

**THE OPEN SOCIETY INSTITUTE PRESENTS**

# **Soros | Sundance Documentary Fund**

**A Tenth Anniversary Film Series**

**Thursday, October 26 to  
Sunday, October 29, 2006  
Film Forum, New York City**

**Showcasing social justice and human rights  
documentaries made with support  
from the fund.**

### **Open Society Institute and Soros Foundations Network:**

The Open Society Institute works to build vibrant and tolerant democracies whose governments are accountable to their citizens.

### **Sundance Institute and Sundance Documentary Fund:**

Founded by Robert Redford in 1981, the Sundance Institute is a nonprofit organization dedicated to the discovery and development of independent artists and audiences in film and theater. The Sundance Documentary Fund makes grants in support of U.S. and international films focused on current issues and movements in contemporary human rights, freedom of expression, social justice, and civil liberties.

### **Film Selectors and Series Organizers:**

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*Director, Human Rights Watch International Film Festival*

Whitney Johnson *Open Society Institute*  
*Senior Program Coordinator, Documentary Photography Project*

Gara LaMarche *Open Society Institute*  
*Vice President, OSI and Director, U.S. Programs*

Lori McGlinchey *Open Society Institute*  
*Program Officer, U.S. Programs*

Cara Mertes *Sundance Institute*  
*Director, Documentary Film Program at the Sundance Institute*

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# Talking with Diane Weyermann

An interview

by Stuart Klawans

Stuart Klawans is the *Nation's* film critic and author of *Film Follies: The Cinema Out of Order*, a finalist for the 1999 National Book Critics Circle Award, and *Left in the Dark: Film Reviews and Essays, 1988-2001*.

The Soros Documentary Fund was established by the Open Society Institute in 1996 to support the production of documentaries on social justice, human rights, civil liberties, and freedom of expression issues around the world. In 2001, the fund became part of the Sundance Institute, where it has continued to be a crucial resource—both financially and creatively—for documentary filmmakers.

After devoting almost a decade to running the Soros/Sundance Documentary Fund, which she helped launch in 1996, Diane Weyermann joined Participant Productions in October 2005 to head its documentary division. While in New York to work on new Participant titles, she took time off on a sweltering August day to sip iced coffee and talk about the evolution of the documentary fund.

**Stuart Klawans:** How did the documentary fund get started?

**Diane Weyermann:** I came to George Soros's Open Society Institute in 1994 to plan and direct its regional arts and culture programs. These were initiatives housed in the foundations that OSI had created throughout Eastern and Central Europe. We set up the Soros Centers for Contemporary Art, which was a network of exhibition programs and databases for emerging visual artists. And there was the Cultural Link Program, so that theater groups from two different countries, for example, could work together.

**SK:** When you came in, was there any support for filmmaking?

**DW:** No. But I have a background in both law and documentary filmmaking, and OSI's president, Aryeh Neier, understands very well the potential of film to raise awareness. He was keen to support films about social justice, human rights, and freedom of expression. After I'd been at OSI for a year, we brought a proposal to George Soros to set up a fund for documentary filmmaking.

**SK:** In Eastern and Central Europe?

**DW:** No, everywhere. We recognized that people who deal with complex, often challenging issues are going to have a hard time raising money, whether they're in Kazakstan or the U.S. So we decided to make grants internationally—which no other organization was doing at the time—and people embraced that idea.

**SK:** How quickly did George Soros embrace it?

**DW:** This was something new, so of course he asked questions. "How do I know this is worth the money? How do we measure the impact?" That's a hard one to answer—so in deciding on grants, we always looked at the distribution strategy. Who do you want to reach, and how do you intend to reach them?

But the great thing about George Soros was, if you went to him with a compelling idea, even if he wasn't completely convinced, he'd let you try it. And in those days, that meant he'd write his initials on the proposal and proposed budget, and you'd have your first year's funding.

**SK:** You make it sound easy.

**DW:** Well, we wanted to make the process as accessible as possible for the filmmakers. So we didn't set up application deadlines. They could come to us whenever they were ready. And, at first, we funded any stage of the film: development, preproduction, work-in-progress. But we had a lot to do, especially at the start: set up guidelines and an application process, establish a grantmaking committee with experts in both film and human rights, get the word out internationally. At OSI, the indispensable people in doing all this were Aryeh Neier, Gara LaMarche, who's the head of U.S. Programs and a standing member the selection committee, Alvilda Jablanko, and Kyoko Inouye, who stayed with the program through most of its years at OSI.

**SK:** What were some of the landmarks in your funding at OSI?

**DW:** One of the first grants went to *Calling the Ghosts*, by Mandy Jacobson and Karmen Jelincic. That was an exemplary film for us, because it was used in so many different forums to develop awareness of rape as a war crime. It

reached the public locally and around the world, in festivals and at special screenings for organizations—the United Nations, Amnesty International. One of the hallmarks of our grantmaking at OSI was that we provided money for documentaries that addressed big, international issues, but also for documentaries on small, local stories. We did that, first, because there was no local funding, and second, because some of those local stories were really global in impact.

**SK:** Did the focus change, once the fund moved to the Sundance Institute?

**DW:** Yes, it evolved in certain ways. In April 2001, OSI spun off the documentary fund and it became a program of the Sundance Institute, with the enthusiastic support of Robert Redford and Ken Brecher, the executive director. Sundance already had a long involvement with documentary filmmaking, through the festival—so we could immediately enhance the work of the documentary fund by giving a public platform to some of our grant recipients. Of course they had to compete for a slot in the festival, like all the other filmmakers, but several of them would make the cut, every year.

**SK:** How else did Sundance enhance the documentary fund?

**DW:** We could now bring our filmmakers into an entire community. Also, our involvement went well beyond financial grantmaking. We could now support filmmakers in the creative process, too. So we started two new labs at the institute for documentary fund recipients: an editing and storytelling lab, and a documentary composers lab, which focused on music as an element of storytelling.

And as all these things evolved, so did the emphasis of our grantmaking. We became more focused on the capacity of documentary storytelling to affect a large, international audience. The story being told might be local, but it could resonate widely, and the film about it could be more than a local action tool. Again, as at OSI, a small, dedicated staff was instrumental in making these things happen: Anna Proulx and Meredith Lavitt, and toward the end of my tenure Shannon Kelley and Kristin Feeley. I'm also tremendously grateful to all the members of the rotating selection committee who worked with me over the 10 years of the fund.

**SK:** Do you think the documentary fund also changed Sundance?

**DW:** Oh, there's no question. For example, there used to be one or two documentaries in the World Cinema section of the festival. Now there's an entire section for documentary in the World Cinema competition.

**SK:** This last question is unwieldy, but if anyone can handle it, it's you. How do you think the field of documentary filmmaking has changed over the past decade?

**DW:** I feel that the power of documentary is strongly connected to the power of storytelling. Documentary is cinema, and it opens up through the use of cinematic language. I think that documentaries are finding a larger, more enthusiastic audience today because the storytelling has shifted. They move, they engage, they take you away. At the documentary fund, we were able to nurture those tendencies by giving grants to films, rather than news-magazine reports. I know that some people are critical of the use of narrative devices and hybrid form in

documentaries. But I remember an event at Sundance where we put together Werner Herzog and Fred Wiseman—polar opposites—and it was fantastic. Herzog started out by saying to Wiseman, “I think we should do battle.” But the discussion turned out to be great.

To me, it's all cinema.

# Moving Images, Moving Action

## An essay by Gara LaMarche

Gara LaMarche, vice president of the Open Society Institute and director of U.S. Programs, helped launch the fund in 1996 and has served on the selection committee since 2001.

Film entertains, yes. Billions of ticket and DVD sales attest to that. But moving images also teach us about the world, what is happening to our fellow travelers on the globe—what is happening to us—and what we might do about it. Joseph McCarthy's deficit of decency, tanks rolling in Tiananmen Square, Rodney King crumpling under a rain of nightsticks—these compelling images made a mark with an immediacy and impact that no other media can achieve. From Edward R. Murrow's *Harvest of Shame* to Al Gore's *An Inconvenient Truth*, nonfiction film can spur awareness and action, sometimes touching audiences beyond the reach of other methods.

It was for these reasons that George Soros established a fund for the support of human rights documentaries at the Open Society Institute (OSI) in 1996. For its first five years at OSI and the last five at the Sundance Institute (where an OSI grant followed the highly-respected founding director, Diane Weyermann), the fund has supported several hundred groundbreaking works. OSI and Sundance are proud to join with one of the nation's leading independent film venues, Film Forum in New York City, for a series featuring 17 of them.

Advised by a committee of human rights and cinema professionals (on which I have been privileged to sit since it went to Sundance in 2001), the fund provides support for filmmakers in research or early preproduction state, production funds, and postproduction support for promotion and marketing. In the Sundance years, many of the funded filmmakers have received considerable assistance with the creative process in the institute's celebrated labs.

Even the small sampling of films in this series reflects the wide diversity and impact of the work made possible by the fund. Thierry Michel's *Iran: Veiled Appearances*, made

with unusual access, gives us glimpses of the complexity of a nation that has vexed the United States for at least 30 years. The third country in the so-called Axis of Evil, it is one of the most interesting places in the world today, with reformers battling fundamentalists in the government and many young people trying to shake off the harsh Islamist strictures that their parents' generation brought in. If your notion of Iran doesn't take in Barbie, Pokemon, Disney, and veiled female skydivers, you ought to see it.

*Calling the Ghosts*, from the first batch of films supported by the fund in 1996, is Mandy Jacobson and Karmen Jelincic's gripping account of the struggle for justice by two Bosnian women, Jadranka Cigelj, a lawyer, and Nusreta Sivac, a judge, who were raped in Omarska, the Serbian concentration camp, in 1991. Its world premiere at the Human Rights Watch International Film Festival, followed by its broadcast on HBO, helped lead to the capture and prosecution of several of those responsible for this all-too-common crime of war.

In Kate Davis' *Southern Comfort*, the lethal costs of discrimination in the United States are made clear when

a female-to-male transsexual dies of ovarian cancer after repeatedly being denied medical treatment. Reviewing the list of funded films, I was struck by how many in the early years reflected the emerging human rights movement for lesbians, gay men, and transgendered people, including Arthur Dong's *Licensed to Kill*, about impunity for anti-gay hate crimes; *After Stonewall*, a film by John Scagliotti, Janet Baus, and Dan Hunt on the roots of the gay liberation movement; *Paragraph 175*, by Rob Epstein and Jeffrey Friedman, on the Nazi persecution of gays; and films on asylum and sexual orientation, discrimination in the workplace, and other issues.

Marginalized groups and their quest for rights and recognition from one end of the globe to the other are heavily represented in 10 years of work supported by the Soros and Sundance Documentary Fund. Among the most vulnerable groups whose lives have been chronicled are the world's street children, who face a daily struggle for survival in a time of life that should be one of nurturing and protection. Two of the festival films bring this world closer to us.

Edet Belzberg's *Children Underground*, a 2002 Academy Award nominee (Zana Briski and Ross Kauffman's *Born into Brothels*, another film supported by the fund, dealing with the children of sex workers in Calcutta's slums, won the 2005 Academy Award and had a successful commercial run at Film Forum that year), ventures below the streets of Bucharest, Romania, where hundreds of abandoned children live. Jacqueline Gørgen and Michael Hammon's *Hillbrow Kids* features their counterparts in Johannesburg, South Africa.

A landmark film from among the early awardees, Frances Reid and Deborah Hoffman's *Long Night's Journey into Day*, also deals with South Africa, following four dramatically different cases to come before the country's Truth and Reconciliation Commission in the post-apartheid period. It was also nominated for an Academy Award. Accountability for human rights crimes, from South Africa to Peru to Rwanda, is one of the most frequently-recurring themes of the documentaries funded, and all its human and legal complexities come through in the films, which combine

features of the most gripping courtroom dramas and give a new and more profound meaning to “reality shows.”

South Asian and Muslim men and women rounded up without cause and held incommunicado for questioning in the days and weeks following the September 11 attacks are still waiting for accountability. *Persons of Interest*, by Alison Maclean and Tobias Perse, brings their testimony home in a way that will leave few untroubled by how far the United States has fallen short of its self-description as a human rights beacon.

Immigration is back in the headlines at this writing, with nativist vigilante groups like the Minutemen patrolling the U.S.-Mexico border and demanding Draconian treatment of undocumented workers, and immigrants themselves taking to the streets in record numbers to demand inclusion in the American dream, as Congress debates legalization, enforcement, and a variety of restrictive measures. Shari Robertson and Michael Camerini, who received support for *Well-Founded Fear*, were recently awarded a second grant for *My American Dream: How Democracy*

*Works Now*, which chronicles this debate, and the political machinations around it, with unprecedented access to the key players. We are pleased to show this work-in-progress at this series.



## Double Feature

### **Calling the Ghosts: A Story about Rape, War, and Women**

MANDY JACOBSON AND KARMEN JELINCIC  
EXECUTIVE PRODUCER: JULIA ORMOND  
BOSNIA-HERZEGOVINA/USA, 1996, 63 MINUTES, VIDEO  
IN BOSNIAN AND CROATIAN WITH ENGLISH SUBTITLES

*Calling the Ghosts* is the first-person account of two women caught in a war where rape was as much of a weapon as bullets and bombs. Jadranka Cigelj and Nusreta Sivac, childhood friends and lawyers, enjoyed the lives of ordinary, modern women in Bosnia-Herzegovina until their former neighbors became tormentors. Taken to the Serb concentration camp of Omarska, the two women, like other Muslim and Croat women interned there, were systematically tortured and humiliated by their captors. Once released, the pair turned personal struggles for survival into a larger fight for justice—aiding other women similarly brutalized and successfully lobbying to have rape included in the international lexicon of war crimes by the UN Tribunal at The Hague.

**Nestor Almendros Prize, Human Rights Watch International Film Festival, 1996**

## Preceded by

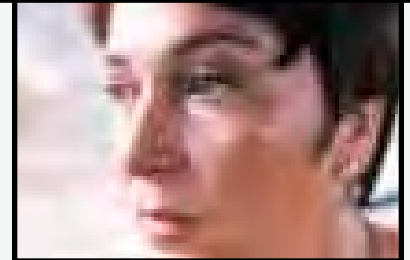
### **Red Rubber Boots**

JASMILA ZBANIC  
BOSNIA, 2000, 19 MINUTES, 35MM

*Red Rubber Boots* is an unsentimental portrayal of one woman's search for her husband and two children, who were killed by the Serbian army during the war in Bosnia and buried in a mass grave. The film offers a lyrical and haunting meditation on the unfathomable and grieving.

## Thursday, October 26, 7:00 PM

This double feature will be followed by a conversation with filmmaker Mandy Jacobson.





## Children Underground

EDET BELZBERG  
USA, 2001, 103 MINUTES, 35MM  
IN ROMANIAN WITH ENGLISH SUBTITLES

First-time director Edet Belzberg ventures below the streets of Bucharest, Romania, and gained the trust of a “family” of orphaned, abandoned, or runaway children living in the Piata Victoriei subway station. The intimate, *cinéma vérité* style allows the children to speak for themselves, revealing both the conditions of their existence—the children beg and steal to buy food and Aurolac paint, which they sniff to get high—and their uninhibited, distinct personalities. Cristina uses her rough boyish look and physical size to enforce her position as ringleader of the group. Mihai, the most reflective, regrets having left his mother and sister with his violent father and dreams of a conventional life and family. Ana fled poverty and assumes a motherly role toward her younger brother Marian. And Macarena has lost nearly all sense of herself after four mind-numbing years of homelessness. As a whole, the film reflects on the larger problem of youth homelessness in the world today.

Special Jury Prize, Sundance Film Festival, 2001  
Oscar Nominee, Academy Awards, 2002

**Friday, October 27, 6:30 PM**

Followed by a conversation with filmmaker Edet Belzberg.

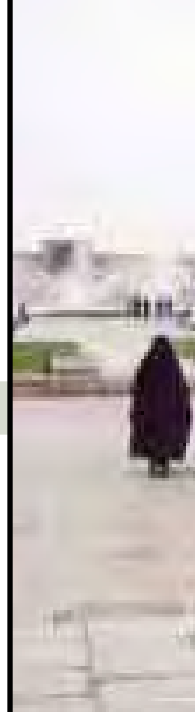


## Hillbrow Kids

JACQUELINE GÖRGEN AND MICHAEL HAMMON  
GERMANY, 1999, 94 MINUTES, 35MM  
IN ENGLISH AND AFRIKAANS WITH ENGLISH SUBTITLES

Hillbrow, a neighborhood in Johannesburg, South Africa, became home to countless street children in the mid-1990s. These kids beg for change outside stylish cafes, sleep under bridges in cardboard boxes, and form alliances that are part friendship and part defense—against older, bigger kids. Hillbrow is a mine-ridden playground, where malnutrition, rape, and child prostitution are rampant, and even glue-sniffing can seem pragmatic in the face of hunger. Filmmakers Michael Hammon and Jacqueline Görgen allow these young people to talk about their lives, depicting a neighborhood and the socioeconomic realities of post-apartheid South Africa that have propelled the kids there.

**Friday, October 27, 1:30 PM**



## The Inner Tour

RA'ANAN ALEXANDROWICZ  
ISRAEL, 2001, 94 MINUTES, VIDEO  
IN ARABIC AND HEBREW WITH ENGLISH SUBTITLES

Filmed just before the outbreak of the September 2000 intifada, *The Inner Tour* depicts a group of Palestinians on a three-day sightseeing tour of Israel, where many once lived and raised families. Tourism was one of the only ways that Palestinians could cross the Green Line, denoting the post-1967 border, and enter Israel. (Such trips are no longer possible.) A weekend jaunt across the border becomes an emotional encounter with a vanished past and the realities of the present day. As they make their way around the country, their observations paint a complex portrait of one of the world's most tangled conflicts.

Honorable Mention, Best Documentary Feature, Vancouver International Film Festival, 2001

Sunday, October 29, 6:30 PM





## Iran, Veiled Appearances

THIERRY MICHEL  
BELGIUM, 2002, 90 MINUTES, 35MM  
IN FRENCH WITH ENGLISH SUBTITLES

For years, Iran has been depicted as home to Muslim fundamentalists, and more recently, as a radical country on the brink of developing nuclear weapons. And yet, many Westerners know very little about the country. With unprecedented access, filmmaker Thierry Michel takes us inside a socially and culturally fractured society. For instance, decades after the Islamic revolution, Iranian youth—eyes turned toward the West and exposed to globalization—can no longer find their place in the religious revolution of their elders. The film explores this divide in the everyday lives of Iranians from all walks of life—including students, soldiers, religious figures, artists, and intellectuals.

**Saturday, October 28, 1:30 PM**

## Liberia: An Uncivil War

JAMES BRABAZON AND JONATHAN STACK  
USA, 2004, 90 MINUTES, VIDEO  
IN ENGLISH

In Liberia, the summer of 2003 was pure insanity. Two armies engaged in the final battle of a decade-long civil war, holding the capital under siege as thousands died. While the rebel army, Liberians United for Reconciliation and Democracy (LURD), attempted to overthrow the government, President Charles Taylor and his army maintained a strong grip on the city. Acclaimed filmmaker Jonathan Stack and journalist James Brabazon captured the conflict from the inside, filming the rebels as they fought their way to the capital and covering the defense of the city from within. The film completes the picture with a series of exclusive interviews with Taylor, who has since been indicted for war crimes. The film situates the conflict within this larger international political context, focusing attention on the moral failure of the United States to respond to a growing humanitarian crisis.

**Special Jury Award, International Documentary Festival Amsterdam, 2004**

**Sunday, October 29, 8:30 PM**

Followed by a conversation with filmmaker Jonathan Stack.



## Life and Debt

STEPHANIE BLACK  
USA, 2001, 86 MINUTES, 35MM  
IN ENGLISH

Jamaica—for tourists, it is a land of sea, sand, and sun. It is also a prime example of the impact that economic globalization can have on a developing country and its people. *Life and Debt* reveals the “mechanism of debt” that destroys local agriculture and industry: cheap American powdered milk replaces local dairies; Chiquita wipes out Jamaican banana farmers; and Idaho potatoes displace regionally grown crops. The complexity of international lending, structural adjustment policies, and free trade are understood through the stories of the Jamaicans whose lives they impact. The film features a voiceover narration written by Jamaica Kincaid, and based on her award-winning book *A Small Place*, and music by Bob Marley, Ziggy Marley and the Melody Makers, and Buju Banton.

**Audience Award, Prague One World Film Festival, 2002**

**Sunday, October 29, 4:00 PM**

Followed by a conversation with filmmaker Stephanie Black (TBC).

## Long Night's Journey into Day

DEBORAH HOFFMAN AND FRANCES REID  
USA, 1999, 95 MINUTES, 35MM  
IN ENGLISH, AFRIKAANS, AND XHOSA WITH ENGLISH SUBTITLES

While many nations remain haunted by a history of state-sponsored terror and oppression, *Long Night's Journey into Day* is an inspiring portrait of a wounded society recognizing the importance of conscience and the truth. Filmmakers Frances Reid and Deborah Hoffman follow four dramatically different cases that came before the Truth and Reconciliation Commission—from American exchange student Amy Biehl's parents, who meet their daughter's murderer, to the wives of the slain activists known as the Cradock Four, who meet the policemen that killed their husbands—to illustrate South Africa's quest for restorative justice.

**Grand Jury Prize, Sundance Film Festival, 2000**  
**Oscar Nominee, Academy Awards, 2001**

**Thursday, October 26, 4:00 PM**

Followed by a conversation with Aryeh Neier, president of OSI.



## Special Sneak Preview

### **My American Dream: How Democracy Works Now**

MICHAEL CAMERINI AND SHARI ROBERTSON  
USA, WORK-IN-PROGRESS, VIDEO  
IN ENGLISH AND SPANISH WITH ENGLISH SUBTITLES

In the summer of 2001, award-winning filmmakers Shari Robertson and Michael Camerini (*Well-Founded Fear* and *Born Again*) began filming the lives of 24 people engaged in the struggle surrounding U.S. immigration policy. The journey took them from Washington D.C. to a small town in Iowa to the wars within the Kansas Republican Party and to the Arizona border. Viewers move beyond the clichés and polarizing sound bites that fill public discourse to witness the process of social change and democracy. The filmmakers hope that their intimate portraits of personal victories and defeats will inspire as much as they shock, and remind viewers that this country is the product of millions of intersecting lives.

**Saturday, October 28, 6:30 PM**

This special sneak preview features excerpts from the work-in-progress accompanied by a conversation with the filmmakers.

### **One Day in September**

KEVIN MACDONALD  
UNITED KINGDOM, 1999, 92 MINUTES, 35MM  
IN ENGLISH AND GERMAN

With the recent release of Steven Spielberg's *Munich*, audiences are familiar with the tragic events of the 1972 Olympics in Munich, Germany. On September 5, 1972, the Palestinian group, Black September, entered the Olympic Village and took 11 Israelis hostage. In *One Day in September*, filmmaker Kevin MacDonald crafts a documentary thriller of these events. He weaves together archival footage and contemporary interviews—including the first and only with Black September's Jamal Al Gashey and with Ankie Spitzer, the widow of one of the Israelis—to reveal the ineptitude of the German police and the duplicity of the government, the insensitivity of the International Olympic Committee, and the devastating influence of the mass media as events unfolded.

**Oscar, Academy Awards, 2000**

**Saturday, October 28, 9:00 PM**



## Double Feature

### Persons of Interest

ALISON MACLEAN AND TOBIAS PERSE  
USA, 2003, 63 MINUTES, VIDEO  
IN ENGLISH

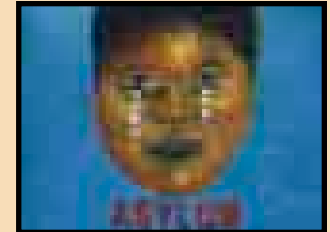
After the September 11, 2001 terrorist attacks, more than 5,000 people, primarily of South Asian or Middle Eastern origin, were taken into custody by the U.S. Justice Department and held indefinitely. They were subject to arbitrary arrest, secret detention, solitary confinement, and deportation. Many were denied access to legal representation and communication with their families. In *Persons of Interest*, filmmakers Alison Maclean and Tobias Perse interview a series of former detainees in a barren room that evokes an interrogation room. Through interviews, family photographs, and letters from prison, the directors give the detainees who the state department has depersonalized, refusing to reveal their names or the number held, a chance to tell their own stories.

Grand Jury Prize Nominee, Sundance Film Festival, 2004

## Preceded by

### Asylum

SANDY MCLEOD AND GINI RETICKER  
USA, 2003, 20 MINUTES, 35MM  
IN ENGLISH



Baba, a young Ghanaian woman, goes in search of her father for his blessing to marry the man she loves. Her joy at finding him turns into a nightmare as he insists that she undergo female genital mutilation. She is forced to flee her father's village and seek refugee status in the United States.

Honorable Mention, Sundance Film Festival, 2003

## Friday, October 27, 9:00 PM

This double feature will be followed by a conversation with filmmakers Alison Maclean and Tobias Perse.



## Double Feature

### **Punitive Damage**

ANNIE GOLDSON  
NEW ZEALAND, 1999, 77 MINUTES, 35MM  
IN ENGLISH

Twenty-year-old Kamal Bamadhaj, who traveled to East Timor to assist in a human rights investigation, was among the estimated 271 unarmed East Timorese killed by the occupying Indonesian military. *Punitive Damage* traverses New Zealand, Australia, Indonesia, Malaysia, and the United States, and incorporates eyewitness accounts from Timorese exiles and clandestinely shot footage and photographs, as Bamadhaj's mother Helen Todd searches for truth and justice. In groundbreaking legal action, Todd and the Center for Constitutional Rights take the Indonesian Government to court in the United States, setting an important precedent in a global trend to bring international human rights violators to trial.

**Certificate of Merit, San Francisco International Film Festival, 2000**

## Preceded by

### **Still Standing**

FILMMAKERS: LUIS ARCENTALES, VANESSA BATEAU, JEONGWOON EUN, INES MORALES,  
ADRIANNE MORRAZ, AND SERGIO SANCHEZ  
YO-TV DIRECTOR: LINDSAY FAUNTLEROY  
USA, 2006, 11 MINUTES, VIDEO  
IN ENGLISH

*Still Standing* is an intimate portrayal of the challenges faced by a Hurricane Katrina survivor six months after the storm. Ms. Gertrude, a grandmother and New Orleans homeowner, travels regularly from temporary housing in Houston, Texas to what remains of her home. Without insurance money or federal assistance, she fights for the right to rebuild. Her story reveals the neglect of marginalized communities in urban America, the inadequacy of public assistance to provide long-term solutions, and the struggles necessary to bring about positive change.

Youth Organizers Television (YO-TV), a program of the Educational Video Center, enables talented students to produce documentary films.

## **Saturday, October 28, 3:30 PM**

This double feature will be followed by a conversation with the youth filmmakers.



## Double Feature

### **Señorita Extraviada, Missing Young Woman**

LOURDES PORTILLO  
USA, 2001, 74 MINUTES, 35MM  
IN SPANISH AND ENGLISH WITH ENGLISH SUBTITLES

*Señorita Extraviada, Missing Young Woman* tells the largely hidden story of the hundreds of young women who have disappeared from Juárez, Mexico. In the midst of Juárez's multinational job market, there exists a history of grossly underreported human rights abuses and violence against women. The climate of violence and impunity continues to grow, and the unsolved rapes and murders of women persist to this day. Visually poetic, yet unflinching in its gaze, this investigation examines the layers of complicity surrounding the murders, relying on what filmmaker Lourdes Portillo sees as the most reliable of sources: the testimonies of the families of the victims.

**Special Jury Prize, Sundance Film Festival, 2002**

## Preceded by

### **There Are Women in Russian Villages**

PAVEL KOSTOMAROV AND ANTOIN KATTIN  
RUSSIA, 2006, 27 MINUTES, VIDEO  
IN RUSSIAN WITH ENGLISH SUBTITLES

*There Are Women in Russian Villages* demonstrates that poverty in Russia is increasingly a women's phenomenon. Luba and her daughter Aleya escaped domestic violence and now live in an isolated Russian village. With few employment options available, both women work as milkmaids, an underpaid and strenuous profession, to feed Aleya's siblings. While many in their circumstances would seek help from the government, they have no one to rely on except themselves.

**Sunday, October 29, 1:30 PM**

This double feature will be followed by a conversation about human rights and violence against women (TBC).



## Southern Comfort

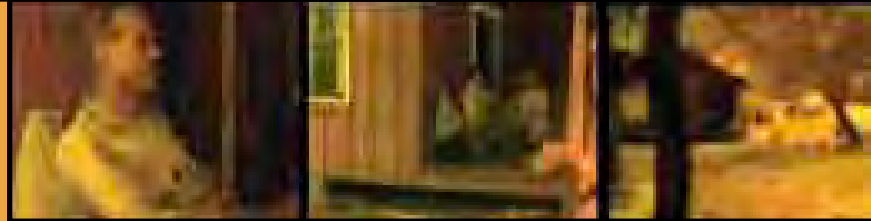
KATE DAVIS  
USA, 2000, 90 MINUTES, 35MM  
IN ENGLISH

*Southern Comfort* tells the story of Robert Eads, a 52-year-old female to male transsexual, who lives in rural Georgia. Diagnosed with ovarian cancer, Robert was turned away by more than two dozen doctors who feared that taking on a transgendered patient might harm their practice. Filmmaker Kate Davis weaves a tale of humor, romance, and tragedy, documenting the final year of Robert's life as he copes with ovarian cancer and pursues a romance with Lola Cola, a transgendered male to female.

Grand Jury Prize, Sundance Film Festival, 2001

Friday, October 27, 4:00 PM

Followed by a conversation with filmmaker Kate Davis.



## Stranger with a Camera

ELIZABETH BARRET  
USA, 2000, 62 MINUTES, VIDEO  
IN ENGLISH

In the late 1960s, Canadian filmmaker Hugh O'Connor visited Appalachia to document poverty. A local landlord, Hobart Ison, who resented the presence of filmmakers on his property, shot and killed O'Connor. Filmmaker Elizabeth Barret, a native of Appalachia, reflects on this incident, exploring the complex relationship between those who make images to promote social change and the people whose lives are represented in such productions. Through first-person accounts of the killing, archival footage, and the perspective of three decades, *Stranger with a Camera* examines Barret's own role as both a maker of media and a member of the Appalachian community she documents.

Sliver Spike, San Francisco International Film Festival, 2000  
Grand Jury Prize Nominee, Sundance Film Festival, 2000

Thursday, October 26, 1:30 PM

Followed by a conversation with filmmaker Elizabeth Barret.

## Distributor Information

### *Asylum*

Filmakers Library  
124 East 40th Street  
New York, NY 10016  
TEL 212-808-4980  
CONTACT Andrea Traubner  
EMAIL andy@filmakers.com  
www.filmakers.com

### *Children Underground*

Belzberg Films, Inc.  
CONTACT Edet Belzberg  
EMAIL eb@propellerfilms.com

### *Long Night's Journey into Day*

Seventh Art Releasing  
7551 Sunset Blvd, Suite 104  
Los Angeles, CA 90046  
TEL 323-845-1455  
CONTACT Matt Henderson  
EMAIL matt@7thart.com  
www.7thart.com

### *Iran: Veiled Appearances*

#### *Persons of Interest*

#### *Punitive Damage*

First Run/Icarus Films  
32 Court Street, #2107  
Brooklyn, NY 11201  
TEL 718-488-8900  
CONTACT Lori Fried  
EMAIL lori@frif.org  
www.frif.com

### *Calling the Ghosts*

*Señorita Extraviada*  
Women Make Movies  
462 Broadway, 5th Floor  
New York, NY 10013  
TEL 212-925-0606 x317  
CONTACT Christie George  
EMAIL cgeorge@wmm.com  
www.wmm.com

### *Hillbrow Kids*

media luna entertainment GmbH  
& Co. KG.  
Hochstadenstrasse 1-3  
D-50674 Cologne - Germany  
TEL +49 221 801498-0  
CONTACT Nadine Rudisch  
EMAIL info@medialuna-entertainment.de  
www.medialuna-entertainment.de

### *The Inner Tour*

Zeitgeist Films Ltd.  
247 Centre Street  
New York, NY 10013  
TEL 212-274-1989  
CONTACT Clemence Taillandier  
EMAIL clemencel@zeitgeistfilms.com  
www.zeitgeistfilms.com

### *Liberia: An Uncivil War*

Gabriel Films  
457 Washington Street, #3  
New York, NY 10013  
TEL 212-941-6200  
CONTACT Jonathan Stack  
EMAIL jonathan@gabrielfilms.com  
www.gabrielfilms.com

### *Life and Debt*

New Yorker Films  
85 Fifth Avenue, 11th Floor  
New York, NY 10003  
TEL 212-645-4600 x211  
TOLL FREE 877-247-6200 x211  
CONTACT Linda Duchin  
EMAIL linda.duchin@newyorkerfilms.com  
www.newyorkerfilms.com

### *My American Dream:*

#### *How Democracy Works Now*

Rocofilms  
20 Hilcrest Road  
Tiburon, CA 94920  
TEL 415-435-4631  
CONTACT Annie Roney  
EMAIL annie@rocofilms.com  
www.rocofilms.com

### *One Day In September*

Sony Pictures Classics  
550 Madison Avenue  
New York, NY 10022  
TEL 212-833-4981  
CONTACT Tom Prassis  
EMAIL tom\_prassis@spe.sony.com  
www.sonypictures.com/classics

### *Red Rubber Boots*

DEBLOKADA  
Kranjceviceva 43  
71000 Sarajevo  
Bosnia and Herzegovina  
TEL +387 33 668 559  
CONTACT Mirza Hamzic  
EMAIL deblok@bih.net.ba

### *Southern Comfort*

Q-Ball Productions  
412 West End Avenue, #3E  
New York, NY 10024  
TEL 212-362-3128  
CONTACT Kate Davis  
EMAIL qball@nyc.rr.com

### *Still Standing*

Educational Video Center  
120 West 30th Street, 7th Floor  
New York, NY 10001  
TEL 212-465-9366 x15  
CONTACT Jen Meagher  
EMAIL jmeagher@evc.org  
www.evc.org

### *Stranger with a Camera*

Appalshop, Inc.  
91 Madison  
Whitesburg, KY 41858  
TEL 606-633-0108  
CONTACT Elizabeth Barret  
EMAIL info@appalshop.org  
www.appalshop.org

### *There Are Women in Russian Villages*

Institute for Social and Gender Policy  
2-nd Roshinskiy proezd 8, office 210  
Moscow 115419  
TEL + 7 495 733-91-58  
CONTACT Elena Vitneberg  
EMAIL vitenberg@lfond.spb.ru  
www.genderpolicy.ru

## Screening Schedule

### Thursday, October 26

- 1:30 PM *Stranger with a Camera*  
Elizabeth Barret
- 4:00 PM *Long Night's Journey into Day*  
Deborah Hoffman and Frances Reid
- 7:00 PM *Calling the Ghosts*  
Mandy Jacobson and Karmen Jelincic  
preceded by *Red Rubber Boots*  
Jsmila Zbanic

### Friday, October 27

- 1:30 PM *Hillbrow Kids*  
Jacqueline Gorgen and Michael Hammon
- 4:00 PM *Southern Comfort*  
Kate Davis
- 6:30 PM *Children Underground*  
Edet Belzberg
- 9:00 PM *Persons of Interest*  
Alison Maclean and Tobias Perse  
preceded by *Asylum*  
Sandy McLeod and Gini Reticker

### Saturday, October 28

- 1:30 PM *Iran: Veiled Appearances*  
Thierry Michel
- 3:30 PM *Punitive Damage*  
Annie Goldson  
preceded by *Still Standing*  
Youth Organizers TV
- 6:30 PM *My American Dream: How Democracy Works*  
Michael Camerini and Shari Robertson
- 9:00 PM *One Day in September*  
Kevin MacDonald

### Sunday, October 29

- 1:30 PM *Senorita Extraviada*  
Lourdes Portillo  
preceded by *There Are Women in Russian Villages*  
Antoin Kattin and Pavel Kostomarov
- 4:00 PM *Life and Debt*  
Stephanie Black
- 6:30 PM *The Inner Tour*  
Ra'anan Alexandrowicz
- 8:30 PM *Liberia: An Uncivil War*  
James Brabazon and Jonathan Stack

## Ticket Information

Tickets to all screenings are \$5.50.

ONLINE Tickets are available up to seven days in advance at [www.filmforum.org](http://www.filmforum.org). All major credit cards are accepted.

BOX OFFICE Tickets are available at the box office on the day of the show only, beginning at 12:30 PM. Cash only.

For more information, call (212) 727-8110.

## Location

Film Forum

209 West Houston Street (between 6th Avenue and Varick Street)  
New York, NY 10014

## Directions

A or F/V/B/D to West 4th Street  
C/E to Spring Street  
1 to Houston Street



**FILM FORUM**

[www.soros.org/regions/usa](http://www.soros.org/regions/usa)

[www.sundance.org](http://www.sundance.org)

[www.filmforum.org](http://www.filmforum.org)

Open Society Institute  
400 West 59th Street  
New York, NY 10019

