





# hot docs

May 1-7, 2000 Toronto



CANADIAN INTERNATIONAL  
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**[FILM] FESTIVAL**

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Images of a Dictatorship

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Life and Times of Henry Morgentaler

Life and Times of Ted Rogers

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**TOUT UN MONDE**  
derrière le petit écran

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### Screening Venues:

**Royal Cinema** (608 College Street)  
**Carlton Cinema** (20 Carlton Street)  
**Uptown Theatre** (764 Yonge Street)

### Tickets:

**Full Screening Pass:** \$50  
**Opening Night Film:** \$10  
**Single Screening:** \$5  
 Free day-time screenings for students and seniors.

### Advance Box Office:

**Until April 29:** 2 Carlton Street  
 (at Yonge), Mezzanine Level  
 M-F: 12:00 – 7:00 pm  
 Sat: 11:00 am – 4:00 pm

### On-site Box Office:

**April 30-May 7:** Royal Cinema  
 (608 College Street)  
**May 6-7:** Carlton Cinemas  
 (for Carlton screenings only)

### Information:

[www.hotdocs.ca](http://www.hotdocs.ca)  
**Hotline:** 322-2772  
**Office:** 203-2155

## How To Prepare *Hot Docs*

- 1) choose one *Life*
- 2) put in *Historical* context
- 3) serve *Hot*
- 4) stir audience



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Life Network and History Television have always known that the recipe for intriguing and captivating entertainment includes the art of documentary filmmaking.

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**Awards Gala Producer:** Fiona Christie  
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**Website Design:** Pneumatic Press Corp.  
**Trailer:** Trailervision  
**Technical Advisor:** Hans Burgschmidt

**International Programming Advisors:** Rudy Buttignol, Jan Rofekamp  
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**Founding Executive Director:** Debbie Nightingale

## PROGRAMME BOOK

**Editor:** Marc Glassman and Karen Tisch  
**Art Direction and Design:** Zeero Inc.  
**Cover Photography:** Anthony Honess/Photonica  
**Writers:** Marc Glassman, Mark Peranson, Shannon Brownlee, Barbara Goslawski, Tom Lyons, Wyndham Wise  
**Advertising Sales:** David Tyler

## CIFC STATEMENT

The Canadian Independent Film Caucus (CIFC) is a national association of documentary producers and directors with over 400 members. Our goal is to promote the development, distribution and production of Canadian documentaries. The CIFC founded Hot Docs in 1994 to celebrate documentary film and video and to provide a showcase for Canadian talent. The CIFC continues to be committed to Hot Docs by maintaining a strong presence on the Board of the Directors and by programming the industry Symposium. To the CIFC's great pleasure, Hot Docs, now in its seventh year, has gained an international profile, becoming the premiere documentary event in North America. We look forward to another successful festival and congratulate all those whose hard work and dedication have contributed to Hot Docs 2000.

Michael Betcherman and Cornelia Principe  
Co-Chairs, CIFC - Toronto

## SPECIAL THANKS TO

Mark Achbar; David Adkin; Cas; Chidem Ali; Chris Ashby; Chris Eby; John Bailey; Allison Bain; Jane Balfour; Mary Barlow; Manfred Becker; Klaus W. Becker; Barb Belford; Madeleine Belisle; Julie Bergeron; Diane Best; Naomi Boxer; Lance Carlson; Barri Cohen; Dale Curd; Diamond Dave and Carmen; Bharti Damani; Sheila Davis; Denis De Klerck; Sheila de La Varende; Heino Deckert; Martin Delisle; Ally Derks; Lauren Drewery; Nicole Durrant; Amber Ellis; Sean Farnel; Pat Ferns; Lara Fitzgerald; Karen Franklin; Nick Fraser; Richard Fung; Chris Gehman; Rachel Geise; Satwant Gill; David Gillet; Shelley Blaine Goodman; Joe Goulart; Moira Grace; Laurence Green; Barry Greenwald; Kenneth Grey; Bill House; Robert Ip; Max Gabriel Izod; Allen Karp; Ali Kazimi; Larry Kirkham; Jolanda Klarenbeek; Anne Marie Kurstein; Kelly Langgard; Chuck Lapp; Cary Laudadio; Christine Lee; Jonnee Lee; Neal Livingston; Brenda Longfellow; Marcel Louwman; Nancy MacDonald; Sheena Macdonald; Betsy McLane; Ron Mann; Jason Manso; John Marshall; Norbert Maass; Albert Maysles; Jerry McIntosh; Kevin McMahon; Tom McSorley; Cameron Mitchell; Marie-Claude Montreuil; Albanie Morin; Tue Steen Muller; Rachel Naubert; Debbie Nightingale; Jon Norris; Jean-Mel Oubechou; Adam Ostry; John Parsons; Mike Piper; Gary Pollard; Erica Pomerance; Doina Popescu; Michale Raske; Anita Reher; Ziska Riemann; Deborah Robert; Peter Roberts; Joanne Robertson; Gerben Schermer; Shlomo Schwartzberg; Sandy Silver; Christa Singer; Jerry Sissur; Mark Slone; Matthew Spahic; Lesley Sparks; Rick Stender; Syd Suissa; Sonya Thissen; Sibylle Tiedemann; Kim Tomczak; Maryam Torbati; Garine Torossian; Willemien van Aalst; Scott Wagner; Chris Walker; Scott Walker; Richard Warburton; David Weiner; James Weyman; Nettie Wild; Kirsten Winter; Peter Wintonick; Victoria Wisdom; Judy Wolfe; and all the dedicated Hot Docs Volunteers!

Bar Italia; The British Council; The Canadian Film Institute; Consulate General of France; Contact 2000; The Danish Film Institute; Films Transit, Inc; The Goethe Institut; Greenspeed; d.net sales; Images Festival of Independent Film and Video; Inside Out Lesbian and Gay Film and Video Festival; Seattle's Best Coffee; Telefilm Canada; The Toronto Jewish Film Festival; The Toronto International Film Festival; V Tape; WIFT-T.

A pair of work gloves, possibly made of leather or a similar durable material, is shown against a dark, textured background of a mesh or net. The gloves are positioned diagonally, with one hand pointing towards the top right and the other towards the bottom left. The lighting highlights the texture and contours of the gloves.

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Welcome to Hot Docs 2000. There is much to celebrate at this year's expanded festival which, over the course of seven days, will present a wonderful line-up of films and an assortment of stimulating panels and filmmaker discussions. It all adds up to more opportunities to share our points of view on both the creative and business aspects of documentary filmmaking.

This year marks the first time Hot Docs has operated a year-round office and the benefits are evident. The innovations of Hot Docs 2000 are made possible thanks to our very talented staff, who have worked hard under the dynamic and creative leadership of Executive Director Chris McDonald.

The most exciting addition to this year's festival is the Toronto Documentary Forum (TDF), which will introduce the brilliant pitch format originally developed by the Amsterdam FORUM to North America. We gratefully acknowledge the skillful work of Michaelle McLean and her team, who successfully met the challenge of launching our inaugural TDF.

The festival also welcomes Karen Tisch as Managing Director. Karen has applied her extensive experience in the non-profit arts and film sector to become an invaluable member of the Hot Docs family. Marc Glassman, our talented programmer, has drawn from some of the world's most provocative recent films to create our International Showcase and Spotlight on Australia screenings.

The Hot Docs Board of Directors and staff are delighted to present this week-long celebration of documentary films. We extend a warm welcome to all our international visitors and especially the contingent of Australians whose participation establishes the first of the festival's annual International Filmmaker Exchanges. A dazzling variety of style, narratives and techniques awaits us. Enjoy, and we'll see you at the movies.

**Louise Lore**  
Co-Chair

**Anne Pick**  
Co-Chair



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Welcome to the seventh annual Hot Docs. This year's festival marks our most ambitious event to date. Building on the most successful elements from the past, in 2000 we introduce a host of new offerings that will firmly establish Hot Docs' reputation as the largest and most important documentary festival in North America.

Encouraged by the many positive responses we received throughout the year, we eagerly returned to the vibrant streets of Little Italy, where the café culture offers us a friendly atmosphere and great food! We encourage any suggestions you may have that will make our College Street home (or the festival at large) even more effective in future years.

With an eye on the international marketplace, this year we welcome a strong delegation of filmmakers and broadcasters from Australia. Buoyed by the warmth and hospitality they provided to our Canadian contingent at the Australian International Documentary Conference in November, we are anxious to return the favour. New initiatives this year include the establishment of a 25-member International Advisory Council of Commissioning Editors and industry professionals, an expanded International Showcase and two more days of provocative screenings.

Most importantly, this year we launch the Toronto Documentary Forum, a two-day, roundtable pitching forum, under the auspices of TDF Director Michaelle McLean. We owe a debt of gratitude to our friends at the prestigious FORUM for international co-financing of documentaries in Amsterdam, as well as the European Documentary Network. Their endorsement and support are most appreciated.

Once again, I take great pleasure in welcoming our filmmakers and guests, recognizing our talented staff and thanking our Board of Directors, jury members, army of volunteers and the many private and public sector partners we depend upon to deliver a dynamic and professional event. All the best for a great festival.

**Chris McDonald**  
Executive Director

Welcome to Hot Docs, Toronto's annual celebration of creative documentaries. This year, the festival has a lot to celebrate with an expanded screening programme, more visiting filmmakers and a lively roster of special events. Hot Docs was founded by the Canadian documentary filmmaking community and celebrating its work remains central to our vision. This year's Canadian Nominee Programme will showcase 47 of the finest documentaries produced in Canada in 1999. A special thanks to our hard-working jurors who volunteered their time and expertise to select this year's nominees and award-winners and a warm welcome to our Canadian filmmakers.

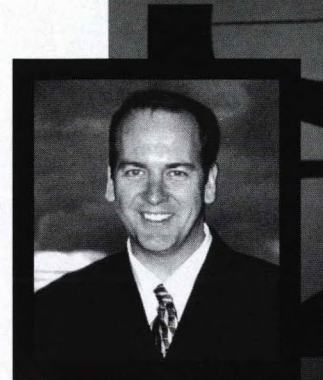
Building on the success of last year's modest international programme, this year we invited veteran programmer Marc Glassman to uncover some of the most provocative and critically acclaimed documentaries from around the world. The films in this expanded International Showcase are all Toronto premieres, and we are delighted to host an illustrious group of international filmmakers, including Pepe Danquart, the director of the opening night film, *Heimspiel*.

For the third year running, Hot Docs will present a Lifetime Achievement Award and Retrospective. In 2000, we recognize the immense talent and commitment of the collaborative team of D.A. Pennebaker and Chris Hegedus, who will be our special guests. As well, we are delighted that Albert Maysles, last year's honoree, will return to Hot Docs to teach a Master Class. The 2000 National Spotlight is dedicated to Australia, a country with a rich history of documentary production. Thank-you to David Noakes, "our man in Australia," and to the many Aussie filmmakers who have traveled across the planet to share their work.

Hot Docs has put a large emphasis this year on creating a platform for critical discussion. Under the excellent direction of producer Arlene Moscovitch, this year's Symposium and Filmmaker Discussions provide ample opportunity for dialogue and debate on current documentary practice. A special thank you to all of our moderators, speakers and participants.

In closing, I would like to thank Hot Docs' committed Board of Directors and staff for making my first year at the festival highly enjoyable and stimulating, and for the passion they bring to the organization. And to you, our audiences, a hearty thanks for your ongoing support. Enjoy the festival!

**Karen Tisch**  
Managing Director



# The place to see and be seen.

For Canadian audiences, Newsworld is the place to see the very best in Canadian and international documentaries. And this year, we're set to bring you more powerful and entertaining films than ever before. **Rough Cuts** and **The Passionate Eye** - the place to be seen!

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SUNDAYS 7PM ET/10PM PT  
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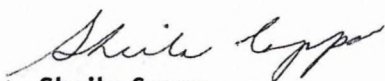
[www.newsworld.cbc.ca](http://www.newsworld.cbc.ca)

Greetings to everyone participating in the 2000 Hot Docs Canadian International Documentary Festival. Documentaries raise important questions and open our eyes to the world around us. For documentary makers from Canada and elsewhere, this festival is an excellent opportunity to highlight your creative genius, your daring and your originality and to give works a wider audience. You film the spectacle of life, and your images reach both our emotions and our intelligence. I thank you for helping us see the world from a different angle and for expanding our horizons.

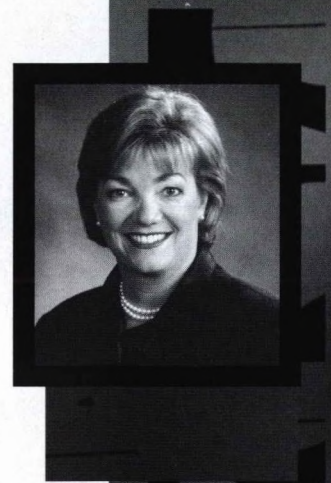
As Minister of Canadian Heritage, I congratulate the Festival organizers for your efforts to give longtime documentary enthusiasts and newcomers to the genre access to these quality works. You help documentary makers from Canada and around the world to promote their talent and to express their point of view through this captivating art. Enjoy the Festival!

J'aimerais saluer tous ceux et celles qui participent à l'édition 2000 du Hot Docs Canadian International Documentary Festival. Les documentaires soulèvent des questions d'importance et nous ouvrent les yeux sur le monde qui nous entoure. Pour les documentaristes d'ici et de l'étranger, ce festival est l'occasion par excellence de mettre en lumière leur génie créateur, leur audace et leur originalité, et d'accroître la visibilité de leurs oeuvres. Vous filmez le spectacle de la vie, et vos images touchent à la fois notre sensibilité et notre intelligence. Je vous remercie de nous faire voir le monde sous un angle différent et d'élargir ainsi nos horizons.

À titre de ministre du Patrimoine canadien, je tiens à féliciter les organisateurs de ce festival pour leurs efforts en vue de permettre aux adeptes du documentaire et aux néophytes d'avoir accès à des oeuvres de qualité. Vous donnez la chance aux documentaristes de chez nous et du monde entier de faire valoir leur talent et d'exprimer leur point de vue par le truchement du septième art. Merci et bon festival à tous et à toutes!



**Sheila Copps**  
Minister of Canadian Heritage





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I am pleased to extend my warmest greetings to all the filmmakers, industry guests and members of the public who have come to Hot Docs 2000.

The Canadian International Documentary Festival has fast become an important destination on the global documentary landscape, attracting world-class films, prestigious filmmakers and an ever-growing list of international buyers. Hot Docs has established itself as the premiere North American marketplace for the latest and most innovative documentaries, while Canada's burgeoning production industry has benefited from the opportunity to foster co-productions and stimulate business. The Department of Foreign Affairs and International Trade is delighted to support such an important and exciting event.

This year's inaugural Toronto Documentary Forum promises yet further opportunities to bolster this growing reputation, and I add my heartiest support to the launch of this exciting initiative.

Please accept my best wishes for a most enjoyable and successful Festival.

Je salue chaleureusement cinéastes, invités de l'industrie et membres du public qui sont venus assister à Hot Docs 2000.

Le Festival canadien du film documentaire international s'est rapidement démarqué comme une destination de choix dans le monde du documentaire, attirant des films de renommée mondiale, des cinéastes de prestige et un nombre sans cesse croissant d'acheteurs dans le monde entier. Hot Docs est reconnu comme le chef de file du marché des documentaires de dernière heure et innovateurs en Amérique du Nord, l'industrie florissante de la production au Canada favorisant les coproductions et stimulant les affaires. Le ministère des Affaires étrangères et du Commerce international est ravi d'appuyer cette manifestation aussi importante que passionnante.

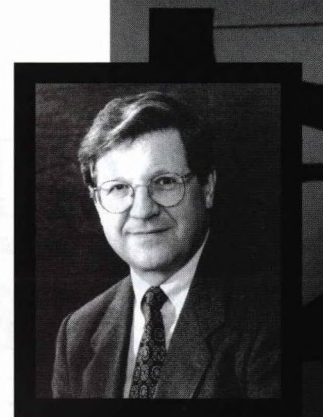
Le tout premier Forum documentaire de Toronto, lancé cette année, promet de créer de nombreuses autres occasions de soutenir cette réputation croissante, et j'appuie de tout coeur cette initiative.

J'espère que le festival sera des plus agréables et réussis.

Le ministre des Affaires étrangères,

**Lloyd Axworthy**

Minister of Foreign Affairs



# WITNESS



## Life & Times

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**CBC Television**

## Telefilm Canada

Canada's documentary culture has a long tradition of excellence. Each work speaks with a distinctly Canadian voice and offers a unique perspective on issues of interest not only to Canadians, but also to audiences around the world.

Hot Docs continues to mature and develop, allowing Canadian and international artists to share the very best of what they have to offer. Telefilm Canada, as a cultural investor, is pleased to be a sponsor of one of North America's premiere documentary events.

Documentary filmmakers benefit significantly from the support of Telefilm Canada and the Canadian Television Fund. Production is growing and diversifying, and Telefilm is committed to playing a vital role in the visibility and impact of our country's documentary industry at home and abroad.

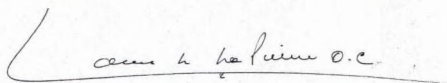
On behalf of the Board of Directors and Telefilm Canada's staff, best wishes to the organizers of Hot Docs! Have a terrific festival!

La culture documentaire au Canada affiche une longue tradition d'excellence. Chaque œuvre se fait l'écho d'une voix distinctement canadienne et propose une perspective unique sur des sujets qui passionnent non seulement les Canadiens mais aussi le public du monde entier.

Hot Docs continue d'évoluer et de se développer, permettant aux artistes canadiens et internationaux de partager ce qu'ils ont de mieux à offrir. À titre d'investisseur culturel, Téléfilm Canada est fier de commanditer l'un des principaux festivals documentaires en Amérique du Nord.

Les documentaristes bénéficient largement du soutien de Téléfilm Canada et du Fonds canadien de télévision. La production documentaire ne cesse de croître et de se diversifier. De plus, Téléfilm Canada contribue à la visibilité et à la reconnaissance de l'industrie canadienne du documentaire, tant au Canada qu'à l'étranger.

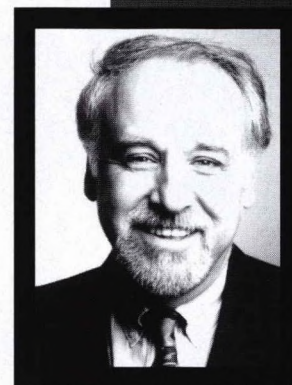
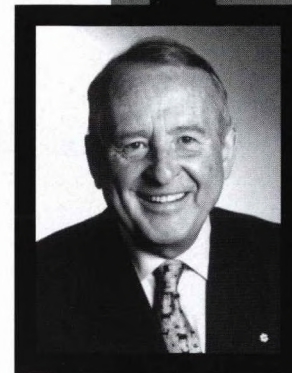
Au nom du conseil d'administration et de l'équipe de Téléfilm Canada, nous adressons nos meilleurs vœux de succès aux organisateurs du festival Hot Docs! Bon festival!

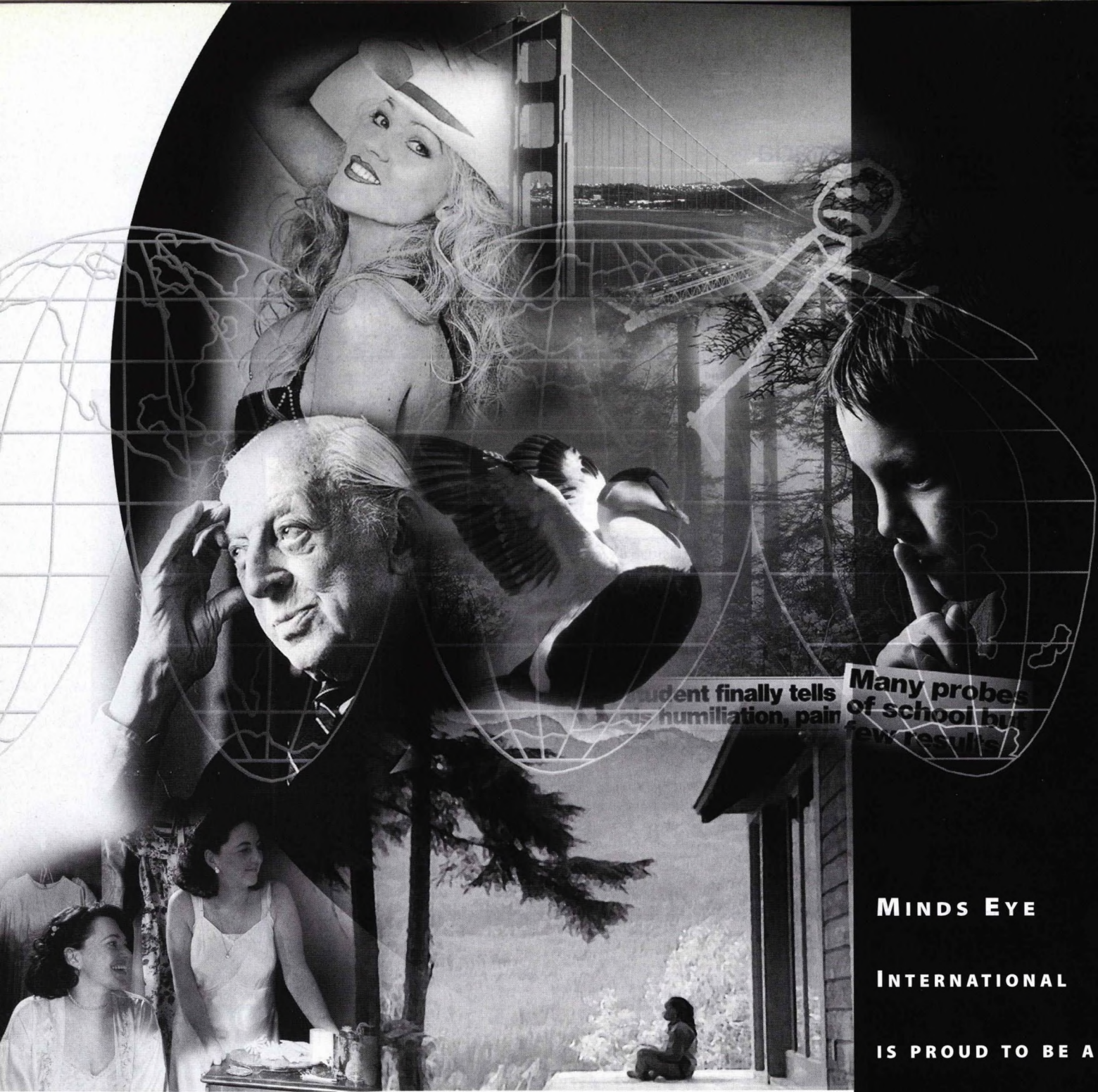


Le président du conseil d'administration,  
**Laurier L. LaPierre, O.C.**  
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Le directeur général,  
**François Macerola**  
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Dear Friends,

I would like to send greetings to everyone attending the seventh annual Hot Docs international documentary festival. Since it began, the festival has grown into an exciting showcase that attracts filmmakers, broadcasters and industry professionals from around the world. This year more than 70 exciting films, from Canada and abroad, will be shown.

I am very pleased that the first Toronto Documentary Forum will be included in Hot Docs this year. The Forum will be an excellent opportunity for filmmakers and broadcasters to meet, network and do business. I am sure that many exciting co-productions will develop as a result of the Forum.

Congratulations to all the entries selected this year and best wishes for an exciting and successful festival.

Sincerely,



**Helen Johns**

Minister of Citizenship, Culture and Recreation



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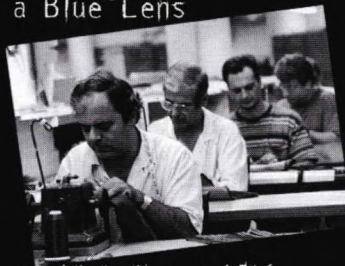
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Through a Blue Lens



Unwanted Soldiers



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Le moment décisif

THE NATIONAL FILM BOARD OF CANADA  
OFFICE NATIONAL DU FILM DU CANADA

The National Film Board of Canada is proud to be a Hot Docs participant and supporter again this year. This edition of the festival wraps up the NFB's 60th anniversary year, which began with a tribute at last year's festival. The Canadian International Documentary Festival is a great opportunity to see relevant, thought-provoking documentaries on a variety of social issues. For 60 years, the NFB has been the "eyes of Canada," helping to interpret Canada to Canadians and the world. Hot Docs serves a similar function by showcasing Canadian documentaries for audiences from around the world and by bringing documentaries from around the world to Canadian audiences. Enjoy the festival!

Une fois de plus, l'Office national du film du Canada est heureux de participer et d'appuyer Hot Docs. Cette édition de Hot Docs « boucle la boucle » du 60ème anniversaire de l'ONF car l'année dernière, durant Hot Docs, cet heureux événement avait été souligné de façon bien digne! Hot Docs est un moment privilégié pour visionner des documentaires qui nous interpellent, qui nous font réfléchir sur des enjeux de société. Pendant 60 ans, l'ONF a été un « oeil sur le Canada » et il a contribué à faire connaître le Canada aux Canadiens et au monde. Et c'est aussi ce que Hot Docs réussit en donnant au monde une fenêtre sur les documentaires canadiens et en donnant aux Canadiens une fenêtre sur le monde... avec des documentaires de partout! Bon cinéma!

l'Office national du film du Canada

**Sandra McDonald**

The National Film Board of Canada





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**OFDC**

Ontario Film Development Corporation  
Société de développement de l'industrie  
cinématographique ontarienne

The Ontario Film Development Corporation is proud to support HOT DOCS 2000 and its latest industry initiative, the Toronto Documentary Forum. In its brief seven years, Hot Docs has grown to become the premiere documentary event in North America. In that same period the popularity of the documentary has grown by leaps and bounds. No longer the poor cousin to more expensive drama production, audiences (and commissioning editors!) worldwide are recognizing what we have known in Canada for years – that documentaries are a vital vehicle for talking to each other about critical issues and for telling our own stories. The result is that the documentary is finding its way into primetime schedules in ever increasing numbers around the world.

Hot Docs and the Toronto Documentary Forum are perfectly positioned to take advantage of this trend. The festival presents an opportunity for Ontario producers to showcase their current achievements and build international relationships based on the world-class quality of their work. By bringing international buyers together with independent documentary producers, the Forum is also creating a crucible for business and content from which to forge the next wave of creative documentaries. As in all cultural industries, it is quality content that will fuel the expansion of this dynamic sector. By successfully combining the critical elements of art and business, the Hot Docs Festival is ensuring that documentary production and distribution make an increasingly important contribution to Ontario's economy and to our capacity to tell our stories to one another and to the world.

On behalf of the OFDC's Board of Directors and its staff, we salute everyone who is working to make HOT DOCS 2000 a brilliant success.

La Société de développement de l'industrie cinématographique ontarienne est fière d'appuyer l'édition 2000 du festival Hot Docs ainsi que son dernier projet, le Forum torontois du documentaire. Au cours de ses sept dernières brèves années d'existence, Hot Docs a réussi à se hisser au premier rang des festivals du documentaire en Amérique du Nord. Au cours de cette même période, la popularité du documentaire lui-même a enregistré des gains fulgurants. Du cousin pauvre des plus dispendieux long-métrages de fiction, le documentaire est maintenant reconnu, autant par le public que par ses acheteurs/distributeurs partout dans le monde, comme outil crucial de dialogue sur les enjeux de l'heure et comme moyen essentiel de partage de nos histoires bien à nous - un fait reconnu des Canadiens depuis bien longtemps. Le résultat, c'est que les documentaires se retrouvent maintenant dans la programmation des heures de haute écoute en plus grand nombre partout dans le monde.

Le festival Hot Docs et le Forum torontois du documentaire sont parfaitement positionnés pour profiter de cette tendance. Le festival permet aux producteurs ontariens de faire rayonner leurs meilleurs succès et de bâtir des relations professionnelles internationales à partir de la qualité remarquable de leur produit. En rapprochant acheteurs internationaux et producteurs indépendants, le Forum crée de surcroît un lieu privilégié où affaires et contenu se conjuguent pour accoucher de la prochaine vague de créativité. Comme dans toutes les industries culturelles, c'est le contenu de qualité qui alimentera l'expansion de ce secteur dynamique. En combinant avec succès les éléments essentiels que sont art et affaires, le festival Hot Docs est en train d'assurer que la production et la distribution de documentaires apporteront une contribution de plus en plus importante à l'économie de l'Ontario ainsi qu'à notre capacité de nous raconter nos propres histoires ainsi qu'au monde entier.

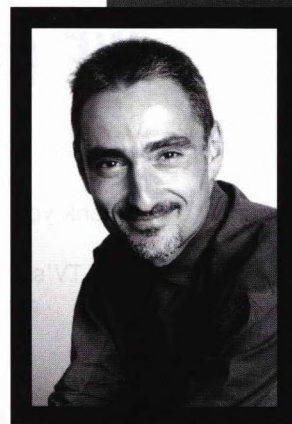
Au nom du Conseil d'administration et du personnel de la SODICO, nous saluons les efforts de tous ceux et de toutes celles qui oeuvrent pour faire de cette édition du festival un brillant succès.

**Marcelle Lean**

Chair, Ontario Film Development Corporation

**Adam Knelman Ostry**

CEO, Ontario Film Development Corporation



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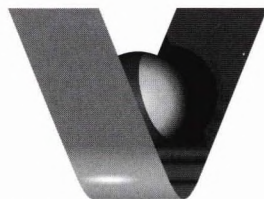
For twelve years Vision TV has been one of the foremost broadcasters in the documentary field, working closely with the independent production community.

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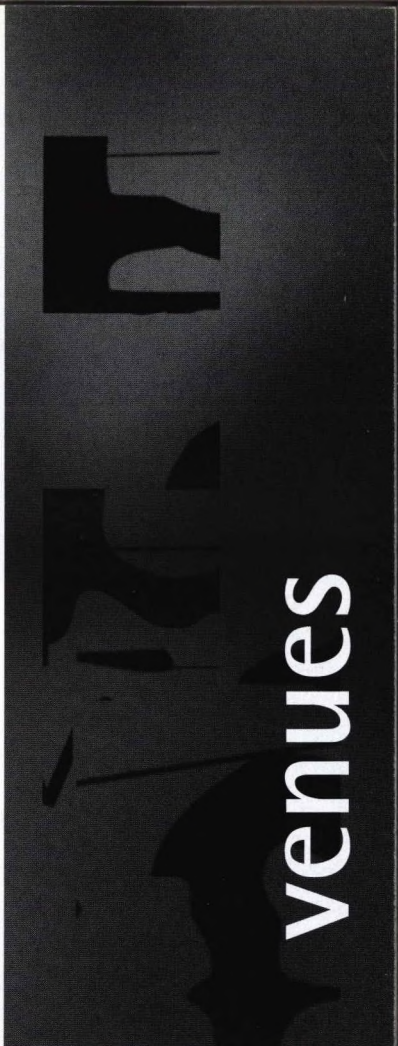
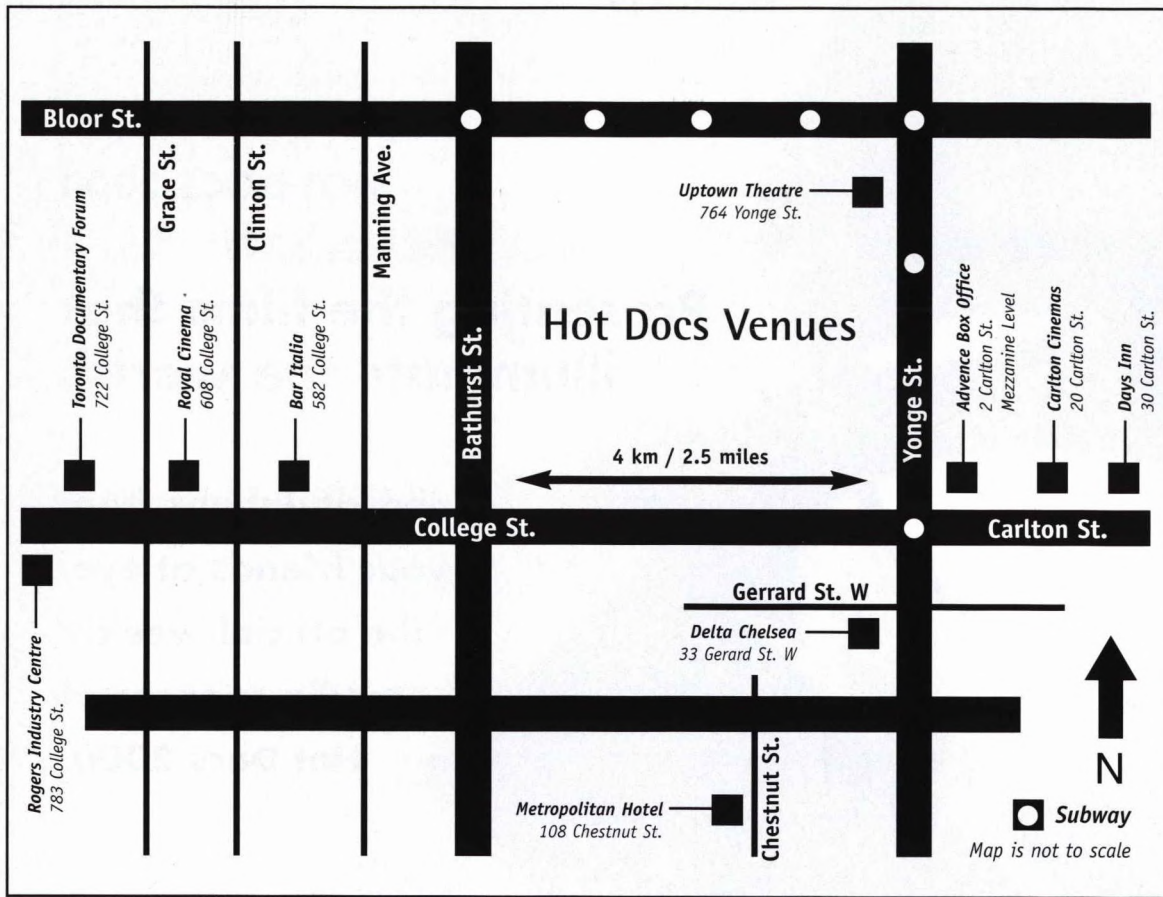
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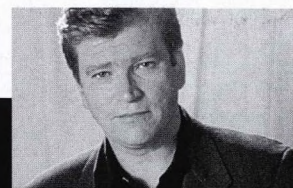


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# Salutes Canadian Documentary Filmmakers



From left to right: W-FIVE: Margaret's Pilgrimage, Sheldon: A Story of Human Courage, A Mother's Love: The Joyce Milgaard Story, W-FIVE host Tom Clark

A black and white photograph of a hand holding a magnifying glass over a globe of the Earth. The magnifying glass is positioned over the Americas, and the globe is the central focus of the image. The background is dark and out of focus.

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## Guide to Hot Docs

### BOX OFFICE AND SCREENINGS

Hot Docs' opening night screening will take place at the Uptown Theatre (764 Yonge Street, just south of Bloor Street). The Royal Cinema (608 College Street) in Toronto's Little Italy will host daytime and evening screenings throughout the week. Weekend screenings (May 6 and 7) will be held at the Royal Cinema and the Carlton Cinemas (20 Carlton at Yonge). *Single screening tickets: \$5, Opening Night: \$10, and full Screening Passes: \$50. Daytime screenings are free for students and seniors. Hot Docs' Advance Box Office, open until April 29, is located at 2 Carlton Street (at Yonge), Mezzanine Level. Hot Docs' on-site box offices are located at the Royal Cinema (April 30-May 7) and at the Carlton Cinemas (May 6 and 7, for Carlton screenings only).*

### FILMMAKER DISCUSSIONS

Hot Docs' Filmmaker Discussions will be held on the second floor of Bar Italia (582 College Street). Focusing on the creative aspects of filmmaking, these discussions offer an informal arena to examine and debate the art of documentary filmmaking. Filmmaker Discussions are offered free of charge. For a complete schedule of filmmaker discussions and topics, see page 27.

### ROGERS INDUSTRY CENTRE

Located at the historic Polish Army Veteran's Hall (783 College Street), in the heart of Little Italy, the Rogers Industry Centre is the hub of information and activity for the Festival. Open to Festival Delegates, the Centre offers a convenient meeting place, lounge area, Festival information desk and delegate registration and message services. The Rogers Industry Centre will open for on-site registration at noon on Monday, May 1, and will be open daily throughout the Festival, with the following schedule: Tuesday: 9:00 am-6:00 pm, Wednesday-Friday: 8:00 am-6:00 pm, Saturday: 9:00 am-6:00 pm and Sunday: 10:00 am-3:00 pm.

### THE SYMPOSIUM

Hot Docs' 2000 Symposium will take place at the Royal Cinema (608 College Street) on Friday, May 5, from 9:00 am to 5:00 pm. Covering a wide range of topics of interest to documentary filmmakers and other doc professionals, the Symposium will offer participants the opportunity to debate critical issues and trends in current documentary production. During the Festival, Symposium passes are available for \$110 at the Rogers Industry Centre. For a complete listing of Symposium events see page 26.

### MICRO-MEETINGS

Hot Docs' popular Micro-Meetings return in 2000 with a new slate of industry guests. Each industry leader will host an intimate one-hour meeting with 15 delegates. Micro-Meetings are available to Industry Pass holders only, with a maximum of two Micro-Meetings per delegate (space permitting). Registration for Micro-Meetings must be in person at the Rogers Industry Centre and will begin at noon on Monday, May 1, at which time the final confirmed slate of Micro-Meeting facilitators will be made available.

### PRODUCER BREAKFASTS

Hosted by industry leaders, these breakfasts provide the opportunity for Canadian and international producers to meet, greet and foster international relationships. Through this initiative, Hot Docs hopes to facilitate international partnerships. Participants are selected by lottery and are notified of their participation in advance of the Festival.

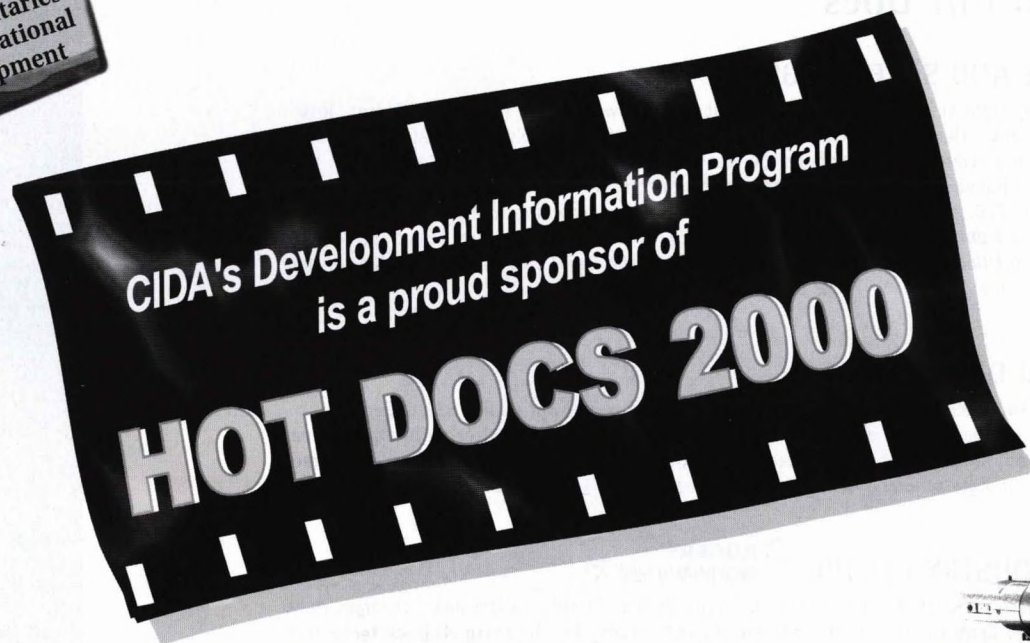
### VIDEOTHEQUE

This year's Videothèque, housed at the Rogers Industry Centre (783 College Street), will feature over 600 films available for video screening.



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## AWARDS GALA



On Sunday, May 7, Hot Docs will host its Closing Night Awards Gala at the exquisite Winter Garden Theatre. Award recipients in the Programme and Craft categories will be announced, as well as winners of the Best Independent Film of the Festival Award, the Critic's Prize for Best International Film and the Vision TV Humanitarian Award. A special presentation of Hot Docs 2000 Lifetime Achievement Award will be made to the collaborative team of D.A. Pennebaker and Chris Hegedus. During the Festival, tickets for the Awards Gala, priced at \$95, will be available at the Rogers Industry Centre.

## INDUSTRY PASS

This pass entitles the bearer access to all screenings (including Opening Night), the Symposium, the Awards Gala, the Videotheque and the Rogers Industry Centre, as well as invitations to various festival receptions and access to up to two micro-meetings (pending space availability). During the festival, passes will be sold for \$270.00 (CIFC members \$235.00) at the Roger Industry Centre.

## MASTER CLASS WITH ALBERT MAYSLES CBC Television

Hot Docs' 1999 Lifetime Achievement Award recipient returns this year to teach a two-day Master Class for documentary filmmakers. A pioneer of "direct cinema," Maysles will use a participatory "group discussion" model to convey his philosophy of documentary filmmaking. The Master Class will run on May 6 and 7 at the Canadian Broadcasting Corporation. Participants are selected by lottery and are notified in advance of the Festival.

## THE TORONTO DOCUMENTARY FORUM

On May 3rd and 4th, Hot Docs is pleased to be launching the premiere edition of the annual Toronto Documentary Forum (TDF). Based on Amsterdam's prestigious *FORUM* for international co-financing of documentaries, the TDF is a two-day, round-table pitching forum in which independent documentary production teams pitch their projects to an international assembly of over 40 commissioning editors and other documentary financiers. Independent producers/directors apply as Pitchers or Observers early in the year and are notified of their acceptance in advance of the festival. Generous support for the inaugural TDF has been provided by Telefilm Canada and the following sponsors: the Ministry of Training, Colleges and Universities; Canadian Heritage; the Career Initiatives in Culture Program (an initiative of Cultural Careers Council Ontario and Human Resources Development Canada); the Ontario Film Development Corporation, the Directors Guild of Canada, the Royal Netherlands Embassy in Ottawa, Vision TV and TVOntario.

## WEBSITE pneumatic.com

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Visit Hot Docs' Web site at [www.hotdocs.ca](http://www.hotdocs.ca) for a complete listing of films, an up-to-date schedule of events, a list of delegates attending the festival and much more.

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guide to hot docs

## SYMPOSIUM 2000: LIBERATING THE DOCUMENTARY

Venue: Royal Cinema (608 College Street)  
Date: Friday, May 5, 9:00 am to 5:00 pm



A sense of constriction is in the air and, with it, a longing for change. The increasing homogenization of content in the global marketplace, the need to fit film ideas and styles into increasingly narrow formats and, at the same time, the desire to explore creative new approaches to storytelling — all these emerged as themes in conversations with filmmakers across Canada.

In response, we invite all participants in this year's Hot Docs Symposium to engage in an ideas exchange. Instead of traditional panels, we have created three "overtures" for the day. In spirited discussion, a small number of people and a moderator/interviewer will set forth some provocative themes and viewpoints to be taken up and expanded upon by everyone present. Respondents to each overture will be invited to comment on those themes and kick-start the discussion from the floor.

To participate in an ongoing debate around these and related issues, check out Hot Docs' Web site at [www.hotdocs.ca](http://www.hotdocs.ca). And come back to the Web site and move the discussion forward, once the day is done.

### KEYNOTE ADDRESS: Mark Crispin Miller

9:00-10:00 am

Mark Crispin Miller, professor of Media Ecology at New York University, is one of North America's foremost cultural critics and media activists. As director of the Project on Media Ownership, he has focused public attention on how concentration of ownership in the entertainment industries affects civil society and culture. His books include *Boxed In: The Culture of TV*, *Seeing Through Movies*, *Mad Scientists and Spectacle: Operation Desert Storm* and the *Triumph of Illusion*. Miller co-founded the Film and Media Studies program at John Hopkins University. And his heart still belongs to Stanley Kubrick.

### OVERTURE 1: BOXED IN?

10:30-12:00 pm

Is this the best of times or the worst of times for making documentaries? The answer depends on the person polled. Some concerns, however, are widespread. How do we produce or support creative and challenging work within the context of television? In a global marketplace that values predictable formats and entertainment over the world of ideas, where is the place for radical political documentary or the essay film? How does self-censorship by filmmakers function in such an environment? What are the options for documentaries with an international focus, given the new regulations defining Canadian content? How do we get non-formulaic work to viewers?

**Moderator:** Avi Lewis, Host of Counterspin on CBC Newsworld

**Confirmed Panelists:**

Luke Holland, Director, *I Was A Slave Labourer*  
Nettie Wild, Filmmaker  
Iikka Vehkhalati, Commissioning Editor, YLE (Finland)

**Confirmed Respondents:**

Sophie Bissonnette, Filmmaker  
Nick Fraser, Commissioning Editor, BBC (U.K.)  
Dasha Ross, Commissioning Editor, ABC (Australia)

### OVERTURE 2: BLURRING THE BORDERS: HYBRIDITY AND GENRE-BENDING

1:30-3:00 pm

The fiction/non-fiction divide is looking increasingly porous as each side borrows from the other's repertoire of film language and techniques. Documentary filmmakers cast characters rather than find subjects and pitch stories instead of ideas. Dramas, meanwhile, use hand-held cameras and improvisational acting to capture the "feel of reality," as in *Dogma '95*. Is the market forcing documentary to use more dramatic approaches or is this a liberation of the narrative? What are the pleasures and pitfalls of using more hybrid approaches? Beyond historical re-enactments, what other hybrid strategies exist? As boundaries blur, are viewers less able to distinguish between truth, fact and fiction? Do we care? The documentary had a life before *cinéma vérité* which has been the touchstone of documentary technique for more than 40 years.... Where are we heading now?

**Confirmed Participants:**

Jesper Jargil, Director, *The exhibited*  
Tony Ayres, Director, *Sadness*

**Confirmed Respondent:**

John Hughes, Commissioning Editor, SBS Independent (Australia)

### OVERTURE 3: "HOW CAN YOU FOLLOW YOUR HEART AND STILL SURVIVE?"

3:30-5:00 pm

A conversation with Chris Hegedus and D.A. Pennebaker, recipients of the Hot Docs' 2000 Lifetime Achievement Award. Pennebaker, a pioneer of direct cinema, has been making documentaries for more than 40 years; he and Hegedus have had a company together for almost a quarter of a century. And yet, he says with a laugh, "Each film we think, 'God, this might be the last.' But there's no place I'd rather be than sitting in the editing room with Chris, working on a film we've shot together." In a wide-ranging interview, Hegedus and Pennebaker will discuss their film careers and touch on many of the creative, political and economic issues raised during the rest of the Symposium.

**Moderator:** Pat Ferns, President and CEO, Banff Television Festival

**Confirmed Respondents:**

Albert Maysles, Filmmaker  
Terence Macartney-Filgate, Filmmaker

## FILMMAKER DISCUSSIONS

All filmmaker discussions take place at  
Bar Italia (582 College Street)

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### DOCUMENTARY FILMMAKING, AUSSIE STYLE

Tuesday, May 2, 1:00-2:30 pm

Hot Docs 2000's spotlight is on the provocative filmmaking scene in Australia. In this session, our Australian guests will provide us with a stimulating overview of documentary down under. Is there an Australian style? If so, how did it arise. Are there specific cultural policies that have strengthened the documentary in their country? What difficulties have they encountered in creating their work? What kinds of collaborations might be possible between Australian and Canadian documentarians?

**Moderator:** Tom McSorly, Director, Canadian Film Institute

### DOCUMENTARY AND THE NET

Wednesday, May 3, 2:00-3:30 pm

The existence of the Net raises all kinds of questions for documentary filmmaking from aesthetic issues to distribution possibilities to conundrums about copyright and ownership. If anyone can have a camera and Net access in their home — and thus the capacity to record and broadcast the world around them — then what, in fact, will be the role of documentary filmmakers? Is the Net mainly an environment or can it be used to create documentaries with unique narrative structures? How can filmmakers use the Net to create either an additional life or an alternative life for their documentaries?

**Moderator:** Kathleen Pirrie Adams, Inter / Access

**Confirmed Participants:**

Lewis Cohen, Director, *Road Stories for the Flesh Eating Future*  
Albert Nerenberg, *Trailervision*  
Ana Serrano, Canadian Film Centre

### PERSONAL FILMMAKING

Thursday, May 4, 11:00 am-12:30 pm

The literary memoir is flourishing these days and so is the personal film. Are digital formats encouraging a return to the *camera-stylo*, the camera as pen? Why do people choose to make personal films? Are such films mainly an entree or training ground for beginning filmmakers? Evidence of an increasingly confessional strain in contemporary culture? Or is something else afoot?

**Moderator:** Cameron Bailey, Film Critic

**Confirmed Participants:**

Jennifer Baichwal, Director, *The Holier It Gets*  
Elida Schogt, Director, *Zyklon Portrait*  
Rod Freedman, Director, *Uncle Chatzkel*

**Related screenings:** *First Person Plural; Zyklon Portrait; Esther, Baby and Me, The Holier It Gets; Family Secret; Uncle Chatzkel*

### VOICES FROM THE FRONT OF THE LENS:

#### DOCUMENTARY SUBJECTS SPEAK ABOUT THEIR FILM EXPERIENCE

Thursday, May 4, 2:00 pm-3:30 pm

The relationship between documentary filmmakers and their subjects is a perennial discussion topic. But rarely do we hear from the subjects themselves about what their film participation has done for them and to them. What happens when there's minimal trust between subject and filmmaker? What does it mean for the documentary subject to be actively involved in filming and editing some of the material? How is it different being a subject in a vérité film, as opposed to being an "unpaid actor" in a documentary involving re-enactments of one's own life?

**Confirmed Participants:**

Nadia di Franco, *Just A Wedding*  
Elizabeth Moore, *Hearts of Hate and White Lies*  
Roach, *Squeegee Kids*

### ETHICS AND ETHNOGRAPHY: STRANGER WITH A CAMERA

Saturday, May 6, 4:00-5:30 pm

In 1967, Canadian filmmaker Hugh O'Connor was killed by an Appalachian man who resented outsiders' portrayals of his community. Appalachian filmmaker Elizabeth Barret's documentary raises thoughtful questions: How do you record misery, poverty and social injustice without shaming the people involved? What do you do if somebody does not want to be filmed? How does an ethnographic filmmaker recognize nuances in another culture and know what that society truly values?

**Moderator:** Richard Fung, Videomaker

**Confirmed Participants:**

Elizabeth Barret, Director, *Stranger With A Camera*  
Thomas Balmès, Director, *The Gospel According to the Papuans*  
Veronica Alice Mannix, Director, *Through A Blue Lens*

**Related screenings:** *Stranger With A Camera; The Gospel According to the Papuans; Through A Blue Lens*

## WORKSHOP

### HIGH DEFINITION TV

Tuesday, May 2, 3:00-4:30 pm, Bar Italia (582 College St.)

A panel discussion in which an HD TV-savvy producer, a director and a cinematographer will share their work experiences and discuss the pros and cons of working in this format.

**Moderator:** Lance Carlson, CSC

	Monday	Tuesday	Wednesday	Thursday	Friday
	<b>Uptown Theatre</b>	<b>Royal Cinema</b>			
9:00 am				Sea Birds of Gaspé 0:52 p. 52 La vie à l'envers (Life Upside Down) 0:52 p. 53	
11:00 am		Tatshenshini-Alsek Park: Heart of the Wilderness 0:47 p. 53 Main basse sur les gènes, ou les aliments mutant (The Genetic Take Over or Mutant Food) 0:52 p. 52	Danièle Rochon - De l'ocre à l'azur (Danièle Rochon - From Ochre to Azure) 0:45 p. 42 À la recherche de Louis Archambault 0:50 p. 42		
11:15 am				Orgasm 0:23 p. 57 Pandemic: Case of the Killer Flu 0:44 p. 52	
1:00 pm		The Life and Times of Dr. Henry Morgentaler 0:42 p. 45 Ambition: The Life & Times of Ted Rogers 0:42 p. 44	Parkinson's: Lynda's Story 0:45 p. 56 Endnotes 0:51 p. 54	Tai Chi Retreat 0:25 p. 56 What Held it All: The Making of Cosmos 0:50 p. 43	
3:00 pm		Prescription for Disaster 0:48 p. 57 Village of Widows 0:52 p. 51	Sleight of Hand 0:23 p. 41 Cass 0:24 p. 40 Life and Times of Alys Robi - Let Me Sing Again 0:43 p. 44	Stalked 0:23 p. 56 Through a Blue Lens 0:52 p. 54	
5:00 pm		The Holier It Gets 0:53 p. 46	The Genius of Lenny Breau 1:35 p. 38	Diary of an Alien 0:20 p. 40 Visionnaires (Visionaries) 0:52 p. 47	
7:00 pm	The Worst Jewish Football Team in the World 0:09 p. 62 Heimspiel (Home Game) 1:35 p. 62	Sadness 0:52 p. 74 A Breath 0:50 p. 74	Zyklon Portrait 0:13 p. 41 I Was A Slave Labourer 1:14 p. 63	Esther, Baby and Me 0:23 p. 40 tchastnye khroniki. monolog (Private Chronicles, Monologue) 1:31 p. 64	Tosca 1:25 p. 74
9:00 pm			Divorce What I See 0:55 p. 63 First Person Plural 0:58 p. 64		Daybreak Express 0:05 p. 33 Don't Look Back 1:30 p. 33
9:15 pm		Long Night's Journey Into Day 1:35 p. 62			
9:30 pm				Lost Sons 1:09 p. 64	
11:00 pm				Godard à la télé (Godard on TV) 0:53 p. 65	Vinyl 1:50 p. 39

### Filmmaker Discussions and Symposium Schedule

Tuesday	Wednesday	Thursday	Friday	Saturday
<b>Bar Italia</b>	<b>Bar Italia</b>	<b>Bar Italia</b>	<b>Royal Cinema</b>	<b>Bar Italia</b>
1:00 pm - 2:30 pm Filmmaker Discussion <i>Documentary Filmmaking, Aussie Style</i>	2:00 pm - 3:30 pm Filmmaker Discussion <i>Documentary and the Net</i>	11:00 am - 12:30 pm Filmmaker Discussion <i>Personal Filmmaking</i>	9:00 am - 5:00 pm Hot Docs' Symposium <i>Liberating the Documentary</i>	4:00 pm - 5:30 pm Filmmaker Discussion <i>Ethics and Ethnography: Stranger With A Camera</i>
3:00 pm - 4:30 pm Workshop <i>High Definition TV</i>		2:00 pm - 3:30 pm Filmmaker Discussion <i>Voices From the Front of the Lens: Documentary Subjects Speak About Their Film Experience</i>		

Saturday			
	Royal Cinema	Carlton Cinemas #2	Carlton Cinemas #6
9:00 am	Un syndicat avec ça? (Union Trouble: A Cautionary Tale) 1:03 p. 55  Le Reel du mégaphone (The Megaphone Reel) 0:52 p. 51		
11:30 am	Stranger With A Camera 1:01 p. 65		
12:00 pm		Traces d'une histoire oubliée (Fragments of Lost History) 0:50 p. 49  L'Erreur boreale (Forest Alert) 1:09 p. 50	Bush Mechanics 0:25 p. 75  Pozieres 0:52 p. 75
1:00 pm	Town Bloody Hall 1:30 p. 33		
2:00 pm			L'Evangile selon les papous (The Gospel According to the Papuans) 0:54 p. 63
2:30 pm		How to Eat a Cat: The Cartoonist Mike Constable 0:39 p. 44  Road Stories for the Flesh Eating Future 0:60 p. 46	
3:00 pm	My One-Legged Dream Lover 0:52 p. 75  Original Schtick 0:55 p. 76		
4:00 pm			Shake - Otis at Monterey 0:20 p. 35  Jimi Plays Monterey 0:50 p. 35
4:45 pm		Life Without Death 1:26 p. 39	
5:15 pm	Relative Strangers 0:11 p. 76  Family Secret 0:59 p. 65		
7:00 pm	Cinéma Vérité: Defining the Moment 1:42 p. 66		Cesta Bratstva In Enotnosti (The Road of Fraternity and Unity) 1:44 p. 66
9:15 pm			A Voz E O Vazio: A Vez De Vassourinha (Vassourinha: The Voice and the Void) 0:16 p. 67  Night Waltz: The Music of Paul Bowles 1:20 p. 66
9:30 pm	2000 0:29 p. 67  De udstillede (The eXhibited) 1:18 p. 67		
11:45 pm	Naked States 1:20 p. 68		

Sunday			
	Royal Cinema	Carlton Cinemas #2	Carlton Cinemas #6
10:00 am	Avant le jour (Before Day Breaks) 1:33 p. 38		
12:00 pm	Uncle Chatzkel 0:52 p. 76  Memories and Dreams 1:35 p. 77	In the Company of Fear 0:52 p. 50  Images of a Dictatorship 0:56 p. 50	I Remain Your Loving Son 0:48 p. 48  Newfoundland on the Somme 0:48 p. 48
2:00 pm			Laugh in the Dark 0:47 p. 54  Two Brides and a Scalpel: Diary of a Lesbian Marriage 0:55 p. 47
2:15 pm		Just a Wedding 0:58 p. 46  Larguer les amarres 0:48 p. 42	
2:30 pm	The War Room 1:36 p. 35		
4:15 pm			Muratti and Sarotti: History of German Animation 1920-60 1:20 p. 68
4:30 pm		A Coup: Made in America 0:48 p. 48  Unwanted Soldiers 0:47 p. 49	
5:00 pm	Enfants de cœur! (The Choir Boys!) 1:16 p. 38		

# You're Hot!

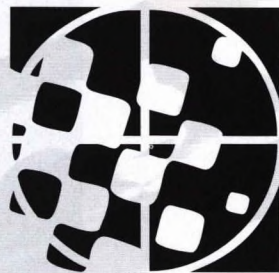
All nominees at Hot Docs 2000 have one thing in common: a burning desire for recognition...to feel the heat of the spotlight. Discovery Channel is proud to salute the following Discovery nominees:

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  - *Exhibit A: Secrets of Forensic Science*
- BEST SCIENCE/TECHNOLOGY/ENVIRONMENT
  - *Tatshenshini-Alesk Park*  
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Good luck to all nominees in all categories.  
Enjoy the heat of the moment at Hot Docs 2000.



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## Two Witnesses to History

### A tribute to D.A. Pennebaker and Chris Hegedus

"I love to watch people," confesses D.A. Pennebaker. The veteran documentarian, still youthful at the age of 75, is musing about his creative process. "I seem to be answering my own bell. It must be a peculiarity of my genetic structure." But not his alone. Speaking separately, his partner Chris Hegedus readily admits to the same quirk, adding, "I love being part of somebody's adventure."

Luckily, Hegedus and Pennebaker are in a profession where voyeurism may well be a necessity. Filmmakers willing to spend months observing other people getting on with their lives are always going to be in short supply. Even rarer are those with the knack for finding the revealing moments in the chaotic lives of their subjects and, afterwards, the ability to craft a film that transforms those moments into a dramatic whole. Pennebaker and Hegedus can do just that and have done so with an admirably professional consistency for the past quarter of a century.

The two started working together in 1976. Hegedus, a recent arrival in New York, had quickly become part of the local independent film scene. "I thought that Pennebaker had an operation that could provide me with a normal job," she recalls, "but quickly I realized that he was in upheaval himself, having recently gone bankrupt. We ended up teaming up and eventually got a grant to shoot *The Energy War*." The film, which Harvard's Kennedy School of Government called "one of the best political films ever made," launched a new documentary company, Pennebaker Hegedus Films, Inc. which exists to this day.

Pennebaker, of course, had been involved in a number of companies before he partnered with Hegedus. His first, Electronics Engineering, designed the original computerized reservation system for airlines back in the early 1950s. Abandoning engineering, Pennebaker began to paint, write and make films. *Daybreak Express*, his first film, a lyrical look at Manhattan's long-gone and lamented Third Avenue elevated train, placed him in filmmaking circles with such notables as avant-gardist Shirley Clarke and documentarians Ricky Leacock and Willard van Dyke.

When Robert Drew came along in 1959 with an offer to join a new documentary unit, which was going to make hour-long films for television under the auspices of *Life* magazine, Pennebaker leaped at the opportunity. Over the next four years, in association with, among others, Terence Macartney-Filgate, Leacock and Albert Maysles, Pennebaker worked on such cinéma vérité classics as *Jane* (on Jane Fonda's disastrous debut on Broadway), *Primary* (on John Kennedy's victory in the Wisconsin primary in 1960) and *Crisis* (on Robert Kennedy's civil rights confrontation with then-racist Governor George Wallace).

With Leacock, Pennebaker developed a lighter camera which could be easily operated by one person and a system where sound could be recorded in synch with the camera. This liberated the documentary form, turning it into a medium where real-life dramas could be shown without the director, or editor, unduly affecting how audiences would perceive events. "It's the difference between telling you something and showing you something," comments Pennebaker.

After leaving Drew Associates, Leacock and Pennebaker formed their own company. It was during those heady times in the 1960s that Pennebaker directed *Don't Look Back*, his study of Bob Dylan, and the first rock concert film *Monterey Pop*, which featured Jimi Hendrix, the Mamas and the Papas and The Who. Despite those successes, the partnership eventually dissolved and Pennebaker was at loose ends when Hegedus arrived.

As partners, Hegedus and Pennebaker have produced over 30 films — and two children. They have concentrated their artistic endeavours on creative artists such as actors Billie Whitelaw and Carol Burnett, choreographers Katherine Dunham and Bessie Schonberg and musicians Randy Newman and Jimi Hendrix. "We have a real fondness for people in the arts, especially musicians," allows Hegedus. "Musicians are very special; filming them is an incredible experience."

Although not recognized as artists, politicians have proved to be as appealing to Hegedus and Pennebaker. When the two first saw James Carville, Clinton's campaign consultant who starred in their film *The War Room*, Pennebaker recalls that "whoever he was, we knew he was camera happy." The result was their most successful film in years.

After two lifetimes of fine work, Hegedus and Pennebaker still believe in what they do. "When you watch real people going through things," says Hegedus, "it's a very powerful, compassionate, empowering experience for the audience, as opposed to watching actors acting." She pauses and adds, "what we are doing, in a way, is witnessing history."

**Marc Glassman**

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## Don't Look Back

Bob Dylan's songs and performances were influencing a generation when Pennebaker was asked to film his 1965 tour of England. Still a folksinger at the time, Dylan was just experimenting with electric instruments. (Pennebaker's visual rendering of the first song to signal the shift, "Subterranean Homesick Blues," with its device of having Dylan discard hand-written lyrics printed on cards in an alley, is arguably the first "rock video.") While in England, Dylan puts on his fans, puts down interviewers from prestigious publications for being "square," and spends a lot of time contemplating his fame and that of British rock stars. In a revealing sequence, he trumps his main British rival, Donovan, who plays Dylan an innocuous new ballad, by singing in return the brilliant and bitter "It's All Over Now, Baby Blue." In another, he sings old Hank Williams country tunes with his then-partner Joan Baez. Pennebaker catches this elusive artist in flight, ready to take wing and move into pop stardom, but still capable of rousing his old fans one last time with a beautiful folk concert at Britain's acclaimed Albert Hall.

**USA, 1966**  
**1 hr, 30 min, 35 mm**

**Director:** D.A. Pennebaker  
**Producers:** Albert Grossman, John Court  
**Cinematographer:** D.A. Pennebaker  
**Editor:** D.A. Pennebaker  
**Sound:** Jones Alk  
**Music:** Bob Dylan

**Production Company:**  
Leacock-Pennebaker, Inc.  
262 West 91st Street  
New York, NY  
10024, USA  
Tel: 212-496-9195  
Fax: 212-496-8195

**Sales Agent/Distributor:**  
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262 West 91st Street  
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10024, USA  
Tel: 212-496-9195  
Fax: 212-496-8195  
e-mail: pennehg@aol.com



**Screening**  
**Friday, May 5, 9:00 pm**  
**@ the Royal Cinema**

To be preceded by:

## Daybreak Express

This film "is probably one of the most swingingly lyrical five minutes of color film ever stuck together on a reel. Opening with a shot of a huge red sun popping out of the haze over Brooklyn Bridge, the film proceeds through an increasingly frantic series of flashing views of subway and elevated trains, the skyline zipping past and abstract light effects to a gorgeous climax, all to the accompaniment of music by Duke Ellington."

—Hal Seldes, *Avant Garde*

**USA, 1953**  
**5 min, 35 mm**

**Director:** D.A. Pennebaker  
**Producer:** D.A. Pennebaker  
**Cinematographer:** D.A. Pennebaker  
**Editor:** D.A. Pennebaker  
**Sound:** D.A. Pennebaker  
**Music:** Duke Ellington

**Production Company:**  
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**Screening**  
**Friday, May 5, 9:00 pm**  
**@ the Royal Cinema**

## Town Bloody Hall

Women's Liberation was in full cry, taking on the male patriarchy in all shapes and forms from tennis players to novelists, when Norman Mailer decided to challenge it through the form of a public debate. On a spring night in 1971 at Manhattan's Town Hall, Mailer, whose recent anti-feminist diatribe, "The Prisoner of Sex" had enraged a good number of readers, took on literary critic Diana Trilling, lesbian poet and essayist Jill Johnston, politico Jacqueline Ceballos and *Female Eunuch* writer Germaine Greer in a public discussion. The intellectual elite of New York showed up for what turned out to be a raucous evening. Hecklers abounded, including beat poet Gregory Corso who departed, yelling invectives, early in the proceedings. Johnston invited two friends on stage, who engaged in a passionate embrace, while the embarrassed Mailer was forced to cry, "Come on Jill, act like a lady." Pennebaker caught it all on film, including the provocative questions from an audience that included such notables as Susan Sontag, Cynthia Ozick and Betty Friedan. But the footage sat, raw, in his archives until Chris Hegedus's incisive editing turned the evening into a hilarious but revealing look at the war between the sexes, early 1970s edition. The atmosphere of this "laugh out loud documentary...is closer to the chaos of a circus than a riot."

—J. Hoberman, *Village Voice*

**USA, 1979**  
**1 hr, 30 min, 35 mm**

**Directors:** Chris Hegedus, D.A. Pennebaker  
**Producer:** D.A. Pennebaker  
**Cinematographer:** D.A. Pennebaker  
**Editor:** Chris Hegedus  
**Sound:** Bob Van Dyke, Kathy Desmond, Mary Lampson, Kate Taylor

**Production Company:**  
Pennebaker Inc.  
262 West 91st Street  
New York, NY  
10024, USA  
Tel: 212-496-9195  
Fax: 212-496-8195  
e-mail: pennehg@aol.com

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pennebaker / hegedus retrospective



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## Jimi Plays Monterey


Jimi Hendrix was that rarity, an African American who was able to transform himself and his music into popular expressions of the mainly white hippie era. He embraced the contradictions that drove many blacks and whites apart during the 1960s. A wizard on guitar, Hendrix shocked listeners with his soulful, yet psychedelic, rendering of the classic tune "Hey Joe." Pennebaker was so taken by Hendrix that he shot his entire set, rather than one or two tunes, at the famed 1967 Monterey Pop Festival. Hendrix is in great form in *Jimi Plays Monterey*, performing his own "Foxy Lady," B.B. King's "Rock Me Baby" and the Troggs' paen to adolescent passion, "Wild Thing."

**USA, 1985**  
**50 min, 35 mm**

**Directors:** D.A. Pennebaker, Chris Hegedus  
**Producer:** Alan Douglas  
**Cinematographers:** James Desmond, Barry Feinstein, Richard Leacock, Albert Maysles, Roger Murphy, D.A. Pennebaker, Nick Proferes  
**Editor:** D.A. Pennebaker, Chris Hegedus  
**Sound:** Wally Heider  
**Music:** Jimi Hendrix

**Production Company:**  
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New York, NY  
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Tel: 212-496-9195  
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**Screening**  
**Saturday, May 6, 4:00 pm**  
**@ the Carlton Cinemas #6**

To be preceded by:

## Shake - Otis at Monterey


When Otis Redding arrived on the stage of the Monterey Pop festival, he was unsure how the mainly white, middle-class audience would react to his soulful ballads and dance numbers. He needn't have worried. The genius of this African American singer was in evidence from his first number, the crowd-pleasing and very uptempo "Shake." Once he realized that the crowd was behind him, Otis moved them through a series of songs that we now recognize as classics: his own songs "I've Been Loving You Too Long" and "Respect"; the heart rending "Try a Little Tenderness" and a surprising interpretation of the Rolling Stones' "I Can't Get No Satisfaction." Backed by the consummate professionalism of Booker T. and the M.G.'s, this is Otis Redding at his best. Within a year, Redding would die in a plane crash; this is an important and historic document of one of the finest pop singers of the 20th century.

**USA, 1986**  
**20 min, 35 mm**

**Director:** D.A. Pennebaker, Chris Hegedus  
**Producers:** D.A. Pennebaker, Chris Hegedus, David Dawkins  
**Cinematographers:** James Desmond, Barry Feinstein, Richard Leacock, Albert Maysles, Roger Murphy, D.A. Pennebaker, Nick Proferes  
**Editor:** Chris Hegedus  
**Sound:** Wally Heider  
**Music:** Otis Redding

**Production Company:**  
Pennebaker Hegedus Films, Inc.  
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**Screening**  
**Saturday, May 6, 4:00 pm**  
**@ the Carlton Cinemas #6**

## The War Room


The 1992 Clinton presidential campaign was one of the most dramatic in recent times. Although Bill Clinton embodied the liberal hopes of the United States, his personal affairs and credibility soon became major issues. Luckily for Clinton, he had great campaign advisors. Denied access to Clinton, filmmakers Hegedus and Pennebaker concentrated their film on campaign consultant James Carville and director of communications George Stephanopoulos. The two ran "the war room," a place located inside an old newspaper building in Little Rock, Arkansas where the campaign was developed and refined. Here, the real politics took place, spearheaded by the good looking, careful and strategic Stephanopoulos and the colourful, charismatic Carville. Dominating the proceedings is Carville, a mischievous and brilliant presence whose romance of President Bush's aide Mary Matalin is as bizarre as his campaign directive "it's the economy, dammit," is persuasive. Nominated for an Academy Award, *The War Room* is "great fun." —Janet Maslin, *NY Times*

**USA, 1993**  
**1 hr, 36 min, 35 mm**

**Directors:** Chris Hegedus, D.A. Pennebaker  
**Producers:** R.J. Cutter, Wendy Ettinger, Frazer Pennebaker  
**Cinematographers:** Nick Doob, D.A. Pennebaker  
**Editors:** Chris Hegedus, Erez Laufer, D.A. Pennebaker  
**Sound:** David Dawkins, Chris Hegedus

**Production Company:**  
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**Screening**  
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## Canadian Nominee Programme

Since its inception, Hot Docs has celebrated the work of Canada's hard working and talented documentary filmmakers. It is one of the prime mandates of the Festival to consider the works being produced here and place them in a context for the public and the industry to see. Documentary production is on the rise in Canada due in part to the proliferation of available programming slots on specialty channels. This growth in production, which is indicative of a very healthy industry, has meant that the number of submissions to Hot Docs for inclusion in the Festival and for potential awards continues to increase each year.

For Hot Docs 2000, over 300 films and tapes were submitted to the Festival. These works were assessed by peer juries of documentary filmmakers which convened across the country. The juries were organized in 10 categories: features, shorts, arts, cultural, biography, history, political, science/technology/environment, social issue and series. Each jury nominated between four and five works for an award in its category. All of the nominated productions are being shown at Hot Docs and are described in this section.

One film in each category will be judged the winner by a Blue Ribbon Jury comprised of senior-level filmmakers. The award winners will be announced at the Hot Docs Awards Gala, Sunday night, May 7, at the historic Winter Garden Theatre. The works themselves indicate the richness and diversity of documentary productions being made in Canada, a country acclaimed for its abilities in non-fiction film.

Hot Docs gratefully acknowledges the voluntary work of its esteemed juries and salutes the filmmakers in this year's Canadian Nominee Programme for their creativity and commitment.

## Tribute to Yvan Patry

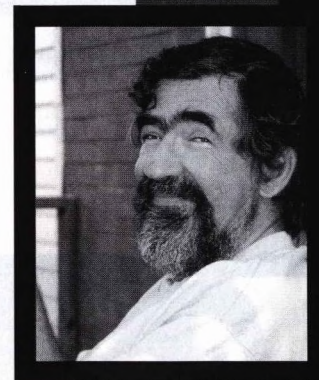
I have a photograph in my office of Yvan Patry sent to me shortly after he died. It shows Yvan reading a newspaper — you can just catch part of a headline about Eritrea, a war-torn region the world cared little about but which concerned him greatly. His face is turned towards the camera, and you can sense the hint of mischief in his grin and the smile in his eyes.

I didn't know Yvan well — we had only begun working together over the past two years — but that is how I will always remember him. A man of his time, interested in the world around him. A filmmaker who felt compelled to use all his skills, experience and drive to do what he could to make this world a better place. A man of conscience who could always find humour in the absurdity and madness of this world.

Yvan was driven to tell stories that the world of commercial television was less than excited about supporting. His documentaries on the Rwandan genocide remain the most powerful document about this savage event ever made. Had he lived in another era, he would have risked his life to do the same for the Jews and Gypsies of Nazi Germany and the Armenians in Turkey. How many of us could say the same?

Goodbye my friend. You are missed.

**Sydney Suissa**



## Avant le jour (Before Day Breaks)



Screening  
Sunday, May 7, 10:00 am  
@ the Royal Cinema

Connected to the rest of the country by the Nordik Express, the inhabitants of Quebec's Côte-Nord live in harmony with the elements. The underpopulated islands across the gulf from Newfoundland nurture a way of life that's in danger of vanishing. Formerly bustling communities are declining as younger residents leave for modern locales. Still, the remaining residents go about their daily lives with generosity and caring, opening their homes to boarders and transients, playing music, cooking, and sledding. This Prix Jutra-nominated documentary about the passing of time is a delicate portrayal of a part of Canada kept alive by memory. *In French with English subtitles.*

### Toronto Premiere

Canada, 1999  
1 hr 33 min, Beta SP

**Director:** Lucie Lambert, Assisted by Nadine Beaudet  
**Producer:** Sylvain L'Espérance  
**Cinematographer:** Serge Giguère, Assisted by François Vincelette  
**Editor:** René Roberge  
**Sound:** Diane Carrière, Hugo Brochu, Martin Allard, Michel Gauvin

**Music:** Yves Desrosiers  
**Production Company:** Les Films du Tricycle Inc.  
9172, Rue Foucher  
Montreal, QC  
H2M 1V8, Canada  
Tel: 514-382-6059  
Fax: 514-382-2435  
e-mail: tricycle@arobas.net

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Montreal, QC  
H3B 1A7, Canada  
Tel: 514-861-9030  
Fax: 514-861-3634  
e-mail: clibre@cam.org

## Enfants de chœur! (The Choir Boys!)



Screening  
Sunday, May 7, 5:00 pm  
@ the Royal Cinema

Montreal's celebrated chanteurs, the "Chorale de l'accueil bonneau," are disadvantaged men who fight adversity and regain their zeal for living through song. From their first rehearsal through an acclaimed trip to Paris and an appearance singing the national anthem at a Canadiens game, this film reveals the unique workings of a decision-making collective made entirely of marginal members. As their success threatens to overwhelm them, the choir becomes their lives; it is a tool to inculcate responsible behaviour among the less fortunate. *The Choir Boys* is a testament to the courage, determination and nobility of the human spirit. *In French with English subtitles.*

### Toronto Premiere

Canada, 1999  
1 hr 16 min, Beta SP

**Director:** Magnus Isacsson  
**Producer:** Paul Lapointe  
**Writers:** Magnus Isacsson, François Renaud  
**Cinematographers:** François Beauchemin, Martin Duckworth, Andreï Khabad, Michael Wees  
**Editor:** Louise Côté  
**Sound:** Marcel Fraser, Hubert Macé de Gastine, Magnus Isacsson, Yves St-Jean

**Production Company:** Productions Érézi Inc.  
3295 - 8 Ridgewood  
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## The Genius of Lenny Breau

"If Chopin had played guitar he would have sounded like Lenny Breau." —Chet Atkins

Melting musical boundaries long before fusion was invented, the too-short career of guitarist Lenny Breau is a paradox: he's both little-known and a legend. Exclusive, penetrating interviews with fellow musicians and friends are intercut with powerful, never-seen-before archival footage of Breau playing, creating an emotional journey for anyone who appreciates astounding music. This extreme close up explores and celebrates the heartbreaking existence of a triumphant talent who died too soon. Discover why many aficionados — from Pat Metheny to Steve Vai — consider the dazzling Breau a poet among guitarists.

Canada, 1999  
1 hr 35 min, Beta SP

**Director:** John Martin  
**Producer:** Jim Hanley  
**Writers:** John Martin, Emily Hughes, John Sobol  
**Cinematographer:** Brian Rougeau  
**Editor:** Greg West  
**Sound:** Russ Dyck  
**Music:** Lenny Breau

**Production Company:** Sleeping Giant Productions Ltd.  
260 Richmond St. W, Suite 100  
Toronto, ON  
M5V 1W5, Canada  
Tel: 416-351-9240  
Fax: 416-351-9241  
e-mail: jhanley@istar.ca

Co-Produced with  
Buffalo Gal Pictures  
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**Sales Agent/Distributor:** Chum City International  
299 Queen St. W  
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Screening  
Wednesday, May 3, 5:00 pm  
@ the Royal Cinema

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## Life Without Death

On November 29, 1989, Frank Cole began his lone, harrowing journey across the dangerous Sahara by camel, confronting his deeply developed fear of death. Will the desert break him, causing Cole to abandon his symbolic negation of dying? Or will he fall prey to the shifting weather patterns or bloodthirsty bandits while he sleeps? Filmed single-handedly by the ascetic Cole, the striking, bleak images of the empty desert fuse with flashbacks of his dying grandfather to create a powerful cry for life and a disturbing meditation on mortality's ticking clock.

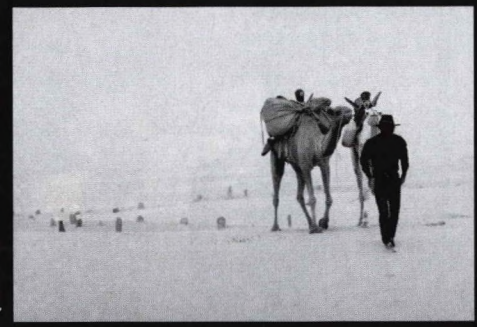
### Canadian Premiere

**Canada, 1999**  
1 hr 26 min, 16 mm

**Director:** Frank Cole  
**Producers:** Francis Miquet, Frank Cole  
**Writer:** Frank Cole  
**Cinematographers:** Frank Cole, Francis Miquet  
**Editors:** Frank Cole, Francis Miquet  
**Sound:** Frank Cole, Francis Miquet  
**Music:** Richard Horowitz  
(vocals: Sussan Deyhim)

**Production Company:**  
Necessary Illusions Productions/  
Frank Cole Films  
24 Mont Royal Ave. W., Suite #1008  
Montreal, QC  
H2T 2S2, Canada  
Tel: 514-287-7337  
Fax: 514-287-7620  
e-mail: fmiquet@necessaryillusions.ca

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Fax: 514-287-7620  
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**Screening**  
Saturday, May 6, 4:45 pm  
@ the Carlton Cinemas #2

## Vinyl

Why collect stacks of records when you don't have the time to hear them? Experiencing conflicting emotions over his vinyl habit, kvetchy filmmaker Alan Zweig sets out to interview other disturbed pack rats, touring dingy, record-lined apartments, hoping to find answers. While penetrating the compulsions of an antisocial cadre of quirky hobbyists, Zweig's journey turns into a personal, comic exploration of guilt, obsession and mouse-trapping. Years in the making, *Vinyl* features a cast of hundreds, including Geoff Pevere, Daniel Richler, Don McKellar and a man who desires to collect every single record ever made.

### World Premiere

**Canada, 1999**  
1 hr 50 min, Beta SP

**Director:** Alan Zweig  
**Producers:** Alan Zweig, Greg Klymkiw  
**Cinematographer:** Alan Zweig  
**Editor:** Christopher Donaldson  
**Sound:** Tattersall Sound  
**Music:** Drysdale

**Production Company:**  
Vinyl Productions  
441 Dupont St.  
Toronto, ON  
M5R 1W5, Canada  
Tel: 416-516-4446  
e-mail: azed@pathcom.com

**Sales Agent/Distributor:**  
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Screening  
Wednesday, May 3, 3:00 pm  
@ the Royal Cinema

Matt Gallagher has never understood why his Uncle continues to live in one of Detroit's most dangerous neighbourhoods, the Cass Corridor. Determining to do so, Gallagher interviews Uncle Terry and his eccentric neighbours, including a gun-toting hamburger chef and a manager of drag-queen divas. In an oblique fashion, the film explores the decline and fall of Detroit, America's most notorious "dead city." At the end of the 1960's, residents fled to the suburbs leaving the downtown core virtually empty. Cass tells the story of a group of survivors: it's a loving portrait of a man and a neighbourhood.

### Toronto Premiere

Canada, 1999  
24 min, Beta SP

**Director:** Matt Gallagher  
**Producers:** Matt Gallagher, Lisa Taylor, Michael Allcock  
**Writer:** Michael Allcock  
**Cinematographer:** Matt Gallagher  
**Editor:** Keith Bradley, Eric Campbell  
**Music:** Blain Morris, Larry Hall, Mike Smith

**Production Company:**  
Gallagher Productions  
65 Broadway Ave, Suite 2305  
Toronto, ON  
M4P 1T9, Canada  
Tel: 416-481-0576  
Fax: 416-481-5676

**Sales Agent/Distributor:**  
Gallagher Productions  
65 Broadway Ave, Suite 2305  
Toronto, ON  
M4P 1T9, Canada  
Tel: 416-481-0576  
Fax: 416-481-5676

## Diary of an Alien



Screening  
Thursday, May 4, 5:00 pm  
@ the Royal Cinema

In this highly personal film, Ellen Raine Scott chillingly recreates her experience as a Gaijin, or foreigner, living in Japan. Initially drawn by her love of the culture, mixed feelings emerge as she immerses herself in a society known for its insularity and pressure to conform. Fast-paced, multi-layered images of Japan's nightlife clash with lingering, contemplative views of traditional rituals. Raw sensory overload drives the film, an apt indicator of the culture shock that bursts her bubble. Constantly reminded of her status as outsider, Scott quickly realizes the paradox inherent around questions of the "other."

### Toronto Premiere

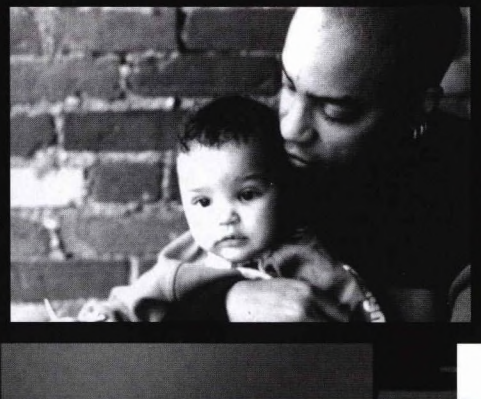
Canada, Japan, 1999  
20 min, 16 mm

**Director:** Ellen Raine Scott  
**Producers:** Tony Nichols, Dean Sawatzky  
**Writer:** Ellen Raine Scott  
**Cinematographers:** Rachel Sanders, Ellen Raine Scott  
**Editor:** Tony Nichols  
**Sound:** Tony Nichols  
**Music:** Vincent Mai

**Production Company:**  
Codependent Films  
1200 Alberni St., Suite #1104  
Vancouver, BC  
V6E 4N5, Canada  
Tel: 604-733-5977  
Fax: 604-733-5977  
e-mail: tony@codependent.com

**Sales Agent/Distributor:**  
Codependent Films  
1200 Alberni St., Suite #1104  
Vancouver, BC  
V6E 4N5, Canada  
Tel: 604-733-5977  
Fax: 604-733-5977  
e-mail: films@codependent.com

## Esther, Baby and Me



Screening  
Thursday, May 4, 7:00 pm  
@ the Royal Cinema

When Louis Taylor found out that his partner, Esther, was pregnant, he reacted quite strongly and badly. *Esther, Baby and Me* is the often hilarious account of his subsequent descent into the hell of expectant fatherhood. At turns hysterical and congenial, Taylor guides us through Esther's pregnancy and its aftermath, elaborating his fears with an arresting honesty. His digressions and observations during this dramatic time eventually force Taylor to confront his own assumptions about parenthood, mixed race relationships and racism. Witty and wise, with a refreshingly intimate tone, this film offers an original perspective on a universal conundrum.

### World Premiere

Canada, 1999  
23 min, Beta SP

**Director:** Louis Taylor  
**Producers:** Louis Taylor, Suzie Mukherjee, Earl White  
**Writer:** Louis Taylor  
**Cinematographer:** Gregor Hagey  
**Editor:** Mitch Lackic  
**Sound:** Scott Kennedy, David Findlay  
**Music:** Rohan Staton

**Production Company:**  
Louis Taylor Productions  
223 Spadina Avenue  
Toronto, ON  
M5T 2E2, Canada  
Tel: 416-595-6190  
Fax: 416-595-5813  
e-mail: Ltaylor@sympatico.ca

**Sales Agent/Distributor:**  
Louis Taylor Productions  
223 Spadina Avenue  
Toronto, ON  
M5T 2E2, Canada  
Tel: 416-595-6190  
Fax: 416-595-5813  
e-mail: Ltaylor@sympatico.ca

To be screened with: **Private chronicles, monologue**  
(For description, see page 64 under International Showcase)

## Sleight of Hand

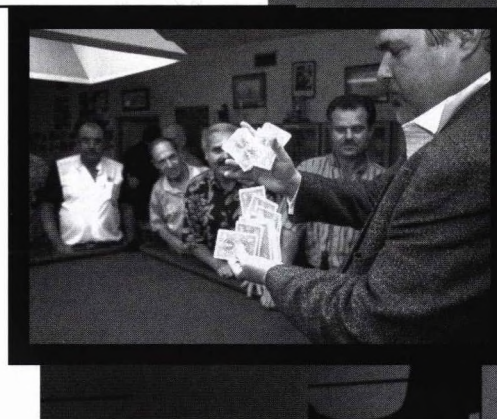
Produced as part of the *Scattering of Seeds* series to celebrate Canada's immigration history, *Sleight of Hand* profiles the Toronto Maltese community's most famous son, magician Johnny Giordmaine. Upon his arrival in Canada, Giordmaine worked in a slaughterhouse until an accident convinced him to pursue magic, his childhood dream. During the 1940s and 50s, his performances ranged from the Eatons' home Christmas parties to the Ed Sullivan show. Mixing archival footage with present day interviews, Laurence Green creates a vibrant portrait of determination and ineffable charm, a fitting tribute to a Canadian and his rich cultural heritage.

Canada, 1999  
23 min, Beta SP

**Director:** Laurence Green  
**Producer:** Peter Raymont  
**Writer:** Patrick Reed  
**Cinematographer:** Steven Adamcyrck  
**Editor:** Alan Collins  
**Sound:** Ian Challis  
**Music:** Robert Carli

**Production Company:**  
White Pine Pictures  
862 Richmond St. West, Suite #201  
Toronto, ON  
M6J 1C9, Canada  
Tel: 416-703-5580  
Fax: 416-703-1691  
e-mail: ipi@inforamp.net

**Sales Agent/Distributor:**  
White Pine Pictures  
862 Richmond St. West, Suite #201  
Toronto, ON  
M6J 1C9, Canada  
Tel: 416-703-5580  
Fax: 416-703-1691  
e-mail: ipi@inforamp.net



Screening  
Wednesday, May 3, 3:00 pm  
@ the Royal Cinema

## Zyklon Portrait

Elida Schogt's film is a deeply moving portrait of her family's devastating experience during the Holocaust. In a brilliant reversal, she establishes the authority of the personal over the factual. The film's trajectory moves from an authoritarian male voice depicting the scientific properties of Zyklon B, the chemical that produced the poison gas for concentration camps, to the soft, hesitant tones of Schogt's mother, recalling her personal history. Disparate images, including archival footage, family photographs, underwater photography and hand-painted imagery, become increasingly powerful as the commanding voice of one narrator collides with that of her mother. Marked by the deliberate absence of even one image from the Holocaust, *Zyklon Portrait* is profoundly able to evoke its horrors.

Canada, 1999  
13 min, 16 mm

**Director:** Elida Schogt  
**Producer:** Elida Schogt  
**Writer:** Elida Schogt  
**Cinematographer:** Roberto Ariganello  
**Editors:** Caroline Christie, Elida Schogt  
**Sound:** Julie Saragosa

**Production Company:**  
Wandering Tulip Productions  
5 Wyndham Ave., Apt A  
Toronto, ON  
M6K 1R6, Canada  
Tel: 416-533-4561  
Fax: 416-588-7956  
e-mail: wtp@interlog.com

**Sales Agent/Distributor:**  
CFMDC  
37 Hanna Ave., Suite 220  
Toronto, ON  
M6K 1W8, Canada  
Tel: 416-588-0725  
Fax: 416-588-7956  
e-mail: cfmdc@cfmdc.org



Screening  
Wednesday, May 3, 7:00 pm  
@ the Royal Cinema

To be screened with: **I Was A Slave Labourer**  
(For description, see page 63 under International Showcase)

**CARDS GIFTS JEWELLERY HOMEWARES**

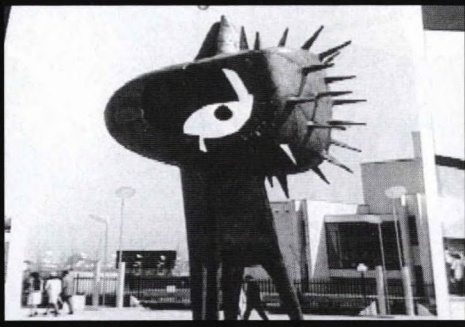


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## À la recherche de Louis Archambault



The geometric rigour and asceticism of Louis Archambault's later sculptures reflects the 84-year-old's reclusive lifestyle in Saint Lambert, Québec. Personal photographs and images of early, more sensual and figurative works haunt his story: after three decades of immense Canadian and European acclaim, followed by anonymity and personal tragedy, his work has recently been revived. Director Werner Volkmer's camera examines the artist and his oeuvre with visionary precision akin to Archambault's own work and with gripping imagination and compassion for his subject. *French language only.*

### Toronto Premiere

**Canada, 1999**  
50 min, Beta SP

**Director:** Werner Volkmer  
**Producer:** Werner Volkmer  
**Writers:** Werner Volkmer, Ariane Émond  
**Cinematographer:** Werner Volkmer  
**Editors:** Werner Volkmer, Julie Bouffard  
**Sound:** Philip Lanthier, David Ballard, Anton Fischlin  
**Music:** Robert M. Lepage

**Production Company:**  
Aquilon Film Inc.  
CP 370 succursale Victoria  
Montreal, QC  
H3Z 2V8, Canada  
Tel: 514-985-2597  
Fax: 514-982-6894  
e-mail: aquilon@aei.ca

**Sales Agent/Distributor:**  
Cinema Libre  
460 rue Ste-Catherine, Suite 500  
Montreal, QC  
H3B 1A7, Canada  
Tel: 514-861-9030  
Fax: 514-861-3634  
e-mail: clibre@cam.org

Screening  
Wednesday, May 3, 11:00 am  
@ the Royal Cinema

## Danièle Rochon – De l'ocre à l'azur (Danièle Rochon, From Ochre to Azure)



The camera accompanies artist Danièle Rochon through the tactile and intuitive process of painting four canvasses. Sensitive shot, this piece allows us the rare pleasure of seeing how, bathed in the natural light of the studio, each luminous canvas is a palimpsest of colours layered on one another. Rochon's own comments as she works give us insights into the stages and challenges of the creative process. The film draws us in with an elegant simplicity that speaks well of the artist and her work. *In French with English subtitles.*

### World Premiere

**Canada, 1999**  
45 min, Beta SP

**Director:** Marie Cliché  
**Producer:** Danièle Rochon  
**Writer:** Marie Cliché  
**Cinematographer:** André Elias  
**Editor:** Sarah Bachinski  
**Sound:** Alexandre Gravel  
**Music:** Ann Southam

**Production Company:**  
Les Productions de l'Original  
3553 St-Urbain #26  
Montreal, QC  
H2X 2N6, Canada  
Tel: 514-499-1447  
e-mail: marie.cliche@sympatico.ca

**Sales Agent/Distributor:**  
Les Productions de l'Original  
3553 St-Urbain #26  
Montreal, QC  
H2X 2N6, Canada  
Tel: 514-499-1447  
e-mail: marie.cliche@sympatico.ca

Screening  
Wednesday, May 3, 11:00 am  
@ the Royal Cinema

## Larguer les amarres



With one video camera apiece, a mother and daughter create an intimate cinematic duet about their first summer apart, as they dwell at opposite ends of the country. Their story is told through this fluid series of postcards for the information age: from Johanne, 44, lyrical images of a mother concerned by her daughter's new liberty; and from Catherine, 21, intense, confrontational snapshots of the expanses of urban Vancouver and the wilds of Western Canada. The scrapbook style bespeaks a work still in progress, the work of a relationship. *French language only.*

### Toronto Premiere

**Canada, 1999**  
48 min, Beta SP

**Directors:** Catherine Vidal, Johanne Fournier  
**Producer:** Nicole Lamothe  
**Writers:** Catherine Vidal, Johanne Fournier  
**Cinematographers:** Catherine Vidal, Johanne Fournier  
**Editor:** Heidi Haines  
**Sound:** Serge Boivin  
**Music:** Simon Carpentier

**Production Company:**  
National Film Board of Canada  
3155 Côte-de-Liesse  
St-Laurant, QC  
H4N 2N4, Canada  
Tel: 514-285-9805  
Fax: 514-496-1895

**Sales Agent/Distributor:**  
National Film Board of Canada  
3155 Côte-de-Liesse  
St. Laurent, QC  
H4N 2N4, Canada  
Tel: 514-283-9439  
Fax: 514-496-1895  
e-mail: j.leduc@nfb.ca

Screening  
Sunday, May 7, 2:15 pm  
@ the Carlton Cinemas #2

## What Held It All: The Making of Cosmos

This well wrought film offers powerful live performance footage of *Cosmos*, an odyssey in contemporary Bharata Natyam dance, interspersed with rehearsal footage and interviews with the creators. We see the extraordinary fusion of two philosophies and schools of music through the collaboration of Canadian composer Timothy Sullivan and Indian composer Ravikiran. Choreographer Lata Pada's extraordinary experiment in abstract expression explores the Hindu creation story through unforgettable movements, sounds and colours.

**Canada, 1999**  
**50 min, Beta SP**

**Director:** Lalita Krishna  
**Producer:** Lalita Krishna  
**Writer:** Lalita Krishna  
**Cinematographers:** Ken Hiller, Suresh Rohin  
**Editor:** Rein Surallik  
**Sound:** Rein Surallik  
**Music:** Timothy Sullivan, N. Ravikiran

**Production Company:**  
In Sync Video  
1541 Flamborough Circle  
Mississauga, ON  
L5M 3N2, Canada  
Tel: 905-567-4949  
Fax: 905-542-9443  
e-mail: krishna@netcom.ca

**Sales Agent/Distributor:**  
In Sync Video  
1541 Flamborough Circle  
Mississauga, ON  
L5M 3N2, Canada  
Tel: 905-567-4949  
Fax: 905-542-9443  
e-mail: krishna@netcom.ca



Screening  
Thursday, May 4, at 1:00 pm  
@ the Royal Cinema

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## Ambition: The Life and Times of Ted Rogers



Ted Rogers and his empire — cable television, radio, cell phones, publishing and the Internet — are ubiquitous. *Ambition: The Life and Times of Ted Rogers* profiles the Canadian media mogul who is estimated to be one of the 10 richest men in the country. Tracing the origins of his entrepreneurial drive to the halls of Upper Canada College and the fraternities of the University of Toronto, this is also a portrait of power in Canada and who has it. Ultimately, *Ambition* shows how a skinny boy named “Bones,” devoted to the memory of his pioneering media father, turned himself into a “world-class” player.

**Canada, 1999**  
42 min, Beta SP

**Director:** Daniel Gelfant  
**Producer:** Gordon Henderson  
**Writers:** David Gilmour, Susan Reisler, Daniel Gelfant

**Cinematographers:** David Donnelly, Robert Holmes, Michael Savoie, Doug Pike  
**Editor:** Geoff Matheson  
**Music:** Edmund Eagan

**Production Company:**  
90th Parallel Film & Television  
Productions Ltd.  
112 Parliament Street  
Toronto, ON  
M5A 2Y8, Canada  
Tel: 416-364-9090  
Fax: 416-364-0580

**Sales Agent/Distributor:**  
CBC International Sales  
205 Wellington St. W.  
Toronto, ON  
M5V 3G7, Canada  
Tel: 416-205-6384  
Fax: 416-205-3482  
e-mail: edsales@toronto.cbc.ca

Screening  
Tuesday, May 2, 1:00 pm  
@ the Royal Cinema

## How To Eat A Cat: The Cartoonist Mike Constable



Political artist Mike Constable has so far managed to hang on to his left-wing ideals and bohemian lifestyle. Now, however, he is becoming more successful than ever and his cartoons are in demand by the mainstream press and corporate clients. Will success spoil this one-time Communist Party member? Constable, a walking enigma, is an intriguing cinematic subject. In *How to Eat A Cat*, filmmaker Michael Connolly wisely showcases Constable's work, allowing the biting satire to speak for itself. Taking his cue from this rough-hewn and stubborn individualist, Connolly crafts a lively portrait, infused with Constable's acerbic wit and unassuming style.

**Canada, 1999**  
39 min, Beta SP

**Director:** Michael Connolly  
**Producer:** Michael Connolly  
**Writer:** Michael Connolly  
**Cinematographers:** Mark Hamilton, Gregory Bennett, Michael Connolly  
**Editor:** Michael Connolly  
**Sound:** Damian Kearns  
**Music:** Allan Hetherington

**Production Company:**  
Amistad Video and Film  
112 George St. South, Suite 704  
Toronto, ON  
M5A 4P8, Canada  
Tel: 416-306-0019  
Fax: 416-306-0019  
e-mail: connol@total.net

**Sales Agent/Distributor:**  
Amistad Video and Film  
112 George St. South, Suite 704  
Toronto, ON  
M5A 4P8, Canada  
Tel: 416-306-0019  
Fax: 416-306-0019  
e-mail: connol@total.net

Screening  
Saturday, May 6, 2:30 pm  
@ Carlton Cinemas #2

## Life and Times of Alys Robi: Let Me Sing Again



In the 1940s, Alys Robi was Canada's first international pop star, as famous then as Céline Dion is now. *Let Me Sing Again* tells the riveting tale of a poor girl from Quebec whose rise to unprecedented fame was matched only by the depth of her fall. Devastated by an ill-fated love affair, she was committed to a psychiatric hospital. After surviving the brutal shock treatments of the day, Robi was forced to battle society's prejudices towards mental illness in a futile attempt to win back her fans. Her indomitable spirit shines in this film, transforming it from mere document to true inspiration.

**Canada, 1999**  
43 min, Beta SP

**Director:** Roma Andrusiak  
**Producer:** Roma Andrusiak  
**Writer:** George James  
**Cinematographers:** Steve Adamcrylic, J. Larry Carey  
**Editor:** Jack Walker  
**Sound:** Frank Mannino, Phil Brouwer, Ian Challis

**Production Company:**  
Canadian Broadcasting Corporation  
205 Wellington Street West  
Toronto, ON  
M5V 3G7, Canada  
Tel: 416-205-3152  
Fax: 416-205-3199  
e-mail: ndurrant@toronto.cbc.ca

**Sales Agent/Distributor:**  
CBC International Sales  
205 Wellington St. W.  
Toronto, ON  
M5V 3G7, Canada  
Tel: 416-205-3481  
Fax: 416-205-3482  
e-mail: edsales@toronto.cbc.ca

Screening  
Wednesday, May 3, 3:00 pm  
@ the Royal Cinema

Sponsored by:



## The Life and Times of Dr. Henry Morgentaler

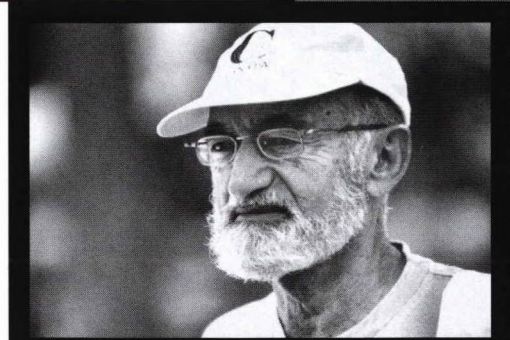
A convicted "criminal" and feminist icon, Dr. Henry Morgentaler remains one of Canada's most controversial figures. The most renowned crusader in the fight to legalize abortions during the 1970s and 80s, he is a hero to some and a "baby killer" to others. Director Audrey Mehler revisits his groundbreaking struggle but also reveals the man behind the headlines. In this poignant tale of courage and determination, Morgentaler, a Holocaust survivor, returns to his birthplace in Poland for the first time in 60 years. With heartbreaking candour, he discloses the motivations behind his struggles.

**Canada, 1999**  
**42 min, Beta SP**

**Director:** Audrey Mehler  
**Producers:** Audrey Mehler, David Paperny  
**Writers:** Audrey Mehler, Ian Gill  
**Cinematographer:** Kirk Tougas  
**Editor:** Paul Hartley  
**Sound:** Peter Sawade, Ewan Deane  
**Music:** Patric Caird

**Production Company:**  
David Paperny Films Inc.  
1908 Tolmie Street  
Vancouver, BC  
V6R 4C2, Canada  
Tel: 604-228-1960  
Fax: 604-228-1911  
e-mail: paperny@axionet.com

**Sales Agent/Distributor:**  
David Paperny Films Inc.  
1908 Tolmie Street  
Vancouver, BC  
V6R 4C2, Canada  
Tel: 604-228-1960  
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e-mail: paperny@axionet.com



**Screening**  
**Tuesday, May 2, 1:00 pm**  
**@ the Royal Cinema**

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## The Holier It Gets



When the father of Jennifer Baichwal (*Let It Come Down*) died, he left a surprising request to have his ashes scattered in the holy Ganges River. Accordingly, Baichwal, her brother and two sisters journey into the unfamiliar but culturally rich Indian Himalayas to make their father's wish come true. The Baichwals were born to an Indian father and an English mother, so a story of cultural contrast develops, as the colonizer and the colonized wage an internal battle. Casting a ravishing, if voyeuristic, gaze on both India and her father's past and juxtaposing travel narrative with home movies and personal reminiscence, filmmaker Baichwal and her siblings discover a great deal about their family's origins and themselves.

**Canada, 1999**  
53 min, Beta SP

**Director:** Jennifer Baichwal  
**Producers:** Nick de Pencier, Jennifer Baichwal  
**Writer:** Jennifer Baichwal  
**Cinematographer:** Nick de Pencier  
**Editor:** David Wharnsby  
**Sound:** Jane Tattersall

**Production Company:**  
Requisite Productions  
503 - 56 The Esplanade  
Toronto, ON  
M5E 1A7, Canada  
Tel: 416-955-9097  
Fax: 416-955-4556  
e-mail: reg@interlog.com

**Sales Agent/Distributor:**  
Jane Balfour Films Ltd.  
Burghley House  
35 Fortress Rd.  
London, NW5 1AQ, UK  
Tel: 44-171-267-5392  
Fax: 44-171-267-4241  
e-mail:  
mary@janebalfourfilms.co.uk

**Screening**  
Tuesday, May 2, 5:00 pm  
@ the Royal Cinema,

## Just a Wedding



Nadia and Dennis find each other on the Internet, meet, and fall in love. As they prepare for their wedding, they negotiate that obstacle course of fantasy, pragmatism, tradition and frivolity that is the initial proving ground of a couple's future compatibility. The film is a reunion of sorts for director Beverly Shaffer and congenitally disabled Nadia DeFranco, who, as a nine-year-old, captivated audiences with her guts and good humour in the 1977 Academy Award-winning short, *I'll Find a Way*. Here, Shaffer has fashioned a genre-bending film that honours the profoundly serious nature of commitment with a playful touch.

**Canada, 1999**  
58 min, Beta SP

**Director:** Beverly Shaffer  
**Producers:** Sally Bochner, Gerry Flahive  
**Cinematographer:** Joan Hutton  
**Editor:** Howard Goldberg  
**Sound:** Stephen Bourne, Leopoldo Gutierrez

**Production Company:**  
National Film Board of Canada  
3155 Côte-de-Liesse  
St-Laurant, QC  
H4N 2N4, Canada  
Tel: 514-283-9805  
Fax: 514-496-1895

**Sales Agent/Distributor:**  
National Film Board of Canada  
3155 Côte-de-Liesse  
St. Laurent, QC  
H4N 2N4, Canada  
Tel: 514-283-9439  
Fax: 514-496-1895  
e-mail: j.leduc@nfb.ca

**Screening**  
Sunday, May 7, 2:15 pm  
@ the Carlton Cinemas #2

## Road Stories for the Flesh Eating Future



Advancements in new technologies are starting to unsettle our basic understanding of what it means to be human. From the familiar territory of computers to the strange universe of artificial intelligence and synthetic skin, science is penetrating not only the home and workplace but the mind and body. In this stylish film, futurists Arthur and Marilouise Kroker meet with the cutting-edge artists, engineers and intellectuals who are reshaping the link between people and machines. Bold and moody, *Road Stories* combines a wide array of visual strategies for an eye-opening look at how technology is assuming our functions in everyday life.

**Canada, 1999**  
60 min, Beta SP

**Director:** Lewis Cohen  
**Producer:** Arnie Gelbart  
**Writer:** Lewis Cohen  
**Cinematographers:** Stefan Nitoslawski, Jerome Goulem, Lewis Cohen  
**Editor:** Lewis Cohen  
**Sound:** Luc Bourgeois, Edouard Dumoulin, Lewis Cohen  
**Music:** Cristobal Urbina, Jonathan Inksetter

**Production Company:**  
Galafilm Inc.  
5643 rue Clark, #300  
Montreal, QC  
H2T 2V5, Canada  
Tel: 514-273-4252  
Fax: 514-273-8689  
e-mail: galafilm@galafilm.ca

**Sales Agent/Distributor:**  
Galafilm Inc.  
5643 rue Clark, #300  
Montreal, QC  
H2T 2V5, Canada  
Tel: 514-273-4252  
Fax: 514-273-8689  
e-mail: galafilm@galafilm.ca

**Screening**  
Saturday, May 6, 2:30 pm  
@ the Carlton Cinemas #2

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## Two Brides and a Scalpel: Diary of a Lesbian Marriage

After two decades of working in the same Nanaimo pulp mill, George Scott came out as a transsexual. While qualifying for sex-change surgery, Georgie fell in love with Linda Fraser, a psychotherapist, manic depressive and outspoken lesbian. Wanting societal legitimacy and economic benefits, they were wed; three months later, Georgie had her sex change. Shot over two years by Canada's first legally married same-sex couple, this intimate video diary probes their trying realities — ostracization and harassment; legal battles for lesbian rights; and, most painfully, total familial rejection. This is an engaging, honest, and brave collaborative work. "The Blair Lesbian Project." —*Vancouver Sun*

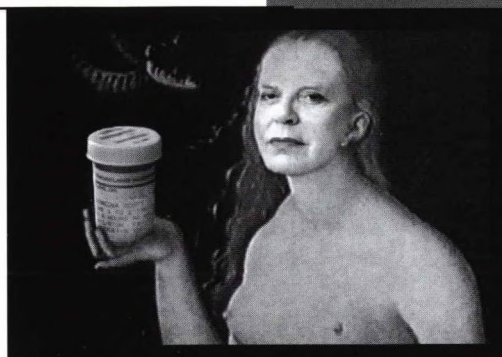
### Toronto Premiere

Canada, 1999  
55 min, Beta SP

**Director:** Mark Achbar  
**Producer:** Mark Achbar  
**Cinematographers:** Linda Fraser, Georgina Scott  
**Editor:** Jennifer Abbott  
**Sound:** Dieter Piltz  
**Music:** Doug Blackley

**Production Company:**  
Scalpel Productions  
2676 Eton St.  
Vancouver, BC  
V6K 1K1, Canada  
Tel: 604-253-8333  
Fax: 604-253-8355  
e-mail: machbar@smartt.com

**Sales Agent/Distributor:**  
Scalpel Productions  
2676 Eton St.  
Vancouver, BC  
V6K 1K1, Canada  
Tel: 604-687-3173  
Fax: 604-253-8355  
e-mail: scalpelprod@hotmail.com



**Screening**  
Sunday, May 7, 2:00 pm  
@ the Carlton Cinemas #6

## Visionnaires (Visionaries)

After his daughter's close encounter with death, Carlos Ferrand set off to restore his faith by meeting fellow creative spirits. In journeying through the Americas, he encountered Pol Pelletier, theatre denizen and spiritualist; Pablo Amaringo, shaman, environmental activist and founder of an art school in the middle of the rainforest; Franco Dragone, director of the Cirque du Soleil; Eugene Tsui, an architect and modern Renaissance man; and Stuart Kaufmann, a leading scientist searching for a new definition of the sacred. Ferrand's emotionally charged quest is wonderfully well realized through his roving camera eye and the insightful responses of his subjects. Through these extraordinary individuals, Ferrand discovers that the visionary artist can serve as both a guide and a source of indefatigable hope for the world. *In French with English subtitles.*

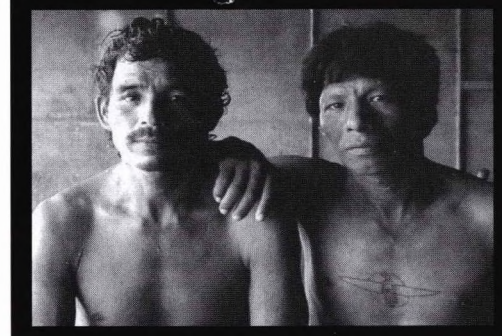
### Toronto Premiere

Canada, 1999  
52 min, Beta SP

**Director:** Carlos Ferrand  
**Producer:** Nathalie Barton  
**Writer:** Carlos Ferrand  
**Cinematographer:** Philippe Lavalette  
**Editor:** Dominique Sicotte  
**Sound:** Jean-Pierre Bissonnette, Catherine Van Der Donckt, Benoît Dame, Henri Junior Godding  
**Music:** Claude Rivest

**Production Company:**  
InformAction Films Inc.  
1000 rue Amherst, #301  
Montreal, QC  
H2L 3K5, Canada  
Tel: 514-284-0441  
Fax: 514-284-0361  
e-mail: informaction@videotron.ca

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**Screening**  
Thursday May 4, 5:00 pm  
@ the Royal Cinema

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Screening  
Sunday, May 7, 4:30 pm  
@ Carlton Cinemas #2

## A Coup: Made In America

In 1954, the CIA staged a coup in Guatemala against Jacobo Arbenz (the democratically elected president) in the name of the United States' war against global communism. In fact, it was to reclaim land expropriated by "Red Jacobo" from the United Fruit Company. Arbenz had been elected on a program of agrarian reform. Once in power, his left-wing sympathies raised alarm bells in Washington, prompting the US Secretary of State John Foster Dulles to orchestrate a military overthrow of Arbenz. In June of 1954 a rag-tag band of "liberators," backed by the full might of the United States, took power and drove Arbenz into exile. Judiciously mixing archival footage with contemporary interviews, this film exemplifies the virtues of the series it was made for, *Turning Points of History*.

Canada, 1999  
48 min, Beta SP

**Directors:** Alan Mendelsohn, Nadine Pequenezza  
**Executive Producers:** Laszlo Barna, Frank Savoie  
**Writers:** Alan Mendelsohn, Nadine Pequenezza  
**Editor:** Mike Hannan  
**Music:** Jac Gautreau

**Production Company:**  
Barna-Alper Productions Inc./  
Connections Productions  
366 Adelaide St. W., Suite 700  
Toronto, ON  
M5V 1R9, Canada  
Tel: 416-979-0676  
Fax: 416-979-7476  
e-mail: laszlo@bap.ca

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e-mail: laszlo@bap.ca

## I Remain Your Loving Son

The Battle of the Somme was one of the longest, bloodiest battles of the First World War. It began on July 1, 1916 near the village of Beaumont Hamel, north of the Somme River in northern France. At 9:15 in the morning, 801 soldiers of the 1st Newfoundland Regiment went "over the top" straight into the hail of German machine-gun fire. Thirty minutes later, without achieving their target, 733 men lay dead or dying on the blood-soaked fields under a blazing sun. If they tried to return to their trenches, they were picked-off by German snipers. This moving documentary recalls the events with the actual words of the soldiers, some as young as 18, read directly from letters, diaries and memoirs. The film is made all the more effective by an evocative soundtrack and songs by the Ennis Sisters.

Canada, 1999  
48 min, Beta SP

**Director:** Bob Wakeham  
**Executive Producer:** Bob Wakeham  
**Producer:** Bill Coultas  
**Cinematographer:** Ty Evans  
**Editor:** Gerry McDonald  
**Sound:** Gerry McDonald  
**Music:** Sandy Morris

**Production Company:**  
Springwater Productions Inc.  
323 Southside Rd.  
St. John's, NF  
A1E 1A1, Canada  
Tel: 709-753-3605

**Sales Agent/Distributor:**  
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Toronto, ON  
M5V 3G7, Canada  
Tel: 416-205-3481  
Fax: 416-205-3482  
e-mail: edsales@toronto.cbc.ca



Screening  
Sunday, May 7, 12:00 pm  
@ Carlton Cinemas #6

## Newfoundland on the Somme

On the morning of July 1, 1916, over 700 of the finest sons of Newfoundland died or were wounded on the fields of northern France in an ill-planned attack on entrenched German positions. They were part of a much larger force of British and Empire troops who participated in the Battle of the Somme. In one day there were 20,000 men killed; it was the worst defeat in British army history. Narrated by Cedric Smith, the film makes extensive use of archival footage and voice-over from historians such as Gwynne Dyer to retell this tale of naive heroism which drained Newfoundland of some of its best natural resources. The film quite reasonably implies that this defeat contributed to the eventual loss of Newfoundland's self rule from Britain. This in turn led to its deeply divided vote to join Canada in 1949. For many years, Newfoundlanders celebrated two events on July 1st: Canada Day and the Battle of the Somme.

Canada, 1999  
48 min, Beta SP

**Director:** Barry Stevens  
**Executive Producers:** Laszlo Barna, Frank Savoie  
**Writer:** Barry Stevens  
**Cinematographers:** Barry Stone, Doug Pike  
**Editor:** Manfred Becker  
**Music:** Jac Gautreau

**Production Company:**  
Barna-Alper Productions Inc./  
Connections Productions  
366 Adelaide St. W., Suite 700  
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M5V 1R9, Canada  
Tel: 416-979-0676  
Fax: 416-979-7476  
e-mail: laszlo@bap.ca



Screening  
Sunday, May 7, 12:00 pm  
@ Carlton Cinemas #6

## Traces d'une histoire oubliée (Fragments of Lost History)

Writer/director Lara Fitzgerald insightfully reconstructs the largely repressed and forgotten story of the Revillon Freres, major fur trade competitors to the Hudson's Bay Company until the Depression era. Through a treasury of recently rediscovered photographic, filmic, and written documents, she explores the Revillon Freres' relation to its rival company and its interaction with native peoples. With haunting, impressionistic images, Fitzgerald intelligently foregrounds the problem of telling history through fragments that have been lost and cast off by their owners. *In French with English subtitles.*

### Toronto Premiere

Canada, 1999  
50 min, Beta SP

**Director:** Lara Fitzgerald  
**Producer:** Yves Bisailon  
**Writer:** Lara Fitzgerald  
**Cinematographers:** Louis Durocher, Charles Lavack, Ronald Plante  
**Editor:** Marianne Sharkey-Grellet  
**Sound:** Marie-France Delagrave, Larry MacDonald, Martin Feslsum, Jay Garuk, Renaud  
**Music:** Philippe Lapointe

**Production Company:**  
National Film Board of Canada  
3155 Côte-de-Liesse  
St. Laurent, QC  
H4N 2N4, Canada  
Tel: 514-283-9805  
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e-mail: j.leduc@nfb.ca



Screening  
Saturday, May 6, 12:00 pm  
@ Carlton Cinemas #2

## Unwanted Soldiers

Unable to vote in their own country and confined to a Vancouver ghetto not unlike the Deep South, an extraordinary group of Chinese Canadians was secretly trained as an elite commando unit to fight behind Japanese lines in Malaysia during the dying days of the Second World War. State-sanctioned racism disallowed Chinese Canadians from joining the regular army, but their ethnic background made them ideal for a very dangerous mission to organize hit-and-run attacks against a deadly enemy. Jari Osborne wrote and directed this loving tribute to her father, Alex Louie, whose willingness to fight for a country that denied him basic human rights led to the dismantling of the Chinese exclusionary laws which prevailed during the early part of this century.

Canada, 1999  
47 min, Beta SP

**Director:** Jari Osborne  
**Producers:** Louise Lore, Karen King  
**Writer:** Jari Osborne  
**Cinematographer:** Michael Grippo  
**Editor:** Steve Weslak  
**Sound:** Alan Geldart, Jim Ursulak  
**Music:** Guy Zerafa

**Production Company:**  
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Fax: 514-496-1895

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Screening  
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@ Carlton Cinemas #2

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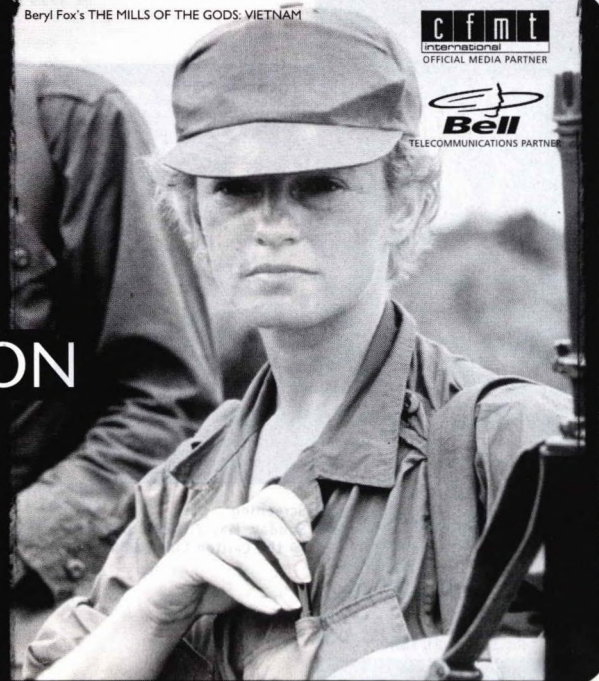
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## L'Erreur boreale (Forest Alert)



Screening  
Saturday, May 6, 12:00 pm  
@ the Carlton Cinemas #2

Due to big business' exploitation of lax government regulations, the great boreal forests of Quebec are being systematically plundered. Filmmaker and musician Richard Desjardins' passionate documentary makes it clear that clearcutting what was once the largest forested area in the world has led to an ecological disaster. With director Robert Monderie and cinematographer Jacques Leduc, Desjardins travels across the province, interviewing ministry flaks and business "suits," as well as those people who make a living off the forests, the outfitters and the Cree. His conclusions are disturbing. When the original European settlers came to Quebec they found a land of unimaginable natural wealth and beauty. Now large parts of the province have been "selectively harvested" into a wasteland. *Forest Alert* is a point-of-view documentary that recalls the very best in the genre and won the 1999 Prix Jutra for Best Feature Documentary. *In French with English subtitles.*

Canada, 1999  
1hr 9 min, Beta SP

**Directors:** Richard Desjardins, Robert Monderie  
**Producer:** Bernadette Payeur  
**Writer:** Richard Desjardins  
**Cinematographer:** Jacques Leduc  
**Editor:** Alain Bechumeur  
**Sound:** Marcel Chuinard  
**Music:** Jean-François Groulx, Benoît Groulx

**Production Company:**  
ACPAV  
1050 René-Lévesque Blvd East  
Montreal, QC  
H2L 2L6, Canada  
Tel: 514-849-2281  
Fax: 514-849-9487

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H3B 1A7, Canada  
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Fax: 514-861-3634  
e-mail: clibre@cam.org

## Images of a Dictatorship



Screening  
Sunday, May 7, 12:00 pm  
@ the Carlton Cinemas #2

Chilean news cameraman Raul Cuevas spent 17 years documenting life under the country's ruthless military dictator, General Augusto Pinochet. The footage, arranged in a series of tableaux by director Patricio Henriquez, provides an astonishing look at the brutality of the dictatorship and the courage of the citizens who opposed it. Behind-the-scenes glimpses of guerrilla activity are mixed with close-up shots of street demonstrations and police violence. Pinochet himself appears in several unguarded moments, talking and laughing with his supporters, unaware that his inhuman callousness is being recorded for posterity.

Toronto Premiere

Canada, 1999  
56 min, Beta SP

**Director:** Patricio Henriquez  
**Producers:** Patricio Henriquez, Raymonde Provencher, Robert Cornellier  
**Writer:** Patricio Henriquez  
**Cinematographer:** Raul Cuevas  
**Editor:** Jean-Marie Drot  
**Sound:** Richard Pelletier, Jorge Baez  
**Music:** Robert M. Lepage

**Production Company:**  
Macumba International Inc  
3862 Ave Parc la Fontaine  
Montreal, QC  
H2L 3N6, Canada  
Tel: 514-521-8303  
Fax: 514-521-0260  
e-mail: macumba@mmlink.net

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261 Rue du St. Sacrement  
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H2Y 3V2, Canada  
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Fax: 514-844-4990

## In the Company of Fear



Screening  
Sunday, May 7, 12:00 pm  
@ the Carlton Cinemas #2

Colombia is a land ruled by fear. Military police and paramilitary death squads routinely murder peasants, human rights activists and anyone else who gets in their way. Foreign volunteers with Peace Brigades International have been attempting to halt the violence by providing unarmed "protective accompaniment" to human rights activists and others targeted by the death squads. This film follows the volunteers on their daily rounds and includes footage of army leaders and paramilitary training camps. Interviews with critics of the regime, like Noam Chomsky and Gabriel Garcia Marquez, provide further insight into the conflict.

Canada, 1999  
52 min, Beta SP

**Director:** Velcrow Ripper  
**Producer:** Jill Sharpe  
**Writer:** Jill Sharpe  
**Cinematographers:** Guillermo Escalon, Velcrow Ripper  
**Editors:** Bonni Devlin, Heather Frise  
**Sound:** Velcrow Ripper, Dieter Piltz, Jill Sharpe  
**Music:** Celso Machado

**Production Company:**  
Reel-Myth Productions Inc.  
2133 Cypress St.  
Vancouver, BC  
V6J 3M3, Canada  
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Fax: 604-251-3505  
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## Le Reel du mégaphone (The Megaphone Reel)

This documentary is not only a portrait of activist Gilles Garand, a Québécois Pete Seeger, but of the musical support he brings to strikes, demonstrations and collective action in his neighbourhood in Montréal. Garand passionately and engagingly tells us how traditional music, past and present, is infused with and sustains the spirits of those who suffer injustices and economic hardships. A wealth of footage of Garand's private and public performances of reels, waltzes and songs are truly delightful to the ear and draw us into the strength and vivacity of his musical heritage. *In French with English subtitles.*

### Toronto Premiere

Canada, 1999  
52 min, Beta SP

**Director:** Serge Giguère  
**Producer:** André Gladu  
**Writer:** Serge Giguère  
**Cinematographers:** Jacques Leduc, Serge Giguère  
**Editor:** Louise Dugal  
**Sound:** Diane Carrière, Marcel Chouinard, Pierre Blain, Marcel Fraser, André Dussault, Francine Poirier

**Production Company:**  
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**Screening**  
Saturday, May 6, 9:00 am  
@ the Royal Cinema

## Village of Widows

The world's first uranium mine was located on Great Bear Lake in the Northwest Territories. The Sahtu Dene who worked there in the 1930s and 40s had no idea that the ore they were mining would be used to build an atomic bomb. They were also kept in the dark about the deadly effects of the radioactive dust on themselves and their community. Now, when the Dene are dying of cancer at an alarming rate, leaving many widows, the Canadian government still refuses to accept responsibility for the tragedy. This unsettling film unfolds with the quiet intensity of a classical tragedy.



**Screening**  
Tuesday, May 2, 3:00 pm  
@ the Royal Cinema



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Canada, 1999  
52 min, Beta SP

**Director:** Peter Blow  
**Producers:** Peter Blow, Gil Gauvreau  
**Writer:** Peter Blow  
**Cinematographer:** Rick Bremness  
**Editors:** Tanmayo Krupanszky, Celestine Natale  
**Sound:** Kitchen Sync Digital Audio  
**Music:** Loretta Reid, George Vacval

**Production Company:**  
Lindum Films Inc.  
67 Marjory Avenue  
Toronto, ON  
M4M 2Y2, Canada  
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**Sales Agent/Distributor:**  
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Screening  
Tuesday, May 2, 11:00 am  
@ the Royal Cinema

## Main basse sur les gènes, ou les aliments mutant

### (The Genetic Take Over or Mutant Food)

This well-researched and extremely disturbing film examines transgenics, the development of genetically modified foods, and the potential risk they pose to humans. Scientists like Jean-Marie Pelt and Dr. Arnaud Apoteker explain why splicing fish genes into strawberries, scorpion genes into tomatoes and human genes into potatoes might be every bit as dangerous and unnatural as it sounds. As Pelt points out, "transgenics is transgression...breaking the species' barrier poses questions which have been too quickly shelved." With few answers provided by the scientists who are developing these mutant breeds, humans are becoming the testing ground for the new food products. Stylishly shot and utilizing computer graphic imagery, this documentary carries a real punch to it. *In French with English subtitles.*

Canada, 1999  
52 min, Beta SP

**Directors:** Karl Parent, Louise Vandelac  
**Producer:** Éric Michel  
**Writers:** Karl Parent, Louise Vandelac  
**Cinematographer:** Alberto Feio  
**Editor:** Myriam Poirier  
**Sound:** Jean-Denis Daoust

**Production Company:**  
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## Pandemic: Case of the Killer Flu

The 1918 influenza epidemic killed over 40 million people around the world, but the exact nature of the virus has long baffled scientists. The deadly 1988 outbreak of the Hong Kong chicken flu raised fears that another worldwide flu pandemic might occur, unless more was known about the disease. And so, in the mid-1990s, competing teams of scientists began traveling north to frozen cemeteries in Alaska and Norway, in the hopes of recovering preserved tissue samples from victims of the 1918 epidemic. But the scientists worried that if they succeeded in unearthing the virus, they might inadvertently unleash it on the world a second time.



Screening  
Thursday, May 4, 11:15 am  
@ the Royal Cinema

Canada, 1999  
44 min, Beta SP

**Director:** Elliott Halpern  
**Producers:** Elliott Halpern, Simcha Jacobovici, Garfield Kennedy  
**Cinematographers:** Per Ingvar Rognes, Alan Wilson, Damir Chytil  
**Editors:** Reid Dennison, Oliver Manton, Robert Kennedy, Christa Schadt  
**Sound:** Erik Halvorsen, Graham Robinson, Adrian Tucker  
**Music:** Aaron Davis, John Lang

**Production Company:**  
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## Sea Birds of Gaspé

The great schools of cod that once swam off the coast of Gaspé have been decimated by human fishermen. But the scenic area is still home to a wide variety of sea birds, which carry on their daily struggle for existence as they have throughout the ages. Harold Arsenault's documentary examines the nesting, mating and feeding habits of 10 different species, and captures the great natural beauty of the Gaspé coast, Percé Rock and Bonaventure Island.

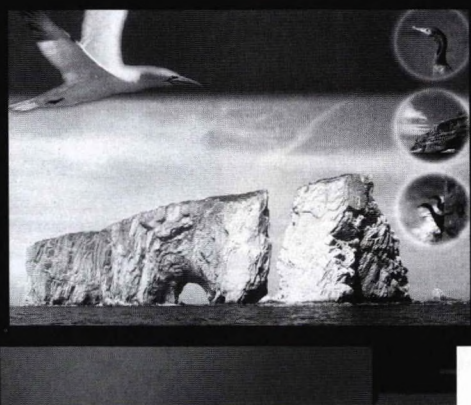
Toronto Premiere

Canada, 1999  
52 min, Beta SP

**Director:** Harold Arsenault  
**Producer:** Paul Cadieux  
**Writers:** Michèle Van de Kaa, Harold Arsenault  
**Cinematographer:** Harold Arsenault  
**Editor:** Harold Arsenault  
**Sound:** Jean-Pierre Bissonette  
**Music:** Yves Chamberland

**Production Company:**  
Productions Bord de Mer Inc.  
3401 Saint-Antoine Ouest  
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Screening  
Thursday, May 4, 9:00 am  
@ the Royal Cinema

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## Tatshenshini-Alsek Park: Heart of the Wilderness

Journalist Peter Trueman roughs it on a breathtaking journey down the Tatshenshini River in northern British Columbia. Accompanied by environmentalists Johnny Mikes and Ric Careless, Trueman discovers that this beautiful region was designated as a protected area in 1993 in order to save it from encroaching mining companies. The Tashenshini-Alsek national park is home to grizzly bears, mountain goats, owls and wildcats and also contains spectacularly-varied scenery, ranging from glaciers, mountains and canyons to iceberg-filled lakes, dense forests, and vast, open plains. Ravishing photography dramatizes the gorgeous natural terrain, emphasizing the need to protect this distinctive part of Canada's environment.

**Canada, 1999**  
47 min, Beta SP

**Director:** Deborah Burgess  
**Producers:** Mitchell Azaria, Ihor Macijewsky  
**Writer:** Deborah Burgess  
**Cinematographer:** Ihor Macijewsky  
**Editor:** Sue Cormack  
**Sound:** Terry Wedel  
**Music:** Mike Alonzo

**Production Company:**  
Good Earth Productions Inc.  
173 Dufferin Street, Suite 308  
Toronto, ON  
M6K 3H7, Canada  
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Fax: 416-535-8622  
e-mail: parks@interlog.com

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e-mail: parks@interlog.com



**Screening**  
Tuesday, May 2, 11:00 am  
@ the Royal Cinema

## La Vie à l'envers (Life Upside Down)

Bats are the unsung, insect-devouring heroes of the upside-down world. Writer/director Jean-Marie Migaud sets this oversight aright with his beautifully photographed study of the evolution, habits and habitats of the creatures who live so close to human beings. The engaging voice-over and brilliant, unmanipulated footage of European bats' annual biological cycle, from mating and birth to hibernation, create a riveting portrait of the extraordinary animals. Computer-generated images of the drama of nighttime hunting recreate a natural wonder. *In French with English subtitles.*



**Screening**  
Thursday, May 4, 9 am  
@ the Royal Cinema

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**Canada, France, 1999**  
52 min, Beta SP

**Director:** Jean-Marie Migaud  
**Producer:** Paul Cadieux  
**Writer:** Jean-Marie Migaud  
**Cinematographer:** Frédéric Nobile  
**Editors:** Remi Lorut, Philippe de L'Étoile  
**Sound:** Dany Ouellet  
**Music:** Leon Aronson

**Production Company:**  
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	<b>Paul Norris – Lab</b>	<b>(416) 957-6203</b>	<b>email: paul_norris@rank.com</b>
<b>HOLLYWOOD</b>	<b>David Hagberg</b>	<b>(323) 960-8631</b>	<b>email: david_hagberg@rank.com</b>

## Endnotes



This sensitive portrait of three patients and their caregivers in the Palliative Care Unit of Montreal's Royal Victoria Hospital includes interviews as well as footage of family visits and scenes of day-to-day life. An intimate study of the quiet heroism of patients, doctors, volunteers and therapists alike, the drama of physical pain or relief is dealt with in an atmosphere of emotional strain and growth. A poignant study of the value placed on human dignity and quality of life, *Endnotes* examines life under the most difficult of conditions.

**Canada, 1999**  
51 min, Beta SP

**Director:** Garry Beitel  
**Producer:** Barry Lazar  
**Cinematographer:** Marc Gadoury  
**Editor:** Patricia Tassinari  
**Sound:** Esther Auger

**Production Company:**  
Beitel/Lazar Productions Inc.  
2218 Old Orchard  
Montreal, QC  
H4A 3A8, Canada  
Tel: 514-487-4562  
Fax: 514-487-9726  
e-mail: videodocs@aol.com

**Sales Agent/Distributor:**  
Canadian Learning Co.  
95 Vansittart Avenue  
Woodstock, ON  
N4S 6E3, Canada  
Tel: 800-267-2977  
Fax: 519-537-1035  
e-mail: tchisholm@canlearn.com

Screening  
Wednesday, May 3, 1:00 pm  
@ the Royal Cinema

## Laugh in the Dark



Writer/director Justine Pimlott's story of her queer family also chronicles the second heyday of the Ontario resort town of Crystal Beach, now recast as the Provincetown of the North. At the film's heart are two entrepreneurial Pimlotts who founded an inn targeted to Toronto's gay community and have managed to raise the town residents' consciousness on topics ranging from elegant food to AIDS. Rich interviews, intimate home video footage and Pimlott's sparing voice-over brings us to their triumph and the tragedy of the family's losses to HIV and AIDS.

**Canada, 1999**  
47 min, Beta SP

**Director:** Justine Pimlott  
**Producer:** Justine Pimlott  
**Writer:** Justine Pimlott  
**Cinematographers:** Scott Brown, Kim Derko, Zoe Dirse  
**Editor:** Nada El-Yassir  
**Sound:** Rob Wright, Justine Pimlott

**Production Company:**  
Noisy Girl Productions  
191 Madison Avenue, Suite 2  
Toronto, ON  
M5R 2S6, Canada  
Tel: 416-926-8954  
Fax: 416-926-9409  
e-mail: noisysgrl@interlog.com

**Sales Agent/Distributor:**  
Noisy Girl Productions  
191 Madison Avenue, Suite 2  
Toronto, ON  
M5R 2S6, Canada  
Tel: 416-926-8954  
Fax: 416-926-9409  
e-mail: noisysgrl@interlog.com

Screening  
Sunday, May 7, 2:00 pm  
@ the Carlton Cinemas #6

## Through a Blue Lens



This stark and gritty documentary maps the relationship between Vancouver's Downtown Eastside drug addicts and the Odd Squad Society, seven police officers who deal every day with these derelicts' physical and psychological crises. The realization that both the filmmakers and the police are documenting events adds an extra layer of complexity to these tales of urban addiction. The rapport that the officers and addicts have developed makes for frank, moving, articulate exchanges which the Odd Squad also chronicle in photos and videos for use in schools' drug-education programs. The compassion is strong on both sides: from the addicts, a vehement desire to offer their experiences as cautionary tales to students; from the officers, a willingness to get to know and to support these victims of addiction.

**Canada, 1999**  
52 min, Beta SP

**Director:** Veronica Alice Mannix  
**Producers:** Gillian D. Kovanic, Kathryn Lynch, Graydon McCrea  
**Cinematographers:** Daniel C. Mannix, Rudi Kovanic  
**Editor:** Shelly Hamer  
**Sound:** Jonathan Ritchie  
**Music:** Dennis Burke

**Production Company:**  
National Film Board of Canada  
3155 Côte-de-Liesse  
St. Laurent, QC  
H4N 2N4, Canada  
Tel: 514-283-9805  
Fax: 514-496-1895

**Sales Agent/Distributor:**  
National Film Board of Canada  
3155 Côte-de-Liesse  
St. Laurent, QC  
H4N 2N4, Canada  
Tel: 514-283-9439  
Fax: 514-496-1895  
e-mail: j.leduc@nfb.ca

Screening  
Thursday, May 4, 3:00 pm  
@ the Royal Cinema

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## Un syndicat avec ça? (Union Trouble: A Cautionary Tale)

Filmed over two years, this is the story of the Teamsters' battle for unionization, job security and respect for the workers of the fast food Goliath of American multinationals, McDonald's. The movement begins with Henri Van Meerbeeck's rise to labour leadership in St-Hubert, Québec; from there the story escalates to a multi-act drama, told humanistically through the concerns and sacrifices of individual workers and union organizers. Various levels and stages of the process are masterfully woven together, from government press statements to footage of the local legal negotiations and intimate interviews with the participants. *In French with English subtitles.*

Toronto Premiere

Canada, 1999  
1 hr 3 min, Beta SP

**Director:** Magnus Isacson  
**Producer:** Marcel Simard  
**Writer:** Magnus Isacson  
**Cinematographers:** Martin Duckworth,  
Andrei Khabad  
**Editor:** Annie Jean  
**Sound:** Natalie Fleurant, Yves St-Jean  
**Music:** Robert Marcel Lepage

**Production Company:**  
Les Productions Virage Inc.  
6300 ave. du Parc, Bureau 605  
Montreal, QC  
H2V 4H8, Canada  
Tel: 514-276-9556  
Fax: 514-276-2262  
e-mail: viragetp@mblink.net

**Sales Agent/Distributor:**  
Les Productions Virage Inc.  
6300 ave. du Parc, Bureau 605  
Montreal, QC  
H2V 4H8, Canada  
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Screening  
Saturday, May 6, 9:00 am  
@ the Royal Cinema

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## Exhibit A: Secrets of Forensic Science



**Screening**  
Thursday, May 4, 3:00 pm  
@ the Royal Cinema

Represented by the episode

### ***Stalked***

Based on true stories of virtually unsolvable crimes which were cracked through the use of modern technology, *Exhibit A: Secrets of Forensic Science* is produced by Kensington Communications for the Discovery Channel and The Learning Channel and hosted by Graham Greene. *Stalked* is about the brutal double murder of two sisters, both promising track stars, in suburban Toronto, a killing that attracted national attention. Although staged as a break-in, the police immediately suspected a former boyfriend who was stalking the younger sister; however, DNA evidence obtained from skin trapped under one of the victim's fingernails did not point to him. Investigators were still convinced they were on the right track and followed the suspect until he made contact with his cousin, a violent felon. A second DNA sample was obtained from the cousin's baby, and police knew they had their killers. Both men were convicted of first-degree murder.

**Canada, 1999**  
23 min, Beta SP

**Series Producers:** Robert Lang, Robert Sandler  
**Director:** Harvey Crossland  
**Producers:** Robert Lang, Robert Sandler  
**Writer:** Thomas Lackey  
**Cinematographer:** Richard Stringer  
**Editor:** Michael Fuller  
**Sound:** Paul Durand, Denise McCormick  
**Music:** Fred Mollin

**Production Company:**  
Exhibit A Season III Inc.  
20 Maud St., Suite 402  
Toronto, ON  
M5V 2M5, Canada  
Tel: 416-504-9822  
Fax: 416-504-3608  
e-mail: kenscom@interlog.com

**Sales Agent/Distributor:**  
Great North International  
3720 - 76th Ave.  
Edmonton, AB  
T6B 2N9, Canada  
Tel: 780-440-2022  
Fax: 780-440-3400  
e-mail: gne@greatnorth.ab.ca

## The Nature of Things

Represented by the episode

### ***Parkinson's: Lynda's Story***

Now in its 40th year, the venerable series *The Nature of Things*, hosted by David Suzuki, concentrates on science, technology and medicine. *Parkinson's: Lynda's Story* focuses on the strength of will of a woman who is trying to overcome a debilitating illness. People with Parkinson's disease are unable to produce dopamine, a brain chemical responsible for motor control. As the disease progresses, the victim slowly loses normal body movement and is subject to painful spasms. Currently there is no cure and drugs can only slow down the symptoms. Lynda McKenzie and her very supportive husband are followed through a three-year program involving a radical new procedure known as fetal cell transplant surgery. Through the injection of those cells into the brain, scientists have discovered that bodies produce an increased amount of dopamine. Lynda patiently waits for her surgery which ultimately yields uncertain results.

**Canada, 1999**  
45 min, Beta SP

**Executive Producer:** Michael Allder  
**Director:** David L. Tucker  
**Producer:** David L. Tucker  
**Writer:** David L. Tucker  
**Cinematographer:** Milan Klep  
**Editor:** David Murray  
**Sound:** Gary Oppenheimer  
**Music:** Mark Korven

**Production Company:**  
Canadian Broadcasting Corporation  
(CBC)  
205 Wellington St. W.  
Toronto, ON  
M5V 3G7, Canada  
Tel: 416-205-6902  
Fax: 416-205-3579  
e-mail: tnot@toronto.cbc.ca

**Sales Agent/Distributor:**  
CBC International Sales  
205 Wellington St. W.  
Toronto, ON  
M5V 3G7, Canada  
Tel: 416-205-3481  
Fax: 416-205-3482  
e-mail: edsales@toronto.cbc.ca

## Quiet Places

Represented by the episode

### ***Tai Chi Retreat***

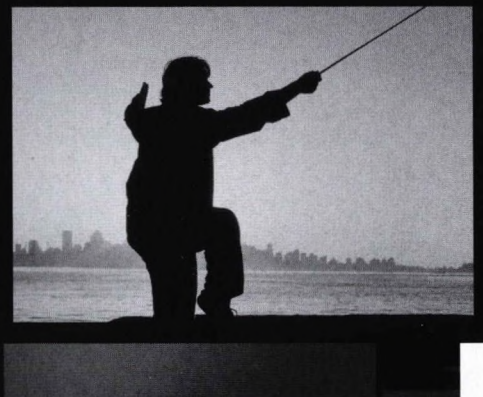
From the *Quiet Places* series produced by Omni-Film Productions for Vision TV, *Tai Chi Retreat* explores the Chinese mediation practice of Tai Chi, a health and martial arts practice described as "meditation in motion." According to the text, which accompanies the overlapping images, Tai Chi comes from emptiness and is the mother of ying and yang. Set against the backdrop of Vancouver, in a tranquil garden in the heart of the busy city, Tai Chi master Sam Masich teaches his students ancient combat training deepened to bodily meditation. Absorbing the jagged energy of the city, he transfers it into the rounded energy of nature.

**Canada, 1999**  
25 min, Beta SP

**Series Producers:** Brian Hamilton, Gabriela Schonbach  
**Director:** Gabriela Schonbach  
**Producers:** Brian Hamilton, Gabriela Schonbach  
**Writer:** Gabriela Schonbach  
**Cinematographer:** Ian Kerr  
**Editor:** Robert Hillis  
**Sound:** Marc Benoit, Paul Van Rookhuysen  
**Music:** Larry Pink

**Production Company:**  
Omni Film Productions Ltd  
111 Water Street, Suite 204  
Vancouver, BC  
V6B 1A7, Canada  
Tel: 604-681-6543  
Fax: 604-688-1425  
e-mail: gabriela@omnifilm.com

**Sales Agent/Distributor:**  
Minds Eye International  
2201 - 11th Ave  
3rd Floor West Wing  
Regina, SK  
S4P 0J8, Canada  
Tel: 306-359-6401  
Fax: 306-359-3466  
e-mail: paulblack@mindseyeinternational.com



**Screening**  
Thursday, May 4, 1:00 pm  
@ the Royal Cinema

Sponsored by:



## The Sex Files

Represented by the episode

### **Orgasm**

Co-produced by EPI Production Inc. and Exploration Production Inc. for the Discovery Channel, and hosted by Gisel Della Chiara, *The Sex Files* covers the various aspects of sex, such as fetishes, fantasies, orgasms and erections. *Orgasm* explores the true nature of "one of mother nature's sweetest gifts." A group discussion about "sex toys 101" is followed by evidence that one-third of women do not achieve orgasm during sex, that, on average, males climax within 11 minutes, 16 minutes faster than females, and that women have an easier time achieving orgasm after childbirth. Once a forbidden subject of conversation, especially within "polite" society, orgasms are now the subject of academic research. While experts explain its function within a social context, *Orgasm's* visual style is studied with many shots of gushing fountains and crashing waves.

**Canada, 1999**  
**23 min, Beta SP**

**Executive Producers:** John Panikkar, Paul Lewis

**Director:** Sam Linton  
**Producer:** Sam Linton

**Writer:** Sam Linton  
**Cinematographer:** Danny Cook

**Editor:** Mathew Sherman  
**Sound:** Michael Nunan

**Music:** Jack Lenz

**Production Company:**  
Exploration Production Inc.  
2225 Sheppard Ave E, Suite 100  
North York, ON  
M2J 5C2, Canada  
Tel: 416-490-7334  
Fax: 416-490-4714  
e-mail: jpanikkar@discovery.ca

**Sales Agent/Distributor:**  
Exploration Production Inc.  
2225 Sheppard Ave E  
Suite 100  
North York, ON  
M2J 5C2, Canada  
Tel: 416-490-7334  
Fax: 416-490-4714  
e-mail: bshenken@discovery.ca



**Screening**  
**Thursday, May 4, 11:15 am**  
**@ the Royal Cinema**

## Turning Points of History

Represented by the episode

### **Prescription for Disaster**

Focusing on key events in the recent past, the *Turning Points of History* series is a justifiably popular weekly event on History Television. *Prescription for Disaster* traces the tragic tale of Thalidomide to post-World War Two Germany where scientists, who had been previously employed by the Nazis, developed the drug. Despite the lack of proper testing and conflicting lab reports, it was launched on an unsuspecting public in 1958 as a "wonder drug" for pregnant women. Its use spread to England and then to Canada, where it was given approval in 1959 after only 40 days of testing. Before it was pulled off the market in 1962, over 12,000 babies were born with severe birth defects. The fallout from the Thalidomide story included public cynicism with multinational drug companies, millions of dollars paid out in compensation and a greater awareness of the necessity for stringent testing rules of any new drug.

**Canada, 1999**  
**48 min, Beta SP**

**Executive Producers:** Laszlo Barna, Frank Savoie  
**Series Producer:** Alan Mendelsohn

**Director:** Mary Anne Alton  
**Producers:** Vibika Bianchi, Laura Lightbown

**Writer:** Mary Anne Alton  
**Cinematographer:** Larry Carey

**Editor:** Mike Hannan  
**Sound:** Kitchen Sync Digital Audio

**Music:** Jim Morgan and Carmon Barry, Mix Meisters

**Production Company:**  
Barna-Alper Productions Inc.  
366 Adelaide St. W., Suite 700  
Toronto, ON  
M5V 1R9, Canada  
Tel: 416-979-0676  
Fax: 416-979-7476  
e-mail: laszlo@bap.ca

**Sales Agent/Distributor:**  
Barna-Alper Productions Inc.  
366 Adelaide St. W., Suite 700  
Toronto, ON  
M5V 1R9, Canada  
Tel: 416-979-0676  
Fax: 416-979-7476  
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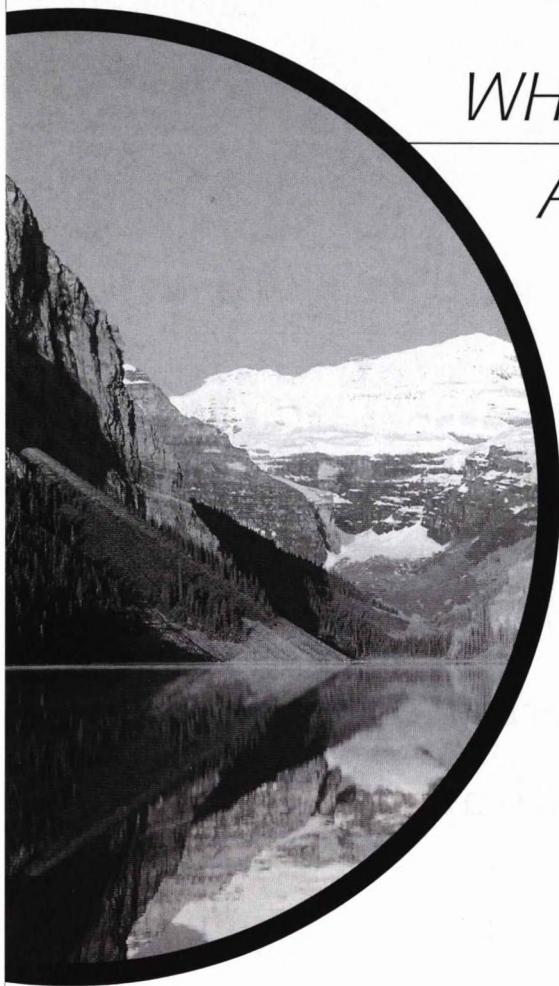
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**BTVF 2000**

JUNE 11 - 16

## International Showcase

Documentaries are back, hotter and hipper than they have been in many years. So say a number of influential critics, festival directors and filmmakers from around the world. And these international tastemakers are not wrong. The buzz is out in festivals from Sundance to Berlin that documentary films are richer and more diverse than the current crop of fiction features.

There are a lot of reasons for this development, which has really been gathering steam for the past decade. Thanks to the proliferation of television stations in the 50, if not 500-channel universe, non-fiction films are being made and broadcast to a far wider audience than ever before. Means of production have changed radically, with digital cameras and computerized editing systems now being the basic tools for independent film companies. So, documentary producers can make works for a fraction of the cost and deliver them to a far greater viewership than could have been imagined even a decade ago.

Then, too, we are living in a complex and challenging era, one worthy of documentation. The rise of the new computerized technologies and global communication systems has seen the growth of a new entrepreneurial class that will affect commerce and international relations for decades to come. Yet, with wealth pouring into the pockets of these new service providers, poverty and homelessness grip all nations. Those who are not embracing new sexual mores often find themselves in the grip of religious fundamentalism. Designer drugs and the search for physical perfection form twin obsessions for those seeking peak performances. While ecologists score victories in their fight for clean spaces, pollution continues to reign apace. There has never been as much racial tolerance and understanding as there is today, in an epoch that has had to learn the phrase "ethnic cleansing."

It is a time of massive contradictions, but one filled with hope and incredible amounts of energy. As Dickens once put it, on the French Revolution era, "it was the best of times, it was the worst of times." And surely this revolutionary period deserves its chroniclers, most of whom will be using the camera rather than the pen to artfully record our times.

As the programmer for the International Showcase, it has been my pleasurable duty to view over 300 tapes and films during the past few months. New docs exist in great plenitude and many of them are doing exactly one can hope for: reporting on the vast, crazy and contradictory forces that exist in the world today. Many of these new non-fiction films have been produced with as much concern for aesthetics as content. Twice as many films could have been programmed had times and venues permitted.

The International Showcase presents 20 films, some short and some long, that wrestle with a vast array of important subjects. Everything from the personal — psychodramatic actors, familial relationships gone awry — to the political — the breakup of Yugoslavia, the problematic reconciliation of Germany — are tackled in these works. The filmmakers represented in this series have employed brilliant strategies to create their pieces. Content and form mesh wonderfully in these powerful new documentaries.

I hope that you enjoy watching these films as much as I enjoyed selecting them.

**Marc Glassman**

international showcase

# Congratulations HOT DOCS!

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**Screening**  
**Monday, May 1, 7:00 pm**  
**(Opening Night)**  
**@ the Uptown Theatre**

## Heimspiel (Home Game)

The best sports films are about life, not just games. *Heimspiel* takes that message to heart — it shows us that hockey, even in Germany, can mean a lot to regular, working folk. East Berliners have hit on hard times since the Wall came down. In the reunited Germany, Easterners (the Ossies) are treated like second-class citizens by their more prosperous neighbours, the Westerners (Wessies). But Ossies who support the Eisbären, East Berlin's hockey team, have had something to cheer about in the past few years. Their team, which was formerly the Stasi-supported Dynamo Berlin, has reinvigorated itself and risen to the top of the German Hockey League. The Eisbären are wildly supported by anthem singing crowds who fill their stadium to capacity at each home game. While *Heimspiel* concentrates on the fans and what the team means to them, filmmaker Danquart has not neglected the game. Shot with style and panache, *Heimspiel* embraces the spectacle of East German ice hockey: wonderful slow-motion shots capture the choreography and brutality of a game that Canadians have always adored. *In German with English subtitles.*

### Canadian Premiere

**Germany, 1999**  
**1hr, 35 min, 35 mm**

**Director:** Pepe Danquart  
**Producer:** Mirjam Quinte  
**Cinematographer:** Michael Hammon  
**Editor:** Mona Bräuer  
**Sound:** Erich Mischijew, Natz Mueller  
**Music:** Walter W. Gkan, Eddi Siblik

**Production Company:**  
 Quintefilm  
 Konradstr. 20  
 Freiburg, D-79100  
 Germany  
 Tel: 49-761-702-563  
 Fax: 49-761-701-796

**Sales Agent/Distributor:**  
 Senator Film/Amerbian Pictures  
 Kurfürsten Damm 65  
 Berlin, 10707  
 Germany  
 Tel: 49-30-8809-1756  
 Fax: 49-30-8809-1753  
 e-mail: nomaass@aol.com

This screening is presented with the collaboration of the Goethe Institut.

To be preceded by:

## The Worst Jewish Football Team in the World

Losing can be fun, too. Just ask the Broughton "B" football team who regularly get clobbered by scores of 27-0. This is a sweet and funny profile of amiable Rabbinical youths who keep on playing because they love their sport.

### Canadian Premiere

**United Kingdom, 1999**  
**9 min, 35 mm**

**Director:** Gary Ogin  
**Producer:** Gary Ogin  
**Cinematographers:** Steve Grey, Chris Sugden-Smith  
**Editors:** Gordon Mason, Gwen Quillere  
**Sound:** Steve Skitt, Simon Reynell  
**Music:** The Klezmatiks

**Production Company:**  
 Motif Productions  
 15 Loraine Road  
 London, N7 6EZ  
 United Kingdom  
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 e-mail: garyogin@hotmail.com



**Screening**  
**Monday, May 1, 7:00 pm**  
**(Opening Night)**  
**@ the Uptown Theatre**

## Long Night's Journey Into Day

An award winner at the Sundance and Berlin Film Festivals, this incisive work looks at South Africa's Truth and Reconciliation Commission and its attempts to bring closure to the brutal effects of apartheid. While the victims of apartheid want justice for themselves and their slain brethren, those who committed the crimes are hoping to gain amnesty by fully confessing to the Commission. Four cases are shown in the film and each has its particular emotional impact. In one, the parents of a liberal white California woman who was murdered by mistake by an angry black youth are able to find peace after meeting with the mother of the man who killed her. In another, a white former Special Forces officer attempts to reconcile with the widow of the black activist he killed 14 years ago. Although each story is devastating, the film shows that the commission has been, on the whole, quite successful. "It has been almost breathtaking: this willingness to forgive, this magnanimity, this nobility of spirit." —Archbishop Desmond Tutu, Nobel Prize Winner and Head of the Truth and Reconciliation Commission

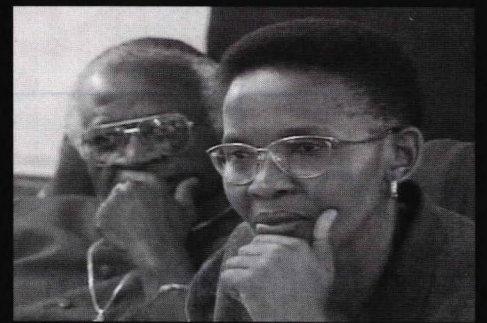
### Canadian Premiere

**USA, 2000**  
**1hr, 35 min, 35 mm**

**Directors:** Frances Reid, Deborah Hoffmann  
**Producer:** Frances Reid  
**Cinematographers:** Ezra Jwili, Frances Reid  
**Editor:** Deborah Hoffmann  
**Music:** Lebo M

**Production Company:**  
 Iris Films  
 2600 Tenth Street, #413  
 Berkeley, CA  
 94710, USA  
 Tel: 510-845-5414  
 Fax: 510-841-3336  
 e-mail: irisfilms@aol.com

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 H2Y 1C8, Canada  
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**Screening**  
**Tuesday, May 2, 9:15 pm**  
**@ the Royal Cinema**



## L'evangile selon les Papous (The Gospel According to the Papuans)

As the millennium loomed, many strange things occurred but few as bizarre as the conversion to Christianity of the Hulis tribe of Papua, New Guinea. Village elder Ghini, a self-admitted killer of "1000 enemies" in endless tribal wars, is baptized on Christmas day. As a newly born acolyte, Ghini brings about the wholesale conversion of his tribe after being persuaded by missionaries that their souls will be in danger if they don't accept the divinity of Christ before the year 2000. Understandably, consternation rages among the Hulis as the movement gathers momentum. This is an intriguing portrait of a society in conflict. *In the vernacular language of Papouasy, New Caledonia with English subtitles.*

### Canadian Premiere

**France, 1999**  
54 min, Beta SP

**Director:** Thomas Balmès  
**Producers:** Laurent Duret, Jean Jacques Peretti  
**Writer:** Thomas Balmès  
**Cinematographer:** Thomas Balmès  
**Editor:** Catherine Gouze  
**Sound:** Jérôme Téigné

**Production Company:**  
Les Films d'Ici  
12, rue Clavel  
Paris, 75019  
France  
Tel: 33-1-44-52-23-23  
Fax: 33-1-44-52-23-24  
e-mail: les.films.d-ici@wanadoo.fr

**Sales Agent/Distributor:**  
Europe Images International  
25 rue François 1<sup>er</sup>  
Paris, 75008  
France  
Tel: 33-1-4723-2800  
Fax: 33-1-4723-2810  
e-mail: pworsley@clubinternet.fr



**Screening**  
Saturday, May 6, 2 pm  
@ the Carlton Cinemas #6

## I Was A Slave Labourer

It was either work or die for the million-and-a-half Jews and Eastern European prisoners who ended up as labourers in concentration camps during World War Two. Rudy Kennedy was one of them; now the feisty Silesian Jew spearheads a group of British Holocaust survivors who are fighting for compensation from the companies that "employed" their services. Kennedy is an articulate and fascinating figure but the film shows that he is not alone in this struggle. Lawyers, other British victims, and organizations throughout Europe, Israel and North America joined in the fight during the three years that director Holland followed the campaign against such famous German companies as I.G. Farben, BASF and Volkswagen. This is a tough-minded but compelling study of a man who has become obsessed with righting a wrong done to him — and a multitude — decades ago. Justice, this tale indicates, may take a long time, but it is inevitable. *In English, German and French with English subtitles.*

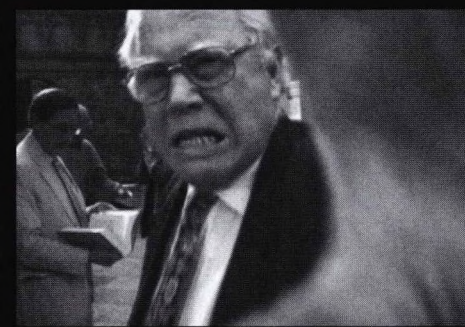
### Canadian Premiere

**United Kingdom, 1999**  
1hr, 14 min, Beta SP

**Director:** Luke Holland  
**Producer:** Pascale Lamche  
**Cinematographer:** Luke Holland  
**Editor:** Anette Williams  
**Sound:** Luke Holland, Judi Headman  
**Music:** Rosalie Coopman

**Production Company:**  
Little Bird  
7 Lower James Street  
London, W1R 3PL  
United Kingdom  
Tel: 44-171-434-1131  
Fax: 44-171-434-1803  
e-mail: pascale.littlebird@btinternet.com

**Sales Agent/Distributor:**  
Mayfair Television Entertainment  
110 St. Martin's Lane  
London, WC2N 4AD  
United Kingdom  
Tel: 44-171-438-9543  
Fax: 44-171-867-1184



**Screening**  
Wednesday, May 3, 7:00 pm  
@ the Royal Cinema

### To be screened with: Zyklon Portrait

(For description, see page 41 under Best Short, Canadian Nominee Programme)

## Divorce What I See

What happens when the modern nuclear family detonates? *Divorce What I See* is a hard-hitting, vérité styled look at the consequences of a very messy marital split-up. Denied access to the male side of the proceedings, director Sun-Kyung Yi observes the emotional turmoil of the ex-wife and two of her children. Years after the initial separation, the pain still continues. The 16-year-old daughter tries to cope with the knowledge that her father and two of her older brothers don't want to talk to her. In a piquant scene, the one brother who stayed with the mother takes the camera crew back to the monster suburban home that the whole family used to dwell in. The feelings that this half of a family dredge up are as grandiose as the home they had to leave.

### World Premiere

**Canada, 2000**  
55 min, Beta SP

**Director:** Sun-Kyung Yi  
**Producers:** Sun-Kyung Yi, Cornelia Principe  
**Cinematographers:** Naomi Wise, Craig Chivers  
**Editor:** Nick Hector  
**Sound:** Doug Wright, Peter Sawade

**Production Company:**  
Aysha Productions Inc.  
4B Grange Avenue  
Toronto, ON  
M5T 1C5, Canada  
Tel: 416-598-4959  
Fax: 416-598-4785  
e-mail: aysha@interlog.com

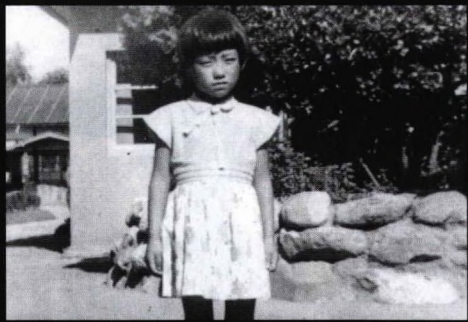
**Sales Agent/Distributor:**  
Aysha Productions Inc.  
4B Grange Avenue  
Toronto, ON  
M5T 1C5, Canada  
Tel: 416-598-4959  
Fax: 416-598-4785  
e-mail: aysha@interlog.com



**Screening**  
Wednesday, May 3, 9:00 pm  
@ the Royal Cinema

### To be screened with: First Person Plural

(on next page)



Screening  
Wednesday, May 3, 9:00 pm  
@ the Royal Cinema

## First Person Plural

Director Deann Borshay Liem lived the American Dream haunted with memories of a past identity which was denied her. Adopted by a white Californian family who didn't realize that their new Korean daughter actually had an impoverished mother and siblings back in Asia, Deann adjusted well to her new life but always felt conflicted about her roots. Thirty years later, after much preparatory work, the director and her adopted parents journeyed to Korea to meet her biological family. Mixing home movies of her comfortable Californian adolescence with archival material of Korea in the 1950s and powerful footage of her two families getting to know each other, Liem's film is an intense and rewarding look at the difficulties faced by survivors of well-meaning choices trying to regain what they have lost.

### Canadian Premiere

USA, 1999  
58 min, Beta SP

**Director:** Deann Borshay Liem  
**Producer:** Deann Borshay Liem,  
**Writers:** Deann Borshay Liem, Vivien Hillgrove  
**Cinematographer:** Michael Chin  
**Editor:** Vivien Hillgrove  
**Sound:** Sara Chin  
**Music:** Mark Adler

**Production Company:**  
Deann Borshay Liem  
2960 Hillegan Ave  
Berkeley, CA  
94705, USA  
Tel: 510-848-6997  
Fax: 510-848-6874

**Sales Agent/Distributor:**  
Jane Balfour Films Ltd.  
Burghley House  
35 Fortress Road  
London, NW5 1AQ  
United Kingdom  
Tel: 44-171-267-5392  
Fax: 44-171-267-4241  
e-mail: jbf@janebalfourfilms.co.uk

## tchastnye khroniki. monolog

### (Private Chronicles, Monologue)

A charming and clever documentary hoax, *Private Chronicles, Monologue* combines a fictional voice with real-life footage to open a window into Russian identity. Using rare home movies of everyday life in Russia, this film purports to tell the story of a Communist boy, from his birth in 1961, at the U.S.S.R.'s height, to his death in the late 1980s when the Soviet Union began to collapse. The voice-over maintains that fiction, with a typical Russian lad talking about his parents' divorce, his youth, misspent adolescence and developing love life. The personal footage shot by average Russians neatly summarize the boy's life: family vacations at the Black Sea, the Russian Young Pioneers (Boy Scouts) playing in the snow, vodka parties in Moscow apartments and eventually, girls. Sardonic and dry, this film is a neat satire on a system that failed, but did provide more for its common folk than most Westerners had imagined. *Russian with English subtitles.*

### Canadian Premiere

Russia, 1999  
1 hr, 31 min, Beta SP

**Director:** Vitalij Manskij  
**Producer:** Vitalij Manskij  
**Writer:** Vitalij Manskij  
**Cinematographer:** Vitalij Manskij  
**Editor:** Igor Jarkevich  
**Sound:** E. Praslova  
**Music:** Aleksej Ajgi

**Production Company:**  
Vitalij Manskij  
Tverskaya 12-8-198  
Moscow, 103009  
Russia  
Tel: 7-95-229-4155  
Fax: 7-95-229-4155  
e-mail: manskij@glasnet.ru

**Sales Agent/Distributor:**  
d.net.sales  
Peterssteinweg 13  
Leipzig, 04107  
Germany  
Tel: 49-341-21-566-38  
Fax: 49-341-21-566-39  
e-mail: info@d-net-sales.com

Screening  
Thursday, May 4, 7:00 pm  
@ the Royal Cinema



### To be screened with *Esther, Baby and Me*

(For description, see page 40 under Best Short, Canadian Nominee Programme)

## Lost Sons

Hans Canjé and his estranged son Ingo Hasselbach couldn't be living more contrasting lives. Canjé, an ex-Hitler Youth member, was so repulsed by the capitalist excesses of West Germany that he escaped over the Wall, "the wrong way," to East Germany in 1963. A writer and broadcaster, Canjé rose to heights as a key member of the Communist propaganda machine before the German Democratic Republic (GDR) collapsed. His son Ingo rebelled against Canjé's communist ethics and became a neo-Nazi. Now, having renounced fascism, Ingo has become an internationally acclaimed author with his book *Führer-Ex: Memoirs of a Former Neo-Nazi*. Swedish director von Krusenstjerna has crafted a tale of torn alliances and passionate political commitments in Germany. It's a film that turns on the question: can these "lost sons" find each other again? *English and German with English subtitles.*

### Canadian Premiere

Germany/Sweden, 1999  
1hr, 9 min, 35 mm

**Director:** Fredrik von Krusenstjerna  
**Producer:** Jens Meurer  
**Writers:** Fredrik von Krusenstjerna, Jens Meurer  
**Cinematographer:** Peter Dörfler  
**Editors:** Salar Ghazi, Leon Flamholz, Sybille Tummescheit  
**Sound:** Frank Bubbenzer, Susy Wehrli, Marc von Stürler  
**Music:** Jonas Bohlin

**Production Company:**  
Egoli Films GmbH  
Burgstr. 27  
Berlin, 10178  
Germany  
Tel: 49-30-24-65-65-0  
Fax: 49-30-24-65-65-24  
e-mail: 114021.2230@compuserve.com

**Sales Agent/Distributor:**  
d.net.sales  
Peterssteinweg 13  
Leipzig, 04107  
Germany  
Tel: 49-341-21-566-38  
Fax: 49-341-21-566-39  
e-mail: info@d-net-sales.com

Screening  
Thursday, May 4, 9:30 pm  
@ the Royal Cinema



## Godard à la télé (Godard on TV)

Hilarious, controversial and didactic, film director Jean-Luc Godard has a long history of putting on and putting down the medium of television. The leading intellectual force of the French New Wave, Godard has been a famous innovator in film and politics since the early 1960s. Royer's film neatly parodies one by Godard, with inter-titles and abrupt cuts, while offering the viewer a devastating amount of Godardian diatribe against the media he loves to hate. As an icon, Godard has delighted in the role of media critic. He loves to pronounce such bon mots as "When you go to the cinema, you look up; when you watch television, you look down." His objections to television lie deep within this theoretical artist's philosophy: unlike cinema, whose images and sounds allow you to think about what you're viewing, T.V. is "an absolute evil" based totally on sensational quick hits. Ironically, Godard's take-no-prisoners attitude towards T.V. moderators and interviewers makes his appearances brilliant television, as this film aptly demonstrates. *In French with English subtitles.*

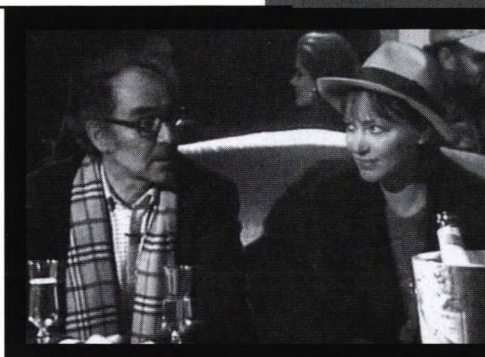
### Toronto Premiere

**France, 1999**  
53 min, Beta SP

**Director:** Michel Royer  
**Producer:** Christiane Graziani  
**Editor:** Antoine Moreau

**Production Company:**  
INA Enterprise  
4, Avenue de l'Europe  
Bry-Sur-Marne, 94366  
France  
Tel: 33-1-49-83-26-90  
Fax: 33-1-49-83-27-43  
e-mail: mjtharreau@ina.fr

**Sales Agent/Distributor:**  
INA Enterprise  
4, Avenue de l'Europe  
Bry-Sur-Marne, 94366  
France  
Tel: 33-1-49-83-26-90  
Fax: 33-1-49-83-27-43  
e-mail: mjtharreau@ina.fr



**Screening**  
Thursday, May 4, 11:00 pm  
@ the Royal Cinema

## Stranger With A Camera

In 1967, Hugh O'Connor, a Canadian documentary filmmaker, was killed in rural Kentucky by Hobart Ison, a man who claimed O'Connor was trespassing on his land. Actually, Ison's objection was a larger one: he hated the exploitation of Appalachian poverty by eastern media makers who had descended on the hills, producing journalistic pieces decrying that region as a "national shame." Thirty years later, Appalachian filmmaker Barrett decided to investigate the story behind the murder of O'Connor. She discovered that O'Connor and the people he was working for, Francis Thompson and Alexander Hammid, were not trying to manipulate the Appalachians. But, she also understood the merits of Ison's grievance even though his methods were misplaced. The O'Connor tragedy raises issues around the ethics of making documentaries. Who should control the images that appear on the screen, the filmmakers or their subjects?

### Canadian Premiere

**USA, 1999**  
1 hr, 1 min, Beta SP

**Director:** Elizabeth Barret  
**Producer:** Elizabeth Barret  
**Writer:** Fenton Johnson  
**Cinematographer:** Peter Pearce  
**Editors:** Lucy Massie Phenix, Marta Wohl  
**Music:** Dirk Powell, Nancy and Norman Blake

**Production Company:**  
Appalshop, Inc.  
91 Madison Ave.  
Whitesburg, KY  
41858, USA  
Tel: 606-633-0108  
Fax: 606-633-1009  
e-mail: appalshop@aol.com

**Sales Agent/Distributor:**  
Appalshop, Inc.  
91 Madison Ave.  
Whitesburg, KY  
41858, USA  
Tel: 606-633-0108  
Fax: 606-633-1009  
e-mail: dreynolds@appalshop.org



**Screening**  
Saturday, May 6, 11:30 am  
@ the Royal Cinema

## Family Secret

This emotional and well-crafted film tells the tale of director Pola Rapaport's astonishing discovery of her long lost Romanian brother, kept secret all of her life by their now deceased father. United, Pola and her brother Pierre uncover more about their father's cloudy past while negotiating the very real differences between a Westerner (American) and an Easterner (Romanian). During the chaos of World War Two and its aftermath, their father, a Jew, had become romantically involved with Pierre's mother, a Catholic. Abandoning the relationship for religious reasons, Rapaport met Pola's mother and established a new identity as a psychologist in America. Ultimately quite hopeful, this film interrogates the past but finds its answers in a present where a new family structure, one that incorporates Pierre with the American Rapaports, is clearly present. *In English, French and Romanian with English subtitles.*

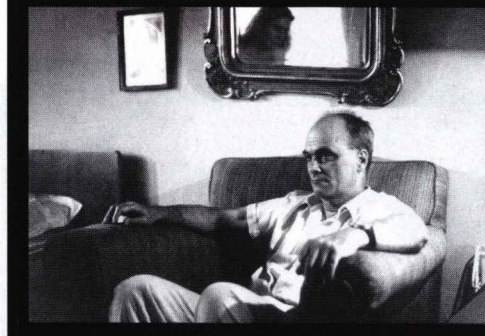
### Canadian Premiere

**USA/France, 2000**  
59 min, Beta SP

**Director:** Pola Rapaport  
**Producers:** Pola Rapaport, Edgard Tenenbaum  
**Writer:** Pola Rapaport  
**Cinematographer:** Wolfgang Held  
**Editor:** Pola Rapaport  
**Sound:** Bernard Hajdenberg, Michael Primmer  
**Music:** Guy Klucsevsek, Loren Toolajian

**Production Company:**  
Blinding Light Inc.  
307 Spring Street, #2F  
New York, NY  
10013, USA  
Tel: 212-620-0029  
Fax: 212-243-7436  
e-mail: polarap@aol.com

**Sales Agent/Distributor:**  
Jane Balfour Films Ltd.  
Burghley House  
35 Fortress Road  
London, NW5 1AQ  
United Kingdom  
Tel: 44-171-267-5392  
Fax: 44-171-267-4241  
e-mail: mary@janebalfourfilms.co.uk



**Screening**  
Saturday, May 6, 5:15 pm  
@ the Royal Cinema

To be screened with **Relative Strangers**  
(For description, see page 76 under Spotlight on Australia)



Screening  
Saturday, May 6, 7:00 pm  
@ the Royal Cinema

## Cinéma Vérité: Defining the Moment

A thorough and engrossing study of the film movement that redefined documentary practice in the 1960s, *Cinéma Vérité* examines why a new form of filmmaking emerged then and what happened to the filmmakers who comprised this independent scene. Technology is what liberated these young artists: lightweight cameras and portable recording devices made small crews possible. Suddenly, a couple of people could follow people around, capturing their lives on screen. Wintonick's film pays homage to those artists — Ricky Leacock, D.A. Pennebaker, Michel Brault, Al Maysles, Jean Rouch, Pierre Perrault — and the wonderfully real films they made, particularly *Pour la suite du monde* (about beluga fishermen), *Don't Look Back* (about Dylan) and *Salesman* (about a door-to-door bible seller on a losing streak). Jittery, hand-held cameras, grainy black and white footage and variable but authentic sound became all the rage — and they still feel real today, even if the look has been appropriated by rock videos and clothing commercials. *In English and French with English subtitles.*

### Toronto Premiere

Canada, 1999  
1 hr, 42 min, 35 mm

**Director:** Peter Wintonick  
**Producers:** Adam Symansky, Éric Michel  
**Writer:** Kirwan Cox  
**Cinematographer:** Francis Miquet  
**Editors:** Marlo Miazaga, Peter Wintonick  
**Sound:** Peter Wintonick  
**Music:** Jimmy James

**Production Company:**  
National Film Board of Canada  
3155 Côte-de-Liesse  
St-Laurent, QC  
H4W 2W4, Canada  
Tel: 514-283-9805  
Fax: 514-496-1895  
e-mail: m.belisle@nfb.ca

**Sales Agent/Distributor:**  
National Film Board of Canada  
3155 Côte-de-Liesse  
St-Laurent, QC  
H4W 2W4, Canada  
Tel: 514-283-9806  
Fax: 514-496-1895  
e-mail: j.leduc@nfb.ca

This screening is presented with the support of Take One.

## Cesta Bratstva In Enotnosti (The Road of Fraternity and Unity)

One of Yugoslavian leader Tito's major early initiatives in the late 1940s was the creation of a thoroughfare that united the disparate states of the union, from Slovenia to Macedonia. In November 1998, Slovenian director Maja Weiss and her sister Ida took to the "road of fraternity and unity," asking a host of people along the way what those old ideals mean to them today. The sisters have relatives in Croatia and Serbia and friends in the rest of the now dismembered nation, so their trip is a real insiders' look at the terrifying and bloody events that shook the world in the 1990s. They talked to a draft dodger in Serbia, a gypsy musician in Macedonia, a family of actors in Croatia — people who have been dramatically affected by the violence of the past decade. Throughout their often-lyrical road trip, they encounter "Yugo-nostalgia" among some people and a bitter rejection of the notions of "unity and fraternity" from those who have had to suffer deprivation and the death of loved ones during the civil wars. *Serbian, Croatian, Bosnian and Albanian with English subtitles.*

### Canadian Premiere

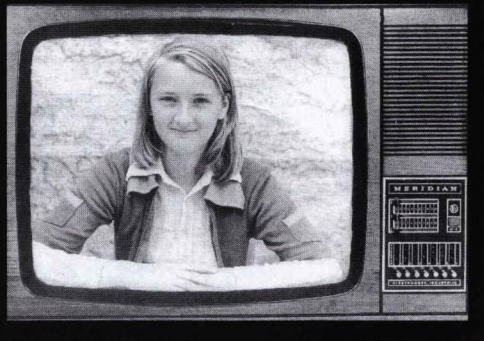
Slovenia, 1999  
1 hr, 44 min, Beta SP

**Director:** Maja Weiss  
**Producer:** Ida Weiss  
**Writer:** Maja Weiss  
**Cinematographer:** Maja Weiss  
**Editor:** Roman Sedmak  
**Sound:** Damijan Kunej  
**Music:** Various

**Production Company:**  
Bela Film  
Beljaska 32  
Ljubljana, 1000  
Slovenia  
Tel: 386-61-553-059  
Fax: 386-61-130-6250  
e-mail: ida.belafilm@siol.net

**Sales Agent/Distributor:**  
RTV Slovenia  
Kolodvorska 2-4  
Ljubljana, SI-1550  
Slovenia  
Tel: 386-61-175-3665  
Fax: 386-61-175-3670  
e-mail: suzana.prosenc@rtvslo.si

Screening  
Saturday, May 6, 7:00 pm  
@ the Carlton Cinemas #6



## Night Waltz: The Music of Paul Bowles

Writer Paul Bowles, well known as the author of *The Sheltering Sky*, started his artistic career as a composer. In the 1930s and 40s, his music enhanced the stage work of Tennessee Williams and Orson Welles, independent films, opera and ballet. Director Brown caught up with the octogenarian Bowles in his Moroccan home, where he talked with depth and humour about those days and the artists that he spent time with during that epoch: Aaron Copland, Gertrude Stein and his own wife, Jane. *Night Waltz* is graced by lyrical scenes set in New York, Paris, Mexico and Tangier, shot by the artists Rudy Burckhardt, Jerome Hiler and Nathaniel Dorsky and edited to work effortlessly with Bowles' beautiful, melodic compositions. "The film demolishes any resistance to its elegant playfulness very early on, forcing even the most hardened viewer to surrender to its buoyant absence of analysis, its simple celebrations of uncluttered images and sounds." —G.P. Csicsery, *Release Print*

### Toronto Premiere

USA, 1999  
1 hr, 20 min, 35 mm

**Director:** Owsley Brown  
**Producers:** Owsley Brown, Robin Burke  
**Cinematographers:** David John Golia, Gene Salvatore, Nathaniel Dorsky  
**Editor:** Nathaniel Dorsky  
**Sound:** Geoff Maxwell  
**Music:** Paul Bowles

**Production Company:**  
Brown-Burke Productions  
1686 Union St., #212  
San Francisco, CA  
94123, USA  
Tel: 415-885-7927  
Fax: 415-885-7926  
e-mail: owsleyb@earthlink.net

**Sales Agent/Distributor:**  
Films Transit International  
402 est, rue Notre Dame, Suite 100  
Montreal, QC  
H2Y 1C8, Canada  
Tel: 514-844-3358  
Fax: 514-844-7298  
e-mail: filmtran@odyssey.net

Screening  
Saturday, May 6, 9:15 pm  
@ the Carlton Cinemas #6



To be preceded by: A Voz E O Vazio: A Vez De Vassourinha

## A Voz E O Vazio: A Vez De Vassourinha (Vassourinha: The Voice and the Void)

This poetic and intricately edited piece captures the essential elements of the life and career of Brazilian samba singer Vassourinha, who had a brief vogue in the 1940s and died tragically young at the age of 19.

### Canadian Premiere

**Brazil, 1999**  
**16 min, 35 mm**

**Director:** Carlos Adriano  
**Producers:** Bernardo Vorobow, Carlos Adriano  
**Writer:** Carlos Adriano  
**Cinematographer:** Carlos Reichenbach  
**Editor:** Cristina Amaral  
**Sound:** Eduardo Santos Mendes  
**Music:** Carlos Adriano, Edouardo Santos Mendes

**Production Company:**  
Bernardo Vorobow Productions  
rua Haddock Lobo 144, Apto 132  
Sao Paulo, 01414-000  
Brazil  
Tel: 55-11-257-6865  
Fax: 55-11-258-3148  
e-mail: caadj@bol.com.br

**Sales Agent/Distributor:**  
Bernardo Vorobow Productions  
rua Haddock Lobo 144, Apto 132  
Sao Paulo, 01414-000  
Brazil  
Tel: 55-11-257-6865  
Fax: 55-11-258-3148  
e-mail: caadj@bol.com.br



**Screening**  
Saturday, May 6, 9:15 pm  
@ the Carlton Cinemas #6

## De udstillede (The exhibited)

When the controversial and much acclaimed director Lars von Trier undertook his project *Psychomobile #1, The World Clock*, he knew that he would be unleashing forces that would be difficult to control. A group of 53 actors were placed in 19 rooms in a Copenhagen house and asked to improvise a story based on minimal script notes and an extremely divisive set of rules. At the same time, a camera crew was shooting ants in a hill in New Mexico and sending the feed back to Copenhagen. When a set number of ants crossed pre-existing lines on a video screen, traffic lights would flash in the 19 rooms, forcing the actors to change their moods from love to hate, from introspection to passion. The results were dramatic, to say the least, with actors falling in and out of love, off and on stage. "Dogma" documentarian Jargil was on hand to tease out much of the melodrama that was occurring in front of the audiences and a lot of the psychodrama that descended on the actors as the two month run of the "play" continued. *In Danish with English subtitles.*

### Canadian Premiere

**Denmark, 2000**  
**1 hr, 18 min, 35 mm**

**Director:** Jesper Jargil  
**Producer:** Jesper Jargil  
**Writer:** Jesper Jargil  
**Cinematographer:** Jesper Jargil  
**Editors:** Camilla Schyberg, Janus Billeskov-Jansen  
**Sound:** Morten Holm  
**Music:** Joachim Holbek

**Production Company:**  
Jesper Jargil Film  
Højbro Plads 7  
Copenhagen, DK-1200  
Denmark  
Tel: 45-33-13-18-98  
Fax: 45-33-14-26-55  
e-mail: jesper.jargil@adr.dk

**Sales Agent/Distributor:**  
Jesper Jargil Film  
Højbro Plads 7  
Copenhagen, DK-1200  
Denmark  
Tel: 45-33-13-18-98  
Fax: 45-33-14-26-55  
e-mail: jesper.jargil@adr.dk

To be screened with



**Screening**  
Saturday, May 6, 9:30 pm  
@ the Royal Cinema

## 2000

Twenty pairs of people meet, with each duo adding up to the age of 100. A 99-year-old grandmother cuddles her one year old granddaughter; another pair, more evenly matched, arm wrestle. *2000* is a film of tenderness and humanity. *In Danish with English subtitles.*

### Canadian Premiere

**Denmark, 1999**  
**29 min, Beta SP**

**Director:** Steen Møller Rasmussen  
**Producer:** Henrik Veileborg  
**Writer:** Steen Møller Rasmussen  
**Cinematographer:** Bo Tengberg  
**Editor:** Anders Villadsen  
**Sound:** Morten Holm  
**Music:** Vagn E. Olsson

**Production Company:**  
Magic Hour Films ApS  
Blomstervaenget 52  
Lyngby, DK-2800  
Denmark  
Tel: 45-45-87-27-00  
Fax: 45-45-87-27-05  
e-mail: post@magic-hour-films.dk

**Sales Agent/Distributor:**  
Danish Film Institute  
Vognmagergade 10  
Copenhagen, DK-1120  
Denmark  
Tel: 45-3374-3400  
Fax: 45-3372-3445  
e-mail: dfi@dfi.dk



**Screening**  
Saturday, May 6, 9:30 pm  
@ the Royal Cinema

international showcase



**Screening**  
**Saturday, May 6, 11:45 pm**  
**@ the Royal Cinema**

## Naked States

Spencer Tunick is a photographer who likes to shoot pictures of people in the nude, not in a studio, but in the streets. Director Donnelly documents that five-year obsession, from his notorious shot of 150 naked figures in Manhattan's Times Square, to a journey he takes into America's heartland, searching for the hearty few who are willing to take their clothes off in public for art. Those who are willing to disrobe have their own reasons, ranging from youthful rebellion, to sheer zest for life, to — in one sharp and moving instance — a rape victim who chooses to pose for Tunick to reclaim her own body. Fast, moving and often funny, this film looks at America's still puritanical attitudes towards public nudity and challenges the boundaries that exist between private and public morality.

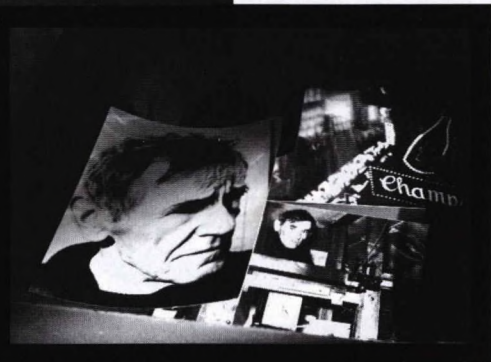
### Canadian Premiere

**USA, 1999**  
**1 hr, 20 min, 35 mm**

**Director:** Arlene Donnelly  
**Producers:** David Nelson, Jennifer Chaiken, Arlene Donnelly  
**Editor:** Tom Donahue  
**Music:** Leigh Roberts, Chris Haijian

**Production Company:**  
 Junto Films/Chaiken Films  
 225 Windward Avenue  
 Venice, CA  
 90291, USA  
 Tel: 310-581-9649  
 Fax: 310-452-8156  
 e-mail: dna98@earthlink.net

**Sales Agent/Distributor:**  
 Films Transit International  
 402 est, rue Notre Dame, Suite 100  
 Montreal, QC  
 H2Y 1C8, Canada  
 Tel: 514-844-3358  
 Fax: 514-844-7298  
 e-mail: filmtran@odyssee.net



**Screening**  
**Sunday, May 7, 4:15 pm**  
**@ the Carlton Cinemas #6**

**Germany, 1999**  
**1 hr, 20 min, 35 mm**

**Director:** Gerd Gockell  
**Producers:** Gerd Gockell, Kirsten Winter  
**Writers:** Gerd Gockell, Kirsten Winter, Susanne Höbermann  
**Cinematographer:** Thomas Bartels  
**Editor:** Wolf-Ingo Römer  
**Sound:** Wolf-Ingo Römer

**Production Company:**  
 Anigraf  
 Bodekerstr. 92  
 Hannover, 30161  
 Germany  
 Tel: 49-511-660-165  
 Fax: 49-511-667-327  
 e-mail: whats-her-name@t-online.de

**Sales Agent/Distributor:**  
 Anigraf  
 Bodekerstr. 92  
 Hannover, 30161  
 Germany  
 Tel: 49-511-660-165  
 Fax: 49-511-667-327  
 e-mail: whats-her-name@t-online.de

## Muratti and Sarotti: History of German Animation 1920-60

Using a variety of camera and graphic techniques, this unique animated documentary traces the development of animation as an art — and commercial — form in Germany. The camera roams through a surrealist archive, with animated file drawers that open to reveal the stories and films of such artists as Hans Richter, the noted surrealist, and Walter Ruttmann, whose *Berlin, Symphony of a City*, started the documentary "city poem" movement. Towering above the rest of them is the brilliant Oskar Fischinger, whose marvelously animated musical shorts influenced Norman McLaren, and inspired Walt Disney to make *Fantasia*. In a near encyclopedic approach, director Gockell finds the time to survey the accomplishments of lesser-known, but exceptional talents like Peter Sachs and Oskar Fischinger's younger brother Hans. Moving from the heady days of the Weimar republic through the Nazi period and into the post-war era with its divided German states, this film demonstrates that an art, once envisioned, can survive any political regime. *In German with English subtitles.*

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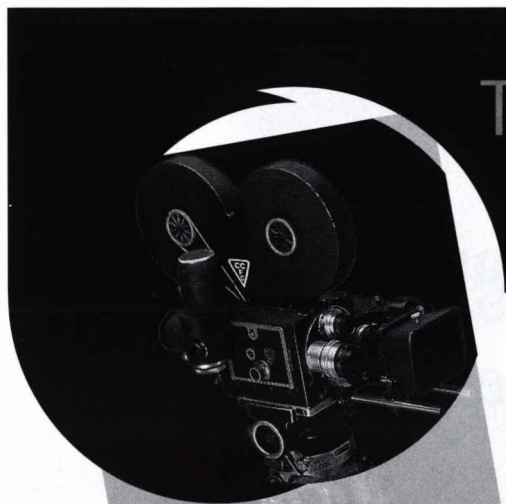
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Richard Farnsworth in THE GREY FOX  
 The Cinema Galia Collection, The Film Reference Library

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[www.canadacouncil.ca](http://www.canadacouncil.ca)



Le Conseil des Arts du Canada est un organisme indépendant créé par une loi du Parlement en 1957 en vue de «favoriser et de promouvoir l'étude et la diffusion des arts ainsi que la production d'oeuvres d'art». Le Conseil offre aux artistes et organismes artistiques professionnels canadiens une gamme étendue de subventions et de services.

Les artistes professionnels de la vidéo, du cinéma, des nouveaux médias et de l'audio, ainsi que les organismes, groupes et collectifs à but non lucratif gérés par des artistes en arts médiatiques, sont admissibles aux programmes du Service des arts médiatiques du Conseil.

Tous les programmes sont accessibles aux artistes ou aux organismes artistiques des Peuples autochtones et des diverses communautés culturelles et régionales.

## Renseignements

Téléphone :

(613) 566-4414 ou 1-800-263-5588  
Michelle Legault, poste 4033  
Maria Martin, poste 4075  
Lise Rochon, poste 4138

Par écrit :

350, rue Albert, Case postale 1047,  
Ottawa (Ontario) K1P 5V8

The Canada Council for the Arts is an independent agency created by the Parliament of Canada in 1957 "to foster and promote the study and enjoyment of, and the production of works in, the arts." The Canada Council offers a broad range of grants and services to professional Canadian artists and arts organizations.

Professional video, film, new media and audio artists, as well as non-profit, artist-run media arts organizations, groups or collectives are eligible to apply for grants offered by the Media Arts Section of the Canada Council.

All programs are accessible to Aboriginal artists or arts organizations and artists or arts organizations from diverse cultural and regional communities.

## Information

Telephone :

(613) 566-4414 or 1-800-263-5588  
Michelle Legault, ext. 4033  
Maria Martin, ext. 4075  
Lise Rochon, ext. 4138

In Writing :

350 Albert Street, P.O. Box 1047,  
Ottawa, Ontario, K1P 5V8



The Canada Council  
for the Arts

Le Conseil des Arts  
du Canada

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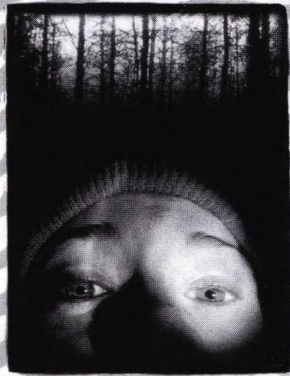
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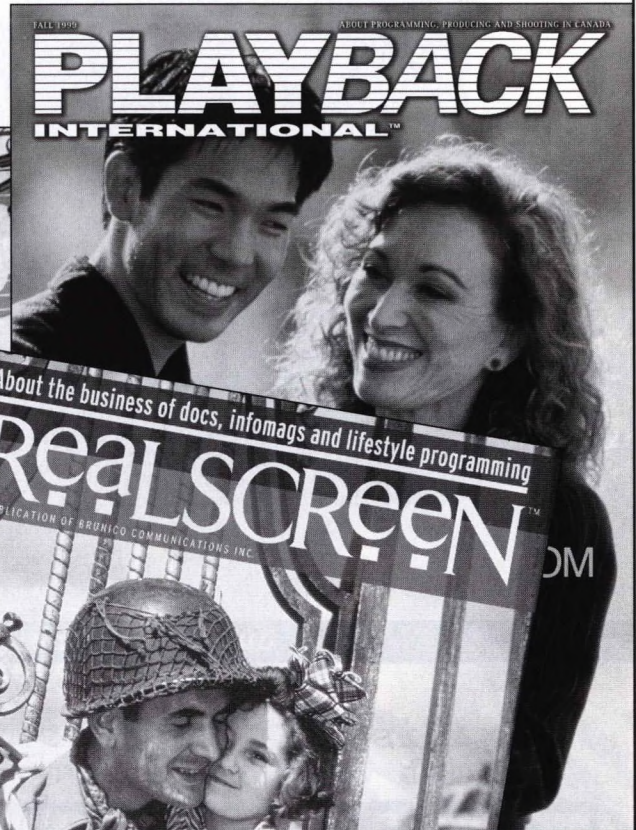
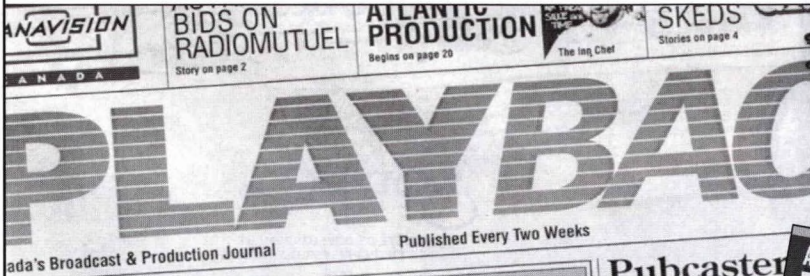
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# WE'VE GOT THE INDUSTRY COVERED!



Flip, directed by Luigi Allamano, is part of the National Film Board's new Webworks series of 5- to 15-second web-based experimental productions which will showcase new animation techniques. Launching in September, Webworks will serve as an outreach program for emerging directors and a testing ground for innovative animation styles. Webworks is produced by Michael Fukushima out of the firm's ACI East in Montreal.

## 1999/2000 slate NFB previews new projects

BY LEO RICE-BARKER

MONTREAL: The English Program of the National Film Board has introduced 75 new films, videos, CD-ROMs and website projects to be released in distribution between now and April 1, 2000. The release program - Preview 1999-2000 - was introduced in cities across the

Trudeau and the Seventies Generation (Documentary Ontario - Toronto), and Tim Latham's *Norman's Brain* (ACI East), a website project which uses a cranial X-ray model provided by pioneering NFB animator Norman McLaren to explore and mirror the creative process from "idea to result."

See NFB, p. 40

## ACTRA sets up

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BY SUSAN TOLUSSO

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## Spotlight on Australia

It's a festival tradition to highlight the finest new works from another country each year in a special spotlight series. In the past two years, our focus has been on European countries with a tradition of documentary film practice, Germany and France. This year, we are pleased to be presenting films from Australia, a country that has close links to Canada.

Most obviously, Australia shares our historic ties to Great Britain and its colonial tradition. Like Canada, Australia came of age in the 20th century, first as a fighting partner with the mother country in two global wars and later as a country with its own cultural, political and economic problems and successes. Both nations have vast land masses, large areas of which are the native lands of Aboriginal peoples. Regional differences play an important role in the body politic in each country as does an evolving multi-cultural sensibility. And, it is safe to say, both Australia and Canada will become more prominent in global affairs in the coming decades.

Documentaries created in Australia reflect the sociology, politics, history and aesthetic concerns of a nation that we can easily identify with and truly comprehend. Programmers Karen Tisch and Marc Glassman looked at over 80 films made in Australia over the past few years, winnowing down a fine group of documentaries to create a selection that represents the wonderful work being made there.

This spotlight on Australian documentaries is part of a cultural exchange that is taking place in the two countries. Last November, a group of Canadian non-fiction filmmakers accompanied by members of the Board of Directors and administration of Hot Docs attended the Australian International Documentary Conference (AIDC) in Adelaide. There, they discussed issues surrounding documentary filmmaking in both countries and pursued the possibility of co-producing films. A delegation of Australian filmmakers are attending this year's Hot Docs Festival in tandem with this Spotlight. It is hoped that the comradeship and collegial feelings engendered by these exchanges will result in future filmmaking projects.

The Festival would like to acknowledge the assistance offered by David Noakes and the Australian Film Commission, Phillip Nelson and Film Australia, Susan McKinnon and the Australian Film Finance Corporation and Michael Elwood and the AIDC in the creation of this spotlight. Hot Docs would also like to thank the following organizations for their support of the Australian Exchange Programme: Department of Foreign Affairs and International Trade, Telefilm Canada, Ontario Film Development Corporation, the Canada Council for the Arts and the Aboriginal Peoples Television Network.

spotlight on australia

# Lights

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# Action!

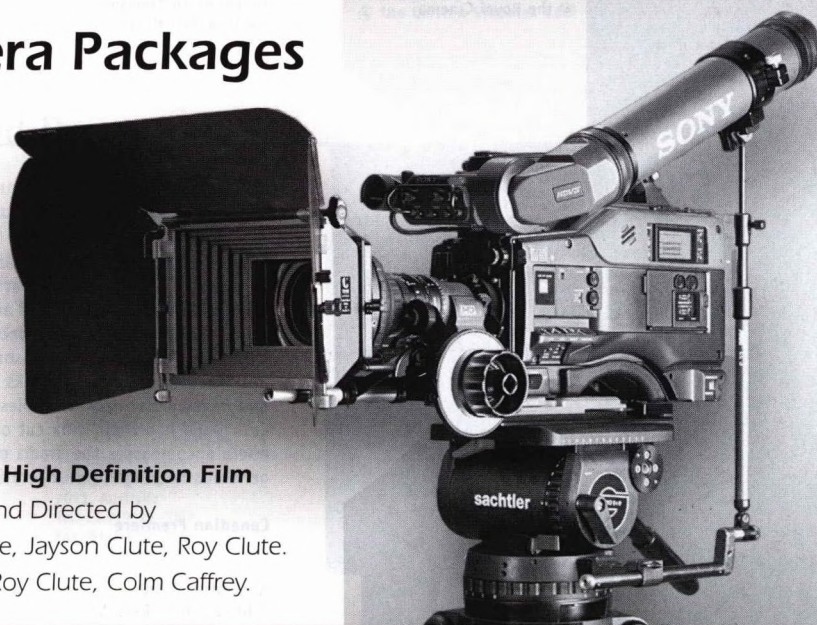
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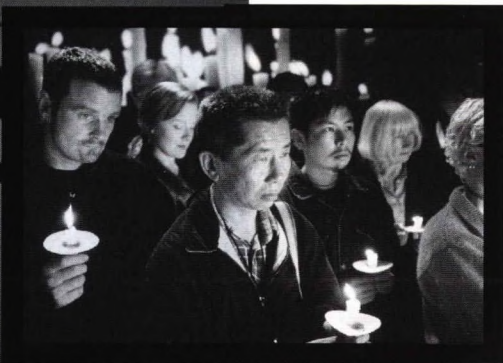
**"God Don't Like Ugly"**  
**High Definition Feature Film**  
Produced by David J. Woods.  
Written and Directed by  
Giovanni Iacoviello.

**"The Test"**  
**30 minute High Definition Film**  
Produced and Directed by  
Warren Clute, Jayson Clute, Roy Clute.  
Written by Roy Clute, Colm Caffrey.



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Phone: (416) 778-8661 Fax: (416) 778-8662  
davidjw@home.com



Screening  
Tuesday, May 2, 7:00 pm  
@ the Royal Cinema

## Sadness

In this adaptation of his one-man stage performance, award-winning photographer William Yang explores issues of loss, family and national identity as it relates to growing up Chinese in Australia. Yang embarks on both a pilgrimage to North Queensland to investigate the murder of his uncle and his own exploration of grief as he relates stories of friends who have died of AIDS. The two tales are brilliantly interwoven in a poetic montage to create an elegiac and intensely moving documentary. Yang explains, "The Chinese believe that the true self is a spirit which never dies." *Sadness* celebrates that unyielding spirit.

### Toronto Premiere

Australia, 1999  
52 min, Beta SP

Director: Tony Ayres  
Producers: Michael McMahon, Megan McMurphy  
Writer: Tony Ayres  
Cinematographer: Tristan Milani  
Editor: Reva Childs  
Sound: Pat Fiske  
Music: Stephen Rae

Production Company:  
Film Australia  
101 Eton Road  
Lindfield, NSW  
2070, Australia  
Tel: 61-29-413-8777  
Fax: 61-29-416-9401

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To be screened with:

## A Breath

How did anyone with a conscience survive the 20th century? For Chinese artists' couple Huang Miaozi and Yu Feng, this is not just poetical musing, but stark reality. Persevering despite numerous politically based hardships before and during World War Two, the two were imprisoned for seven years during the Cultural Revolution. *A Breath* looks back on their lives, making abundant use of dramatic recreations and the calligraphic works of the now 80-year-old, but very active Australian residents. This well rendered film is a poignant account of an exceptional couple's indomitability and an absorbing metaphor for the troubles befalling modern Chinese intellectuals.

### Canadian Premiere

Australia, 1999  
50 min, 16 mm

Director: Christopher Tuckfield  
Producers: Christopher Tuckfield, Colleen Clarke  
Writer: Christopher Tuckfield  
Cinematographer: André Fleuten  
Editor: Nicholas Holmes  
Sound: Helen Baumann  
Music: Robert Moss

Production Company:  
Insomnia Film  
P.O. Box 3177  
Tamarama, NSW  
2026, Australia  
Tel: 61-2-9389-9355  
Fax: 61-2-9389-9355  
e-mail: insomnia@idx.com.au

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United Kingdom  
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Screening  
Tuesday, May 2, 7:00 pm  
@ the Royal Cinema

## Tosca

Staging an opera is never an easy business. It's even harder when the opera is a classic, loved throughout the world for its arias, larger than life characters and romantic settings. Such a work is Puccini's *Tosca*, the tale of an opera singer's passionate life and death during the Napoleonic Wars in Italy. Opera Sydney decided to mount a new *Tosca* in 1999 with a cast featuring Joan Carden as Tosca, Greg Tomlinson as her lover Cavaradossi and Ian Wayne as their tormentor, Scarpia. With only three weeks in which to rehearse and a principal cast that, apart from Carden, had never performed their roles in Italian before, Maestro Rod Brydon and Rehearsal Director Cath Dadd had their work cut out for them. This insightful backstage look at the making of an opera encompasses the drama of creating a work on a tight schedule while also offering generous helpings of an operatic masterpiece. *English and Italian with English subtitles*

### Canadian Premiere

Australia, 2000  
1 hr, 25 min, Beta SP

Director: Trevor Graham  
Producer: Patricia Lovell  
Writers: Trevor Graham, Rosemary Hesp  
Cinematographer: John Whitteron  
Editor: Denise Haslem  
Sound: Bronwyn Murphy  
Music: Puccini

Production Company:  
Film Australia  
101 Eton Road  
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Screening  
Friday, May 5, 7:00 pm  
@ the Royal Cinema

## Bush Mechanics

A new, modern age of outback hunting is upon us. In the harsh and beautiful terrain of the Australian wild, guns have replaced spears and automobiles transport kangaroo meat from the bush back to the community. *Bush Mechanics* tells larger-than-life tales of indigenous ingenuity as seen by the unusual and amazing ways the bush dwellers' cars are kept on track. Car maintenance in the outback highlights many of the adaptive qualities desert people have utilized over the last 70 years, and they are vividly brought to life in this greasy, gritty and irreverent do-it-yourself documentary. *In Warlpiri with English subtitles.*

### Canadian Premiere

**Australia, 1999**  
25 min, Beta SP

**Directors:** David Batty, Francis Kelly  
**Producer:** Tom Kantor  
**Writer:** David Batty  
**Cinematographer:** David Batty  
**Editor:** David Nixon  
**Sound:** Bill Davis  
**Music:** Gordon

**Production Company:**  
Warlpiri Media  
CMB Yvenmv  
Via Alice Springs, NT  
0872, Australia  
Tel: 61-8-8956-4024  
Fax: 61-8-8956-4076  
e-mail: warlpiri@topend.com.au

**Sales Agent/Distributor:**  
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GPO Box 3886  
Sydney, NSW  
2001, Australia  
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e-mail: smk@ffc.gov.au

To be screened with:



Screening  
Saturday, May 6, 12:00 pm  
@ the Carlton Cinemas #6

## Pozieres

Pozieres is an unremarkable village in northern France. In the 1916 Battle of the Somme, Australian troops captured the small plateau, suffering over 23,000 casualties. This highly unorthodox and intricately researched reconstruction tracks the contribution of Australians to the British war effort. We see exuberant, fresh-faced soldiers unknowingly on their way to a massacre. But the mood shifts as they reach the battlefield. At home, cries against Australian involvement in a foreign war become commonplace as the losses begin to mount. By daringly detailing the soldiers' personalities and explaining their future lives, this work humanizes the sacrificial lambs.

### Canadian Premiere

**Australia, 2000**  
52 min, Beta SP

**Director:** Wain Fimeri  
**Producer:** Lynda House  
**Writer:** Wain Fimeri  
**Cinematographer:** Jaems Grant  
**Editor:** Mark Atkin  
**Sound:** Paul Pirola  
**Music:** Bruce Smeaton

**Production Company:**  
Elm Films Pty Ltd.  
117 Rouse Street  
Port Melbourne, Victoria  
3207, Australia  
Tel: 613-9646-4025  
Fax: 613-9646-6336  
e-mail: Imhouse@netspace-net.au

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Screening  
Saturday, May 6, 12:00 pm  
@ the Carlton Cinemas #6

## My One-Legged Dream Lover

Australian radio announcer Catherine Duncan has been missing an arm and a leg from birth. On the Internet, she discovers a Web site dedicated to the devotion of amputees. This inspires the flamboyant Duncan to travel to the United States to explore the wondrous world of the amputation fetishist, attending a convention of amputees and discovering her contradictory feelings. Cath has had to contend all her life with standard notions of beauty and the realization that she can be desired because of the limitations of her body is tempting. In her travels, she comes to prefer the crazy admirers to her righteous fellow amputees who aspire to normalcy.

### Canadian Premiere

**Australia, 1999**  
52 min, Beta SP

**Directors:** Penny Fowler-Smith, Christine Olsen  
**Producers:** Penny Fowler-Smith, Christine Olsen  
**Writer:** Kath Duncan  
**Cinematographer:** Phillip Bull  
**Editor:** Cushla Dillon  
**Sound:** Penny Fowler-Smith, Christine Olsen  
**Music:** Robert Moss

**Production Company:**  
Dream Lover Films Pty Ltd  
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Birchgrove, NSW  
2041, Australia  
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Screening  
Saturday, May 6, 3:00 pm  
@ the Royal Cinema

To be screened with: **Original Schtick**

(see next page)

spotlight on australia



Screening  
Saturday, May 6, 3:00 pm  
@ the Royal Cinema

## Original Schtick

"I'm the best at what I do: schmoozing, schlepping and schtick." So says Bob Fischer, a flamboyant American artist who wants fame and recognition and comes to Melbourne to gain it. Ruthlessly manipulating the media, Bob creates a chain reaction of bizarre and disastrous events. As dissatisfaction against the interloper escalates, a series of disclosures paints Bob into a corner. A prize winner at the Sydney and Melbourne film festivals and the Australian Film Awards, *Original Schtick* portrays a man with more artistry in his character than in his art. "One of the funniest and most bizarrely compelling documentaries ever made." —Joanna Murray-Smith, *The Sunday Age*.

### Canadian Premiere

Australia, 1999  
55 min, Beta SP

Director: Maciej Wszelaki  
Producers: Bronwynne Smith, Peter George  
Cinematographer: Maciej Wszelaki  
Editor: Jane Usher  
Sound: Stephen Joyce

Production Company:  
Windy City Warhol Productions  
4/6 Hammerdale Avenue  
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## Relative Strangers

This inventively photographed short looks at family, deception and its legacy. Simon is a quiet person, who stumbles through his life with no perception of himself. When he was a child, he discovered that his aged caregivers were actually his grandparents and that his eldest sister was his mother. One day, he makes the mistake of picking up the phone. It slowly becomes clear that Simon is reliving some of his family history. Through one man's voice and a plethora of pictures, *Relative Strangers* asks: to what degree are we doomed by the past?

### Canadian Premiere

Australia, 1998  
11 min, 16 mm

Director: Rosemary Hesp  
Producer: Rosemary Hesp  
Writer: Rosemary Hesp  
Cinematographer: Erika Addis  
Editor: Melanie Sandford  
Sound: Andrew Belletty

Production Company:  
Australian Film, Television & Radio  
School  
Balaclava & Epping Roads  
North Ryde, NSW  
2113, Australia  
Tel: 61-2-9805-6611  
Fax: 61-2-9805-1030  
e-mail: ruths@aftrs.edu.au

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2001, Australia  
Tel: 61-2-9321-6431  
Fax: 61-2-9357-3672  
e-mail: j.bean@afc.gov.au



Screening  
Saturday, May 6, 5:15 pm  
@ the Royal Cinema

To be screened with **Family Secret**

(For description, see page 65 under International Showcase)

## Uncle Chatzkel

Chatzkel Lemchen has lived through the Russian Revolution, two world wars and a Communist regime. A linguist and lexicographer, he helped keep the Lithuanian language alive during the Soviet era. Still working at 93, he is considered a national treasure, but lives a lonely life — his parents and children were killed by the Nazis. His surviving relatives live in Australia, and barely know him. When they finally meet, it is deeply moving. Chatzkel's heartbreaking and humorous recollections combine with never-seen-before Russian and Lithuanian archival footage to portray the patient triumph of one man's dignity over genocide, oppression and personal adversity. *In English, Lithuanian, Russian and Yiddish with English subtitles.*

### Canadian Premiere

Australia, 1999  
52 min, Beta SP

Director: Rod Freedman  
Producers: Rod Freedman, Emile Sherman  
Writer: Rod Freedman  
Cinematographer: Nicholas Sherman  
Editor: James Manche  
Sound: Leo Sullivan, Henrikas Stutas  
Music: Guy Gross

Production Company:  
Film Australia  
101 Eton Rd.  
Lindfield, NSW  
2070, Australia  
Tel: 61-29-413-8777  
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Sales Agent/Distributor:  
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Lindfield, NSW  
2070, Australia  
Tel: 61-29-413-8777  
Fax: 61-29-416-9401



Screening  
Sunday, May 7, 12:00 pm  
@ the Royal Cinema

To be screened with: **Memories and Dreams**

(see next page)

## Memories and Dreams

A six-year labour of love, *Memories and Dreams* chronicles the moving and poetic life of "Jo," from the freedom and fantasy of a Bohemian childhood to the unexpected horrors of World War Two up until her escape from Czechoslovakia to Australia. Director Lynn-Maree Milburn has directed music videos for INXS and U2, and here she uses a beguiling pastiche of classical documentary, animation and experimental film to explore the nature of personal memory. (The black-and-white Czech footage was shot while filming the INXS video "Never Tear Us Apart" in Prague.) An official selection of the Telluride and Yamagata festivals, this is a decidedly original and beautifully composed film.

**Australia, 1993**  
1 hr, 35 mm

**Director:** Lynn-Maree Milburn  
**Producer:** Julie Stone  
**Writers:** Lynn-Maree Milburn, Julie Stone  
**Cinematographer:** Andrew de Groot  
**Editor:** Lynn-Maree Milburn  
**Sound:** Peter Clancy, Paul Pirola  
**Music:** Paul Shutze, Eddy Zlaty

**Production Company:**  
Milburn-Stone Productions  
Unit 3, 95 Fitzroy Street  
St. Kilda, Victoria  
3182, Australia  
Tel: 61-3-9537-4666  
Fax: 61-3-9525-5988  
e-mail: halo@halofilm.com.au

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Screening  
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Matthew - 1965, Kenneth Josephson





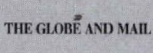


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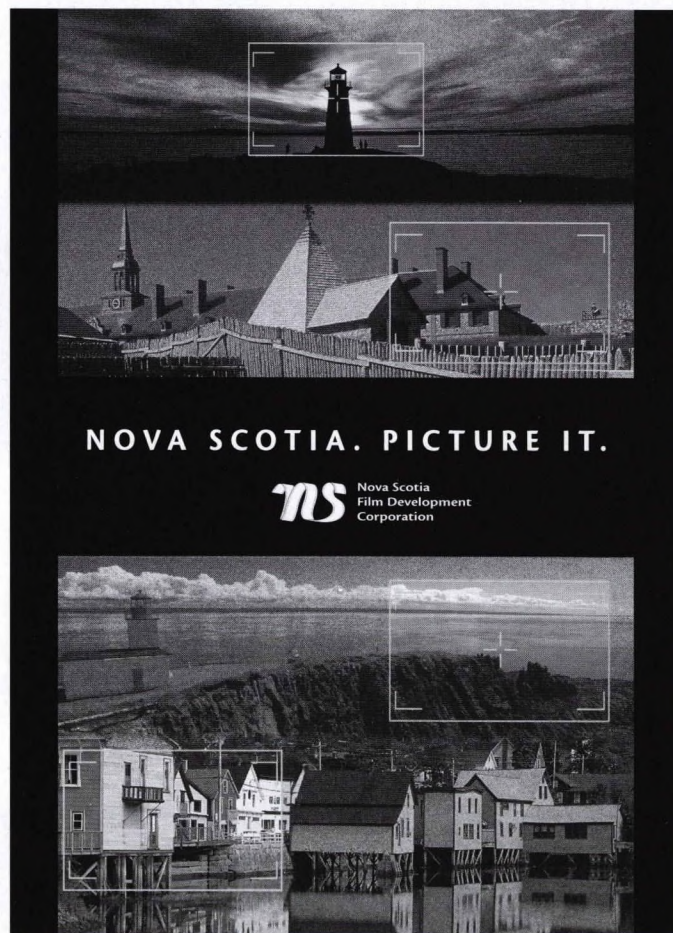
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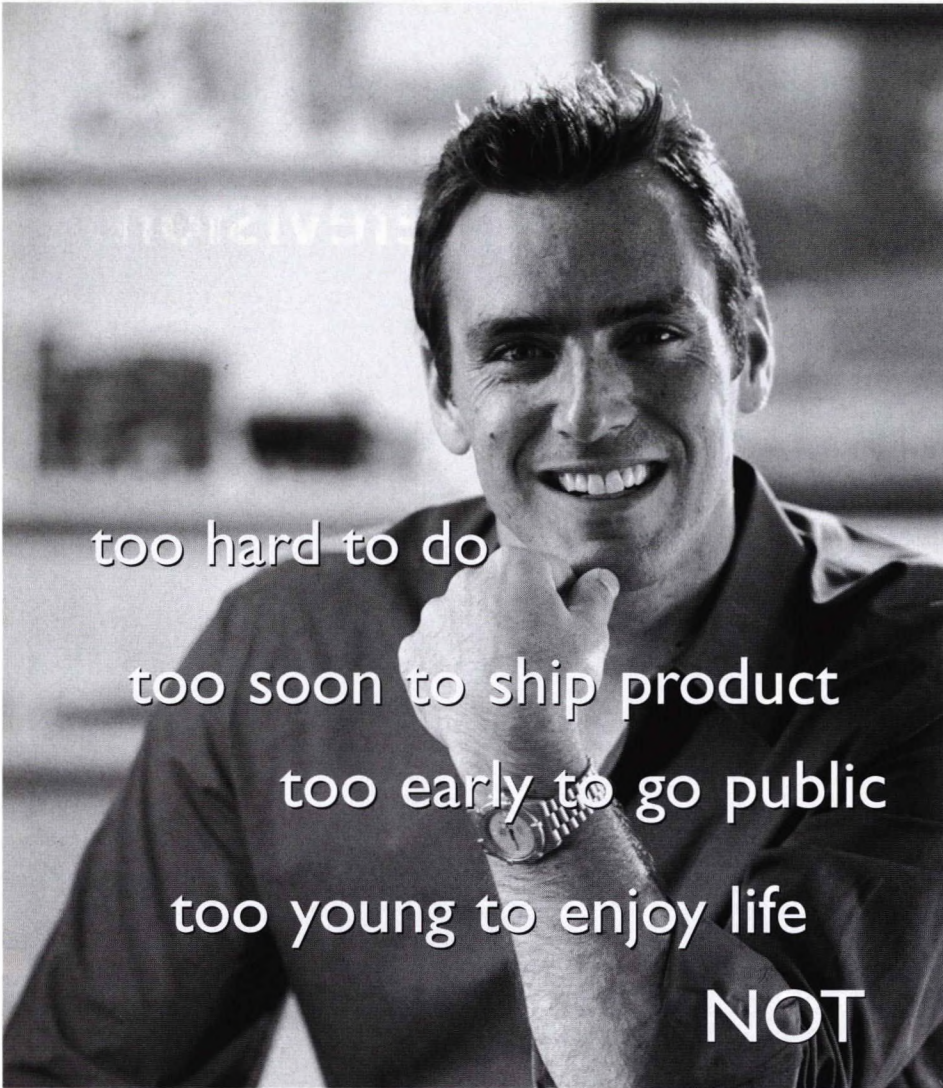
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## Best Feature

Monique Simard (Chair)  
Marc Daigle  
Jean-Philippe Duval  
Patricio Henriquez  
Marielle Nitoslawska

## Best Short

Phyllis Laing (Chair)  
Charles Lavack  
Jeff McKay  
John Paskievich  
Elise Swerhone

## Best Arts

Barbara Doran (Chair)  
Pam Hall  
Anita McGee  
Ken Pittman  
Edythe Goodridge

## Best Biography

Brenda Longfellow (Chair)  
Lynne Fernie  
Lara Fitzgerald  
John Kramer  
Elizabeth Yake

## Best Cultural

Gretchen Jordan-Bastow (Chair)  
Gloria Davis  
Chris Keam  
Mariette Pilon  
Harry Sutherland

## Best History

Ali Kazimi (Chair)  
Geoff Bowie  
Richard Fung  
Elida Schogt  
Harriet Wichin

## Best Political

Kevin McMahon (Chair)  
Andrea Nemtin  
Tom Perlmutter  
Laura Sky  
Steve Westlak

## Best Science/Technology/Environment

Ian Herring (Chair)  
Lamont Bassett  
Janice Brown  
Alex Hamilton Brown  
David Springbett

## Best Social Issue

Albanie Morin (Chair)  
Eliette Aubin  
Carlos Ferrand  
Lucie Lambert  
Erica Pomerance

## Best Series

Annick De Vries (Chair)  
Michael Kronish  
Martin Metivier  
Francis Miquet  
Jean Vezina

## Best Direction

Murray Battle  
Shari Cohen  
Eric Geringas  
Katherine Gilday  
Andrew Munger  
Sun-Kyung Yi

## Best Writing

Michael McNamara (Chair)  
Alan Collins  
Janice Dawe  
Maya Gallus  
Mark Haslam

## Best Cinematography

Lance Carlson (Chair)  
Chris Berry  
Kim Derko  
Veronique Lenoux  
Ari Magder  
Bill Metcalfe  
Mark Willis

## Best Picture Editing

Ed Balevicius  
Wyeth Clarkson  
Su Rynard  
Denis Takacs  
Gordon Thorne  
Wiebke Von Carolsfeld

## Best Sound

Steve Munro (Chair)  
David Drainie Taylor  
Emil Jany  
Daniel Pellerin  
Tim Roberts

## Best Original Score

Caron Nightingale (Chair)  
Evelyne Datl  
Jack Preobrazenksi  
John Welsman  
Guy Zerafa

## Vision TV Award

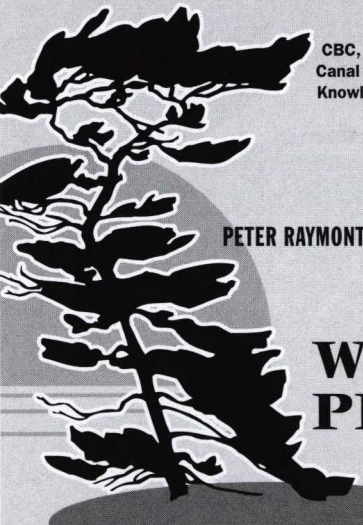
David Cherniack  
Father Tim Foley  
Robert Lang  
Ann Shin

## Blue Ribbon Jury

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Damon D'Oliveira  
Malcolm Guy  
Denis Harvey  
Allan King  
Peter Lynch  
Terence Macartney-Filgate  
Betsy McLane  
Alanis Obomsawin  
Lesley Ann Patten  
Aerlyn Weissman

## Best Independent Canadian Film of the Festival Jury

Tony Ayres  
Barry Greenwald  
Pola Rapaport  
Nettie Wild  
Peter Wintonick



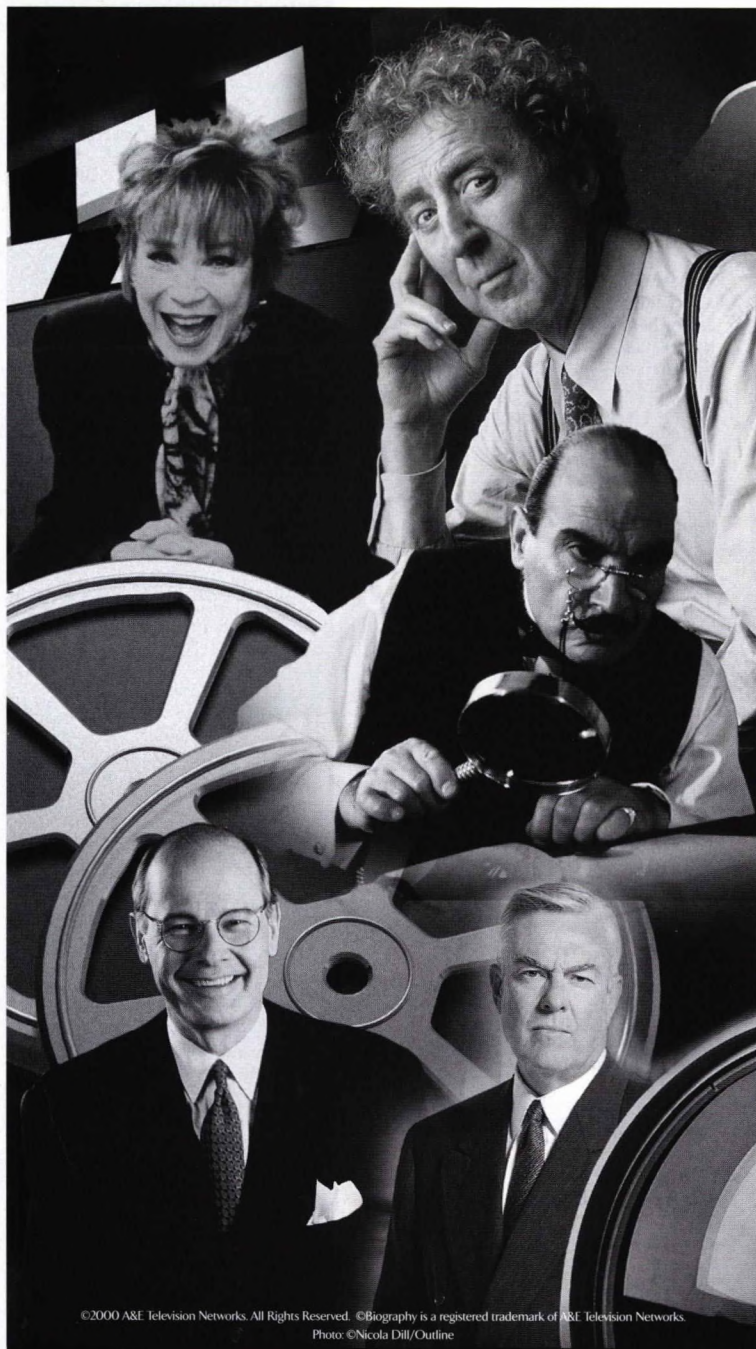
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## 2000 Craft Nominees

The following list of craft award nominees was selected from almost 300 Canadian films entered into competition this year. While not all craft nominated films were invited to screen in competition, they are available for viewing in our Videotheque Library throughout the Festival at the Rogers Industry Centre (783 College Street).



### Best Direction

Just Watch Me: Trudeau and the '70s Generation  
Riopelle, sans titre, collage, 1999  
The Holier It Gets

### Directors

Catherine Annaou  
Pierre Houle  
Jennifer Baichwal

The Best Direction Jury would like to give an honourable mention to:  
Zyklon Portrait

Elida Schogt



### Best Writing

L'Erreur boreale  
Newfoundland on the Somme  
Songs in Stone: An Arctic Journey Home  
The Holier It Gets  
The Moody Brood

### Writers

Richard Desjardins  
Barry Stevens  
John Houston, Geoff LeBoutillier  
Jennifer Baichwal  
Lulu Keating



### Best Cinematography

Murder in Normandy  
Road Stories for the Flesh Eating Future  
Visionnaires

### Cinematographers

John Collins  
Stefan Nitolslawski, Jerome Goulem, Lewis Cohen  
Philippe Lavalette



### Best Picture Editing

Legacy of Terror: The Bombing of Air India  
Enfants de chœur!  
The Holier It Gets  
Zyklon Portrait

### Editors

Deborah Palloway  
Louise Côté  
David Wharnsby  
Caroline Christie, Elida Schogt



### Best Original Score

Riopelle, sans titre, collage, 1999  
Songs in Stone: An Arctic Journey Home  
The Toughest Job in the World

### Composers

Michel Cusson  
Marsha Coffey, Ian Tamblyn  
Mark Korven

### Best Overall Sound

Land of the Ice Bear  
Legacy of Terror: The Bombing of Air India  
  
Songs in Stone: An Arctic Journey Home  
Visionnaires

### Sound Technicians

Downy Karvonen  
Peter Sawade, Alison Clark, Elma Bello, Dino Pigat, Eric Apps, Steve Hammond  
Alex Salter, Andrew J. McKay, John Rosborough  
Jean-Pierre Bissonnette, Catherine Van Der Donckt,  
Benoit Dame, Henry Junior Godding

The Best Overall Sound Jury would like to give an honourable mention to:  
Life Without Death

Frank Cole, Francis Miquet

## 2000 Vision TV Humanitarian Award Nominees

The following documentaries were nominated by Hot Docs' juries for the Vision TV Humanitarian Award, which honours "the Canadian documentary that best explores humanitarian issues, such as spirituality, social justice and faith." While not all of the Vision TV Award nominated films were invited to screen in competition, they are available for viewing in our Videotheque Library.



### Title

A Day Will Come  
Bingo: Faith, Hope & Charity  
Circle of Voices  
Endnotes  
The Holier It Gets  
The Honey Children  
In the Company of Fear  
In Time's Shadow: The Hegis  
The Life and Times of Dr. Henry Morgentaler  
On the Wings of Song  
Patrick's Story  
Rainmakers - Mozambique  
Remembering Tom  
Unwanted Soldiers  
Village of Widows  
Visionnaires  
What Held it All: The Making of Cosmos  
Working Like Crazy  
Zyklon Portrait

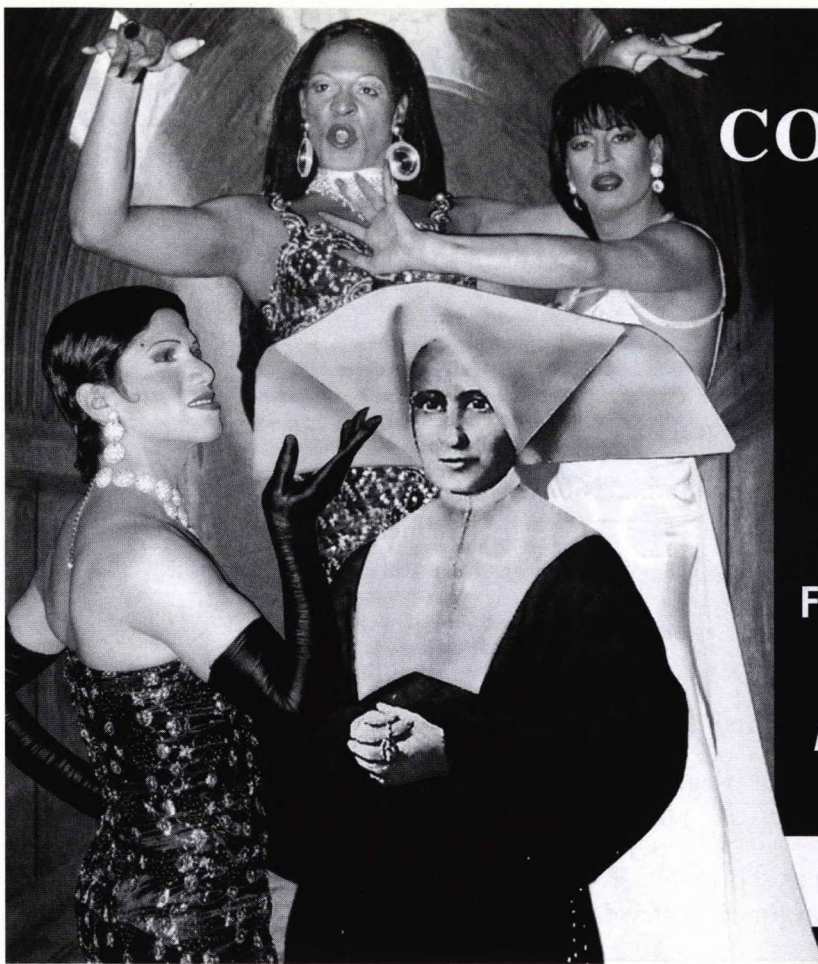
### Directors

Britt Hamilton, Jennifer Rashleigh  
Mark Wright, Naomi Bock  
Doug Cuthand, Tasha Hubbard  
Garry Beitel  
Jennifer Baichwal  
Donna Caruso  
Velcrow Ripper  
David Way  
Audrey Mehler  
Garry Beitel  
Doug Cuthand  
Patricio Henriquez  
Daryl K. Davis  
Jari Osborne  
Peter Blow  
Carlos Ferrand  
Lalita Krishna  
Gwynne Basen, Laura Sky  
Elida Schogt

### Producers

Britt Hamilton, Jennifer Rashleigh  
Mark Wright  
Doug Cuthand  
Barry Lazar  
Nick de Pencier, Jennifer Baichwal  
Donna Caruso  
Jill Sharpe  
David Way, Rudy Buttignol  
Audrey Mehler, David Paperny  
Garry Beitel  
Lori Kuffner  
Robbie Hart  
Lori Kuffner  
Louise Lore, Karen King  
Peter Blow, Gil Gauvreau  
Nathalie Barton  
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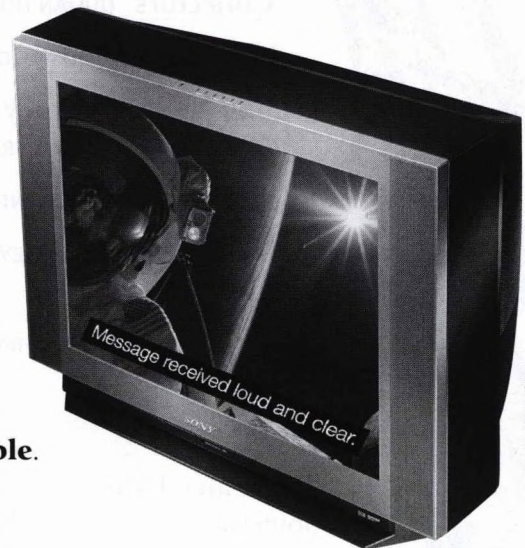
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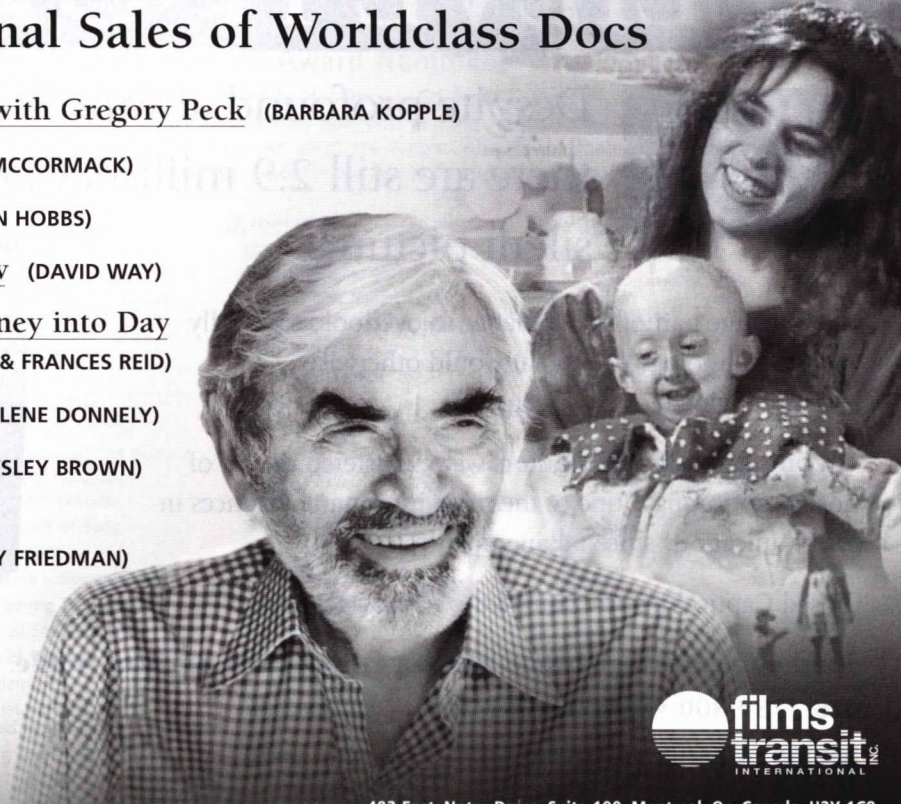
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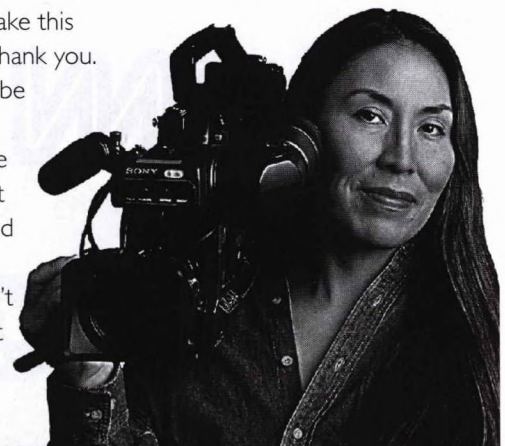
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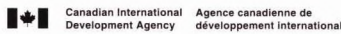
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