bicker gently about garden chores and argue about the best way to get rid of goutweed, but mostly they talk about their plants and their gardens and marvel at the grip of their mutual obsession. From prize-winning pumpkins to the first magnolia flower, they hover over their plants like love-struck parents over their progeny; bemused, smitten. This being Finland, clothes are sometimes not worn. “We don’t need many clothes,” one gardener explains. It makes more sense to spend the money on plants instead. The summer nights are long and sometimes the weeding and pruning and planting continues long after dark falls. “She’s out in the yard half the night,” one husband laughs. In the sweet brevity of summer, this seems only sensible. The pumpkins are tucked up for the night, but the foxes, rabbits, and gardeners make the most of the twilight. They know that the winter is long and that the darkness will come again before you have time to do all that you want. -AW

SUNDAY MAY 11

6:00 PM VT



Casablanca Calling

Rosa Rogers, England, 2013, 70 mins

A quiet revolution is happening in mosques, schools, and prisons across rural and urban Morocco. Since 2006, approximately 400 women have started to work as Muslim leaders or Morchidats for the first time. Their mission is simple: to liberate women by sharing the true teaching of Islam, freed from misogynist interpretations.

The film follows three Morchidats as they travel around Morocco acting as religious leaders, educators, and confidants to women of all ages. The Morchidats, who were trained by the government in hopes of combating Islamic extremism, are actively campaigning against arranged marriage, domestic abuse, financial exploitation, and female suicide. Despite a law making underage marriages illegal, many women are still forced to marry much older men. Hannane, an outspoken Morchidat, confronts two shop workers as they argue that women shouldn’t be allowed to work or attend school. One of the men pipes in, “Girls are just a time bomb ready to explode and ruin the family’s reputation at any point.” This attitude is widespread, but it doesn’t discourage Hannane. She and her fellow Morchidats are striving to build a better society through gender equality, access to education, and reclaiming the spirit of Islam. Their sense of feminist collectivity is so strong, it signals the beginnings of significant change, spreading throughout urban centres and rural villages, and seeping gradually into the greater public consciousness. Powerful images of large groups of young women listening to a Morchidat give a lesson about self-worth, chants at a demonstration in the streets, and solidarity songs sung in the country evoke a breath of optimism. The women’s liberation movement has a long way to go, but change is on the horizon, and the newly appointed female Morchidats are leading the charge. -SC

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Jennifer Lines as Ariel (The Tempest, 2014) Photo: David Cooper

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PROGRAM SUBJECT TO CHANGE
Check www.doxafestival.ca for updates.

FRIDAY MAY 2

7:00 PM | PLAYHOUSE
● **Virunga** (p 17)
ORLANDO VON EINSIEDEL, UK

SATURDAY MAY 3

12:00 PM | VT
● **Vulva 3.0** (p 27)
CLAUDIA RICHARZ & ULRIKE ZIMMERMANN, GERMANY

12:00 PM | CIN
● **The Case Against 8** (p 27)
BEN COTNER & RYAN WHITE, USA

2:15 PM | VT
● **Virunga** (p 17)
ORLANDO VON EINSIEDEL, UK

2:45 PM | CIN
● **Crazywater** (p 29)
DENNIS ALLEN, CANADA

5:00 PM | VT
● **Charlie Victor Romeo** (p 29)
ROBERT BERGER, PATRICK DANIELS & KARLYN MICHELSON,USA

5:00 PM | CIN
● **Web Junkie** (p 31)
SHOSH SHLAM & HILLA MEDALIA, ISRAEL/USA

7:00 PM | VT
● **Big Charity** (p 31)
● ALEXANDER JOHN GLUSTROM, USA
with **Blackout**
SHARRON MIRKS, CANADA

7:00 PM | CIN
● **Shameless Propaganda** (p 33)
ROBERT LOWER, CANADA
with **In Light, In!**
KEN PAUL ROSENTHAL, USA

9:15 PM | VT
● **Bloody Beans** (p 33)
NARIMANE MARI, ALGERIA/FRANCE

9:15 PM | CIN
● **DamNation** (p 35)
BEN KNIGHT & TRAVIS RUMMEL, USA

SUNDAY MAY 4

12:00 PM | CIN
● **Pete Seeger: A Song and a Stone** (p 35)
ROBERT ELFSTROM, USA

1:00 PM | VT
● **Abu Haraz** (p 37)
MACIEJ J. DRYGAS, POLAND

2:00 PM | CIN
● **No Fire Zone: The Killing Fields of Sri Lanka** (p 37)
CALLUM MACRAE, UK

3:00 PM | VT
● **Emergency Room: Life and Death at VGH** (p 39)
KEVIN EASTWOOD, CANADA

4:15 PM | CIN
● **A Fragile Trust: Plagiarism, Power and Jayson Blair at The New York Times** (p 39)
● SAMANTHA GRANT, USA

5:15 PM | VT
● **InRealLife** (p 41)
BEEBAN KIDRON, UK

6:45 PM | CIN
● **This Ain't No Mouse Music** (p 41)
CHRIS SIMON & MAUREEN GOSLING, USA

7:00 PM | VT
● **PHILOSOPHERS' CAFÉ** (p 14)
Generation Online
[Free discussion forum](#)

7:30 PM | VT
● **Rohmer In Paris** (p 43)
RICHARD MISEK, UK

9:00 PM | CIN
● **Return to Homs** (p 43)
TALAL DERKI, SYRIA/GERMANY

9:15 PM | VT
● **Little Proletarian** (p 45)
SHEN JIE, CHINA

MONDAY MAY 5

12:30 PM | VT
● **Honour Your Word** (p 45)
MARTHA STIEGMAN, CANADA
with **Resolute**
DANIEL ROHER, CANADA

3:00 PM | VT
● **Freak Out!** (p 47)
CARL JAVÉR, SWEDEN/GERMANY/DENMARK/NORWAY

5:15 PM | VT
● **Mirage Men** (p 47)
● JOHN LUNDBERG, MARK PILKINGTON, ROLAND DENNING & KYPROS KYPRIANOU, UK

6:30 PM | CIN
● **1971** (p 49)
● JOHANNA HAMILTON, USA

7:00 PM | VT
● **PHILOSOPHERS' CAFÉ** (p 14)
Even Bigger Brother
[Free discussion forum](#)

7:15 PM | VT
● **Chimeras** (p 49)
MIKA MATTILA, FINLAND

9:00 PM | CIN
● **Portrait of a Lone Farmer** (p 50)
JIDE TOM AKINLEMINU, DENMARK/GERMANY
with **Gods, Weeds and Revolutions**
MERYAM JOOBEUR, CANADA

9:15 PM | VT
● **Breath** (p 50)
MARCOS PIMENTEL, BRAZIL

TUESDAY MAY 6

12:30 PM | VT
● **Leap Year: Shorts Program** (p 51)

3:15 PM | VT
● **A Fragile Trust: Plagiarism, Power and Jayson Blair at The New York Times** (p 39)
SAMANTHA GRANT, USA

5:15 PM | VT
● **Plot for Peace** (p 51)
● CARLOS AGULLÓ & MANDY JACOBSON, SOUTH AFRICA

6:30 PM | CIN
● **The Sower** (p 53)
JULIE PERRON, CANADA
with **Hives for Humanity: The Power of Bees**
MATTHEW IESTYN PARRY, CANADA

6:30 PM | RIO
● **The Galapagos Affair: Satan Came to Eden** (p 53)
DAYNA GOLDFINE & DANIEL GELLER, USA

7:00 PM | VT
● **PHILOSOPHERS' CAFÉ** (p 14)
Where Does the Truth Lie?
[Free discussion forum](#)

7:30 PM | VT
● **The Reunion** (p 55)
ANNA ODELL, SWEDEN

8:45 PM | CIN
● **Powerless** (p 55)
DEEPTI KAKKAR & FAHAD MUSTAFA, INDIA
with **Bike Lanes**
CASEY NEISTAT, USA

9:15 PM | RIO
● **Come Worry With Us!** (p 57)
HELENE KLODAWSKY, CANADA

9:30 PM | VT
● **Weird Old Winnipeg: Shorts Program** (p 57)
VARIOUS, CANADA

WEDNESDAY MAY 7

12:30 PM | VT
● **Web Junkie** (p 31)
SHOSH SHLAM & HILLA MEDALIA, ISRAEL/USA

2:30 PM | CIN
● **PANEL: Investigative Documentary** (p 13)
[Free discussion forum](#)

3:00 PM | VT
● **Little Proletarian** (p 45)
SHEN JIE, CHINA

4:00 PM | CIN
● **PANEL: Online and Off, Digital Culture and Documentary** (p 13)
[Free discussion forum](#)

5:00 PM | VT
● **Huhu** (p 58)
LAO ZHA, CHINA

6:00 PM | CIN
● **Dangerous Acts Starring the Unstable Elements of Belarus** (p 58)
MADELEINE SACKLER, USA

7:00 PM | VT
● **Revenge of the Mekons** (p 59)
JOE ANGIO, USA

8:30 PM | CIN
● **The Case Against 8** (p 27)
BEN COTNER & RYAN WHITE, USA

9:15 PM | VT
● **The Human Animal: Shorts Program** (p 59)

THURSDAY MAY 8

12:30 PM | VT
● **DamNation** (p 35)
BEN KNIGHT & TRAVIS RUMMEL, USA

3:15 PM | VT
● **Big Charity** (p 31)
ALEXANDER JOHN GLUSTROM, USA
with **Blackout**
SHARRON MIRKS, CANADA

5:00 PM | VT
● **Birds of September** (p 60)
SARAH FRANCIS, LEBANON

6:00 PM | CIN
● **Massacred for Gold** (p 60)
● JENNIFER ANDERSON & VERNON LOTT, USA

7:15 PM | VT
● **Nostalgia for the Light** (p 61)
PATRICIO GUZMÁN, FRANCE/GERMANY/CHILE

7:30 PM | PLAYHOUSE
● **To Be Takei** (p 19)
JENNIFER M. KROOT, USA

8:30 PM | CIN
● **The Last Moose of Aoluguya** (p 61)
GU TAO, CHINA

9:15 PM | VT
● **China Concerto** (p 62)
BO WANG, CHINA
with **Niagara's Fury**
BENJAMIN R. TAYLOR, CANADA

FRIDAY MAY 9

12:30 PM | VT
● **Fly Colt Fly: Legend of the Barefoot Bandit** (p 62)
ADAM GRAY & ANDREW GRAY, CANADA

4:15 PM | VT
● **Cinéma Vérité: Defining the Moment** (p 63)
PETER WINTONICK, CANADA

6:30 PM | CIN
● **The Circle** (p 63)
STEFAN HAUPT, SWITZERLAND

6:45 PM | VT
● **Point and Shoot** (p 65)
MARSHALL CURRY, USA

6:45 PM | RIO
● **How Strange to be Named Federico: Scola Narrates Fellini** (p 65)
ETTORE SCOLA, ITALY

9:00 PM | VT
● **Unplugged** (p 67)
LADEN KOVAČEVIĆ, SERBIA
with **Small Instruments**
EDYTA WRÓBLEWSKA, POLAND

9:00 PM | CIN
● **Las Vegas Meditation** (p 67)
FLORENT TILLON, FRANCE

9:00 PM | RIO
● **Derby Crazy Love** (p 68)
MAYA GALLUS & JUSTINE PIMLOTT, CANADA

SATURDAY MAY 10

11:00 AM | VT
● **Song from the Forest** (p 68)
MICHAEL OBERT, GERMANY

11:00 AM | CIN
● **Freedom Summer** (p 69)
STANLEY NELSON, USA

1:30 PM | VT
● **Inner Life: Shorts Program** (p 69)

2:15 PM | CIN
● **Private Violence** (p 71)
CYNTHIA HILL, USA

4:00 PM | VT
● **Journey to the Safest Place on Earth** (p 71)
EDGAR HAGEN, SWITZERLAND

4:45 PM | CIN
● **My Red Shoes** (p 73)
SARA RASTEGAR, FRANCE

6:30 PM | VT
● **Microtopia** (p 73)
JESPER WACHTMEISTER, SWEDEN
with **Torre David: The World's Tallest Squat**
DANIEL SCHWARTZ & MARKUS KNEER, VENEZUELA/SWITZERLAND

6:45 PM | CIN
● **Freak Out!** (p 47)
CARL JAVÉR, SWEDEN/GERMANY/DENMARK/NORWAY

9:00 PM | VT
● **Death Metal Angola** (p 75)
JEREMY XIDO, USA

9:00 PM | CIN
● **Fly Colt Fly: Legend of the Barefoot Bandit** (p 62)
ADAM GRAY & ANDREW GRAY, CANADA

SUNDAY MAY 11

12:00 PM | CIN
● **Dusty Stacks of Mom: The Poster Project** (p 75)
JODIE MACK, USA
with **The Broken Altar**
MIKE ROLLO, CANADA

1:00 PM | VT
● **Pipeline** (p 77)
VITALIJ MANSKIJ, RUSSIA/CZECH REPUBLIC/ GERMANY

1:45 PM | CIN
● **Cesar's Last Fast** (p 77)
RICHARD RAY PEREZ & LORENA PARLEE, USA

3:45 PM | VT
● **69: Love Sex Senior** (p 78)
MEENA LAURA MEIJER, THE NETHERLANDS

4:45 PM | CIN
● **Garden Lovers** (p 78)
VIRPI SUUTARI, FINLAND

6:00 PM | VT
● **Casablanca Calling** (p 79)
ROSA ROGERS, ENGLAND

7:00 PM | PLAYHOUSE
● **A Brony Tale** (p 21)
BRENT HODGE, CANADA

8:00 PM | VT
● **A Brony Tale** (p 21)
BRENT HODGE, CANADA

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More Great Festivals



Amnesty International Film Festival

October 17-18, 2014 | Central Library, Vancouver | www.amnestyvancouver.org

This free festival features documentary films 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.



Just Film Festival

February 2015 | Langara College | www.justfilm.org

The Just Film Festival brings the pursuit of justice to the big screen. We feature social justice and environmental documentaries that go to the heart of issues confronting communities here and around the planet. We are BC's largest social justice film festival.



Reel 2 Real International Film Festival for Youth

April 4-11, 2014 | www.r2rfestival.org

Offering children and youth the opportunity to learn about film and cultural perspectives from around the world, the R2R Film Festival includes a Family Program for ages six and up, film craft workshops, and a week-long School Program for students in grades three to 12. R2R is sure to delight, move and amaze audiences of all ages.



Rendez-vous du cinéma québécois et francophone

February 2015 | Vancouver | www.rendez-vousvancouver.com

Visions Ovest Productions offers a variety of events & activities throughout the year. The 21th Rendez-vous du cinéma québécois et francophone, held from February 12-16, recognizes the success of Canadian cinema, and from the *Francophonie Internationale*, 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.



Vancouver Jewish Film Festival

November 6 - 13, 2014 | www.vjff.org

The Vancouver Jewish Film Centre will present its 26th Annual Vancouver Jewish Film Festival at the Fifth Avenue Cinemas in November with an engaging mix of narrative and documentary films to amuse, educate and provoke conversation. The Jewish Film Centre screens films monthly at various venues around Vancouver. We screen films that showcase the diversity of Jewish culture, heritage and identity we foster community consultation, multiculturalism and inclusiveness.



Vancouver Latin American Film Festival

August 29 - September 7, 2014 | www.vlaaff.org

The 12th edition of the Vancouver Latin American Film Festival will take place August 29th through September 7th, 2014. 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!



Vancouver Queer Film Festival

August 14-24 | www.QueerFilmFestival.ca

The annual Vancouver Queer Film Festival returns August 14-24 for its 26th year. Featuring upwards of 80 films from 20 countries--Hollywood to queer indie cinema, drama to documentary, with panels, workshops and plenty of parties. Everyone is invited to celebrate queer lives. Tickets go on sale July 2014. For tickets, previews and more, visit QueerFilmFestival.ca

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