

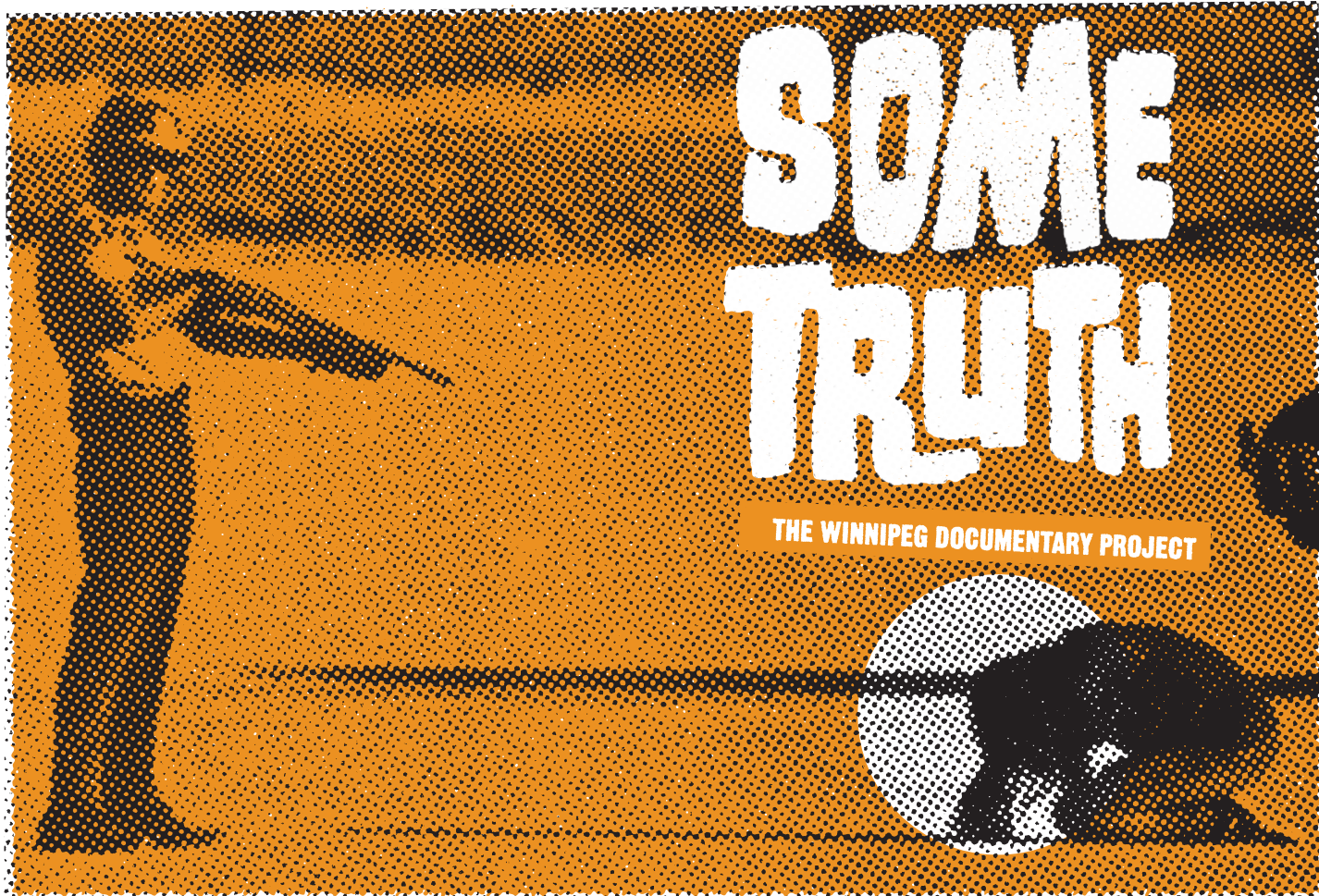
NOVEMBER 6-9, 2008

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THE WINNIPEG FILM GROUP PRESENTS

GIMME



SOME TRUTH

THE WINNIPEG DOCUMENTARY PROJECT

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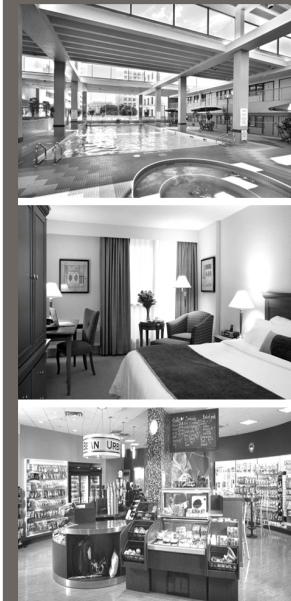
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John Lennon

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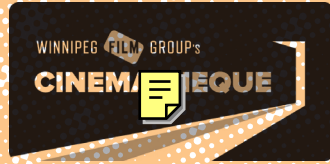
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ABOUT THE WINNIPEG FILM GROUP



The Winnipeg Film Group is a charitable, non-profit organization committed to promoting the art of cinema.

We have served as a resource for independent Manitoba filmmakers and video artists for over 30 years, providing access to affordable training, mentorship, production funding, experimentation opportunities, production and post production equipment and facilities and local, national and international programming and distribution. Our 25 year old Cinematheque is Winnipeg's only artistic cinema venue.

The Winnipeg Film Group acknowledges the generous, ongoing support of the Canada Council for the Arts, the Manitoba Arts Council and the City of Winnipeg through the Winnipeg Arts Council.

VENUES

The Winnipeg Film Group's Cinematheque
100 Arthur St. (in the Artspace building at Old Market Square)
www.winnipegfilmgroup.com

Urban Shaman Gallery
203-290 McDermot
www.urbanshaman.org

Burns Family Classroom
2nd Floor, Artspace Building

Red River College Theatre
2055 Notre Dame Avenue
www.rrc.mb.ca

Daniel MacIntyre Collegiate Institute
720 Alverstone St.

Platform Gallery
100 Arthur St.
(main floor of the Artspace building)

Delta Winnipeg
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TICKETS

Single screening passes are only available at the box office ½ hour before show time.
\$10 General Admission
\$8 Members of WFG, DOC and NIMAC
\$5 Late Night (11 PM)
Opening and Closing Night Screenings are \$25 / \$15 for Members

Registration for individual panels, workshops and masterclasses can be done through the delegate registration form on our website (www.winnipegfilmgroup.com), or by picking up the form from our box office at the Cinematheque.

MEMBER RATES are available to members of the Winnipeg Film Group, the Documentary Organization of Canada and the National Indigenous Media Arts Coalition. Membership status will be verified prior to processing request.

EVENT CREDITS

Project and Special Guest Coordinators:
Kier-La Janisse, Cecilia Araneda, Kristin Tresoor, Charles Konowal

Project Consultants:
Liz Barron, Alison Yearwood

Film Programming:
Kier-La Janisse

Workshop Coordination:
Charles Konowal, Kristin Tresoor, Kier-La Janisse, Michelle Ward, Mike Maryniuk

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Special Thanks to all our volunteers, guests, panelists and moderators: Janny Boyce, Saul Henteleff, Rob Kristjansson

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It is a pleasure to send greetings to all those in attendance at Gimme Some Truth: The Winnipeg Documentary Project.

Never before have we had access to so many works of imagination and so much universal knowledge. Modern technology has united the world in a way not previously experienced, and the solitudes of language, race and geography are being broken down. As the civilizations of the world are mirrored through creative expression, we come to realize how similar we really are.

During the Art Matters forums I have hosted across the country, artists have continually told me of the importance of getting their message across to new audiences, and documentarians have told stories of their efforts to evolve in an ever-changing and media-centric world.

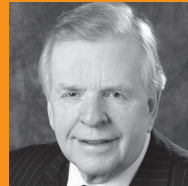
This conference is a wonderful opportunity to come together and to discuss important issues, learn new skills and share experiences. Experts in the field will be on hand to share their knowledge and it is my hope that you will all take this chance to grow as filmmakers, to present new and exciting projects to the Canadian public.

I wish everyone an enlightening experience.

Her Excellency the Right Honourable
Michaëlle Jean
Governor General



SAGE FROM LIEUTENANT GOVERNOR OF MANITOBA



It is my great pleasure as Lieutenant Governor of Manitoba to welcome all participants and audience members to Gimme Some Truth: The Winnipeg Documentary Project.

As Winnipeg's reputation for renowned filmmaking grows with each passing year, it is fitting that our province's capital city is host to this exciting documentary film event.

The Winnipeg Film Group is to be commended for its continued support, training and encouragement of our local film industry talent. Their Cinematheque venue has offered documentary and independent filmmakers a wonderful site for their works to be viewed and appreciated by generations of audiences.

On behalf of all Manitobans, I welcome visitors from outside our province to Winnipeg, and thank all organizers, sponsors, participants and audience members involved for bringing us this inspiring conference.

The Honourable John Harvard, P.C., O.M.
Lieutenant Governor of Manitoba



A MESSAGE FROM THE PREMIER OF MANITOBA



As Premier of Manitoba, I am pleased to extend warm greetings to everyone attending Gimme Some Truth: The Winnipeg Documentary Project.

We as Manitobans are tremendously proud of the success of the local film industry and its many contributions to our creative community, our economy, and our culture. Grassroots groups like The Winnipeg Film Group and its Cinematheque, our local art house, have sprung up from the unique cultural landscape of the prairies to tell the stories of our towns, both real and imagined. The quality and abundance of films and artists who come from our province is a constant reminder of what a bastion of arts this province is for Canada.

This conference will provide local filmmakers of all calibres the opportunity to participate in master classes, panels and workshops on all facets of documentary filmmaking. I wish you the best of luck as you encounter new ideas and technologies in documentary film.

I would like to offer my best wishes for continued success in the future and extend congratulations to all those who have contributed to making the conference an illuminating learning experience for all participants.

The Honourable Gary Doer
Premier Of Manitoba



MESSAGE FROM MAYOR SAM KATZ



As Mayor of Winnipeg, it is with great pleasure that I extend greetings to all those attending Gimme Some Truth: the Winnipeg Documentary Project, hosted at the

Winnipeg Film Groups's Cinematheque.

I am confident that this intensive conference comprised of lectures by master level filmmakers and keynote panels will provide an excellent forum to bring aspiring and accomplished filmmakers together to discuss documentary film production in Winnipeg and the impact our culture, community and innovative multi-media centres have on the cinematic landscape. I would like to commend the Winnipeg Film Group, the Cinematheque, the Academy of Motion Picture Arts and Sciences Foundation, DOC Winnipeg, Urban Shaman, and the National Indigenous Media Arts Coalition for facilitating this wonderful opportunity for learning, networking, information sharing and partnership-building for all Winnipeggers with a passion for film production.

Once again, on behalf of my colleagues on City Council, I would like to offer best wishes to one and all for a most successful and enjoyable conference.

Warm regards,

Sam Katz
Mayor of Winnipeg

Gimme Some Truth: The Winnipeg Documentary Project (2008)



Achieving truth and beauty through film is a noble enterprise—one that begins with a whisper of inspiration, matures through the talent and hard work of

many, and ends with a moment of reckoning, when film lovers revel in a cinematic experience together.

Supporting Canadian talent and creating Canadian content that engages audiences at home and abroad is a unity of purpose we all share. Bringing the industry together to admire the art form, as well as identify innovations that address some of the challenges we face as an industry is particularly encouraging—and essential within the new paradigm of multiplatform content creation and delivery.

The Winnipeg Documentary Project strengthens the industry as a whole by drawing attention to Canadian productions, encouraging a diversity of voices, developing talent, and fostering creative collaboration and business deals.

Thanks to the filmmakers who continue to push the envelope on artistic expression from a Canadian viewpoint; and congratulations to the organizers and volunteers of Gimme Some Truth: The Winnipeg Documentary Project for your tireless efforts in delivering this important event.

S. Wayne Clarkson
Executive Director, Telefilm Canada



DOCUMENTARY FILMS IN MANITOBA

Documentaries have been made by Manitobans for over 110 years. In fact, the first resident Canadian to make “actualities” (what docs were often called before 1922) was from Brandon Hills, Manitoba. James Freer was a pioneer; he made two-minute movies about farming and trains and everyday life in the province less than two years after the Lumiere Brothers first screened movies in Paris. Freer’s movies were so good that the CPR and the federal government hired him to take his movies to England to lure immigrants to Manitoba.

Freer may have been a movie pioneer, but he was soon not the only local filmmaker. Newspapers in the early decades of the 20th century regularly carried announcements about locally made “scenics”—films that focused on scenery and special events. Manitoba was a fascinating place to the outside world back then, and stringers (locally-based freelance cameramen) supplied footage to a variety of international film agencies like Fox Movietone News.

By far the most successful stringer was Angelo Accetti, a massive (300 lbs.) but energetic man who, between 1920 and 1954

from an office in St. Boniface, supplied a steady stream of filmed material on everything from blizzards to floods, from visiting royalty to dog shows, sports events, and flowering gardens.

Two other noteworthy filmmakers of this era were Francis J.S. Holmes and Ken Davey, both makers of industrial or promotional films, an often overlooked branch of documentary. Beginning in 1926 with a 77-minute silent film about Port Nelson on Hudson Bay, Holmes completed almost fifty films for various government agencies and businesses before he retired. Typical are *Prairie Conquest*, a visual history of wheat, *Unlimited Horizons* which extolled the virtues of family farm life, and *Beyond the Steel*, an account of the movement on sled of all the buildings of Sherridon Mines 250 kilometres north to Lynn Lake. Davey also made industrials, about canning meat and dry-cleaning pillows, but he is most well known for initiating the practice of using film of CFL football games for coaching purposes. He also set up his own laboratory processing for film processing and in 1954 successfully made the transition to television.

What stands out most about these early documentary filmmakers as well as those from the first years of television and even the Winnipeg Film Group is how resourceful they all were. They not only had to seek out topics and funds, perennial and universal problems, they also had to come up with their own hand-made inventions and ingenious solutions that can result from making movies in this remote, climate-challenged region. Frank Holmes, for instance, built a floating duckblind for his nature documentaries and designed a mobile movie studio – in a panel truck, complete with a recording booth, developing room, and screening area. He also had to figure out ways to keep himself warm and his camera functioning while strapped to a hydro pole above a football field in November.

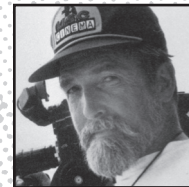
Holmes was certainly the most prolific documentary filmmaker in the province and one of the unsung heroes of Canadian movie history. He alone can serve as an inspiration for this Winnipeg Documentary Project. And that’s the truth!

Gene Waltz, Winnipeg 2008

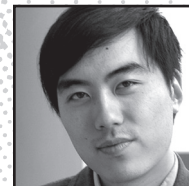
GUEST BIOS



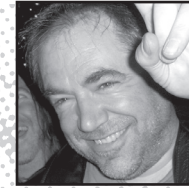
STEVE AUDETTE has been an editor for 19 years. In addition to being senior editor for the PBS series *Frontline*, Steve’s work has contributed to Emmy Award-winning documentaries, as well as Peabody and DuPont Columbia Award-winning programs. Steve recently finished the documentary *Bush’s War*, the definitive chronicle of the president’s war on terror in Iraq. When *Frontline* is out of season, Steve edits local independent documentaries and serves as a post production consultant. Since 1994, Steve has worked with Avid Technologies’ design team to help them create the latest versions of non-linear systems.



LES BLANK is an anthropological documentarian whose camera eye frequently rests on peripheral pockets of rich ethnic culture. Blank has fashioned a dense catalogue of whimsical and adventurous documentaries including *The Blues According to Lightning Hopkins* (1969), *Garlic is as Good as Ten Mothers* (1980) and his masterpiece, *Burden of Dreams* (1982), a documentary about the ill-fated making of Werner Herzog’s *Fitzcarraldo*—considered by many to be the greatest film ever made about the making of a film. Blank has also been a creative force, either as cameraman or editor, on films such as *Easy Rider* and Dusan Makavejev’s *Hole In The Soul*. In 1990, Les Blank received the Maya Deren Award for outstanding lifetime achievement as an independent filmmaker.



YUNG CHANG is a Canadian filmmaker based in Montreal. He has a degree in film production from Montreal’s Concordia University and has studied the Meisner technique at New York’s Neighborhood Playhouse. His first documentary film, *Earth To Mouth*, produced by the National Film Board of Canada, won praise for its beautifully crafted meditation on food production and migrant labour. He displays a remarkable sense of cinematic storytelling in his first feature-length documentary, *Up the Yangtze*.



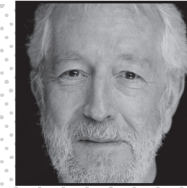
DANIEL CROSS is a multi-disciplined award winning documentary filmmaker currently producing www.homelessarchive.org. He made his mark with the feature length films, *The Street: A Film With The Homeless* (1997) and *S.P.I.T.: Squeegie Punks In Traffic* (2001) both films received theatrical distribution, international broadcast and critical acclaim. They are reflective of his artistic philosophy that film is a medium for affecting social and political change. In addition to making films, Daniel is active in the film community, serving on the Boards of CFTPA, Observatoire du Documentaire and DOC (formerly CIBC). He also teaches film production at Concordia University and with Mila Aung-Thwin operates the production company eyesteelfilm in Montreal, QC.



KIRBY DICK comes from the school of documentary filmmakers in which playful meddling serves as much purpose as straight-ahead journalistic reporting. He has been compared to photographer Diane Arbus in the way he prefers to open the camera lens to the pained, the freakish and the inexplicable that exists on the margins of everyday life. Over the course of his career, Dick’s subjects have included people dying of cancer in a Los Angeles hospice, sexual surrogates in the employ of psychotherapists, freak show performers, Vegas showgirls, a masochistic performance artist with cystic fibrosis, and even the classifiers at the MPAA. He was nominated for an Academy Award in 2005 for *Twist of Faith*.



STEVE JAMES is the award-winning director, producer, and co-editor of *Hoop Dreams* (1994), which won every major critics award as well as a Peabody and Robert F. Kennedy Journalism Award in 1995. The film earned James the Directors Guild of America Award and the MTV Movie Award’s “Best New Filmmaker.” James’ next documentary, *Stevie* (2002), won major festival awards at Sundance, Amsterdam, Yamagata and Philadelphia, and was nominated for an Independent Spirit Award. The acclaimed feature was released theatrically and landed on a dozen “Top Ten Films of the Year” lists for 2003. He will be presenting the Winnipeg Premiere of his new film *At the Death House Door* (2008) at the conference.



ALLAN KING was born in Vancouver. He was a pioneer of the cinéma-vérité documentary style, developing the genre of “actuality dramas” with such widely acclaimed films as the long-banned-from-television *Warrendale* (1968), *A Married Couple* (1970), *Who’s In Charge?* (1983), *The Dragon’s Egg* (1999) and *Dying at Grace* (2004). He has also directed many films for television and dramatic features including *Who Has Seen the Wind* (1977) and *Termini Station* (1989). *Memory for Max, Claire, Ida and company* (2005) is his most recent film. Mr. King was inducted into the Order of Canada in 2002, and we are extremely proud to present *Warrendale* at the conference with Mr. King in attendance.



ZACHARIAS KUNUK has developed a unique approach to fictionalizing history with an immense contemporary artistic context, to meet his very specific objective of creating projects to contribute to the preservation and understanding of Inuit culture and language, and to create jobs within his community. With the groundbreaking *Atanarjuat: The Fast Runner* (2001), the first Inuit/Aboriginal language feature film to come out of Canada—spoken entirely in Inuktitut—Kunuk was the recipient of numerous prestigious awards, including the Camera d’Or at the Cannes Film Festival and Best Canadian Feature Film at the Toronto International Film Festival. Kunuk is also a significant contributor to Isuma TV – a new website for indigenous filmmakers.



JOHN PASKIEVICH is an award-winning documentary film maker whose subjects are often individuals and communities whose cultural values are at odds with our received notions of progress and modernity. The Genie-Award-winning *Ted Baryluk’s Grocery* (1983), was shot entirely in still pictures. Other films include *The Old Believers* (1989), *Sedna: The Making Of A Myth* (1992) and his most recent film, *Unspeakable* (2006), in which he turns the camera on himself and others, who like him, stutter. Paskievich is also an accomplished still photographer who has published several books, including *A Voiceless Song* and *The North End*.

GUEST BIOS



ROBIN SMITH operates his own distribution, production and marketing consultation company called KinoSmith, which helps fill a void in consolidating Canadian distribution forces, providing marketing advice to productions, as well as acting as Executive Producer on a variety of upcoming Canadian feature film and television product. Robin brings a strong background of over 17 years of film and video, worked for Capri Releasing, Lions Gate, Blackwatch and Alliance Atlantis, among others.



THOMAS WAUGH has been teaching film studies at Concordia University Montreal since 1976, where he has also developed curriculum in queer studies and AIDS. A lecturer, programmer and critic on documentary, queer film and media, and the national cinemas of Canada and India, his books include *Show Us Life: Toward A History Of The Committed Documentary* and the forthcoming *The Right To Play Oneself: Historical Essays On Documentary Film 1975-2008*. He is co-editing with Ezra Winton and Michael Baker an anthology on the NFB's "Challenge For Change" Program.



DON WHITE has been a writer, director, producer, consultant, mentor, and teacher for over thirty years in the documentary film and video industries. He has written and/or directed drama, corporate, and major educational documentaries and has won over 20 international awards for film and video production. Numerous films on which he has consulted or workshopped have been broadcast on national and international television and many have garnered major awards.



NETTIE WILD is as much an advocate as an activist; the quixotic figure behind a series of profound and controversial political documentaries that have earned acclaim around the world. Coming from a background in journalism and theatre, Wild eschews objectivity and takes a very definite ideological and political stance in her films. She made her feature debut with *A Rustling of Leaves: Inside the Philippine Revolution* (1988); this and all of her subsequent films—including *Blockade* (1993), *A Place Called Chiapas* (1998), and *Fix: The Story of an Addicted City* (2002)—have swept up awards and courted controversy in equal measure.



EZRA WINTON is currently pursuing a PhD in Communication Studies at Carleton University where he is focused on network philosophy, documentary film and radical pedagogy. He has made documentaries, starred in them, curated and theorized them, and hopes one day to teach them. Ezra created Cinema Politica in 2001, a pan-Canadian network of political documentary screening sites that has over 30 locals in Canada with five in Europe and another in Brazil. Recent publications include articles in *POV Magazine* and forthcoming chapters in *The Challenge for Change Reader and Mediascapes*, an undergraduate textbook for Communication students.

Panel Moderators:



SEAN GARRITY – Born in 1967 in Winnipeg, Canada, he studied film at Toronto's York University and at the Instituto de Arte Cinematografico de Avellaneda in Buenos Aires. Besides traveling the world and directing many successful short films, he realized two multi-awarded features: *INerTia* (2001), Best First Feature at the 2001 Toronto International Film Festival and Best Director at the 2001 FilmCan Festival, and *Lucid* (2005), CityTV award for Best Western Canadian Feature at the 2005 Vancouver International Film Festival. He also works as a bass player, having appeared on half a dozen CDs.



SHEREEN JERRETT has filmed everything from vampire castles in Romania, to Leilla's Hair Museum in Indiana. She has made films about whales, neurotics, nerds, and her family members. Working in both indies and commercial venues, she has directed and written award-winning documentaries, dramas, TV series, commercials, educational, art films, new media, and some things that just plain defy description.



JOE MACDONALD – Based in the NFB's Prairie Centre, Joe MacDonald is an award-winning producer with over 100 documentary, dramatic and new media productions to his credit. Born in Antigonish, Nova Scotia he studied at St. Francis Xavier University and Carleton University. His recent credits include *A Place Between: The Story Of An Adoption* which is nominated for the Donald Brittain Award for best social/political documentary at the 2008 Gemini Awards. He also recently worked with the United Nations conducting a workshop in Nairobi for emerging documentary filmmakers living in the slums of that city.



ELISE SWERHONE was born in Canora, Saskatchewan. In the early seventies, she moved to Winnipeg to study at the University of Manitoba, graduating in 1974 with a Bachelor of Fine Arts. Shortly after completing her university education, Elise began shooting, directing, producing and editing films. Her first film *Havakeen Lunch* was the first independently produced Winnipeg Film Group production to be completed. This portrait of a small town lunch counter in the interlake region of Manitoba was shot and directed by Elise using an all female crew (a first in Manitoba). Since then she has produced and directed a number of documentaries for organizations, including the National Film Board and the CBC.

SCREENINGS



OPENING FILM: **AT THE DEATH HOUSE DOOR** **Regional Premiere!**

Dir. Steve James and Peter Gilbert | USA 2008 | 98 min. | Thursday, November 6 | 7:00 PM | Admission \$25 / \$15 members

IN PERSON: DIRECTOR STEVE JAMES

At The Death House Door follows the remarkable career journey of Carroll Pickett, who served 15 years as the death house chaplain to the infamous "Walls" prison unit in Huntsville, Texas. During that time he presided over 95 executions, including the very first lethal injection done anywhere in the world. After each execution, Pickett recorded an audiotape account of that fateful day. The film also tells the story of Carlos De Luna, a convict whose execution bothered Pickett more than any other. Pickett firmly believed the man was innocent, and two *Chicago Tribune* reporters turn up evidence that strongly suggests he was right.

Join us for a post-screening reception at PLATFORM centre for photographic and digital arts, free admission with ticket.

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SCREENINGS



UP THE YANGTZE

Dir. Yung Chang | Canada 2007
93 min. | Friday, Nov. 7 | 1:30 PM
Admission \$10 / \$8 members

IN PERSON:
DIRECTOR YUNG CHANG
PRODUCER DANIEL CROSS AND
DISTRIBUTOR ROBIN SMITH

A luxury cruise boat motors up the Yangtze—navigating the mythic waterway known in China simply as “The River.” The Yangtze is about to be transformed by the biggest hydroelectric dam in history. At the river’s edge, a young woman says goodbye to her family as the floodwaters rise towards their small homestead. The Three Gorges Dam—contested symbol of the Chinese economic miracle—provides the epic backdrop for *Up the Yangtze*, a dramatic feature documentary on life inside modern China.

HOOP DREAMS

Dir. Steve James and Peter Gilbert
USA 1994 | 170 min.
Friday, Nov. 7 | 12:30 PM
IN PERSON:
DIRECTOR STEVE JAMES

Note: This is an off-site private screening for students of Daniel Macintyre Collegiate. Students will have the opportunity to participate in a Q&A with Steve James following the screening.

This completely absorbing three-hour documentary follows the lives of two inner-city African American teenage basketball prodigies as they move through high school with long-shot dreams of the NBA, superstardom, and an escape from the ghetto. Steve James and associates shot more than 250 hours of footage, spanning more than six years, and their completed work actually moves like an edge-of-the-seat drama, brimming with tension, plot twists, successes, and tragedies. James moves his scope beyond a competitive sports drama (although the movie has plenty of terrific, nail-biting basketball footage) and addresses complex social issues, creating a scathing social commentary about class privilege and racial division. (Dave McCoy)



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media arts coalition



FIX: THE STORY OF AN ADDICTED CITY

Dir. Nettie Wild | Canada 2002
92 min. | Friday, Nov. 7 | 7:00 PM
Admission \$10 / \$8 members

IN PERSON:
DIRECTOR NETTIE WILD

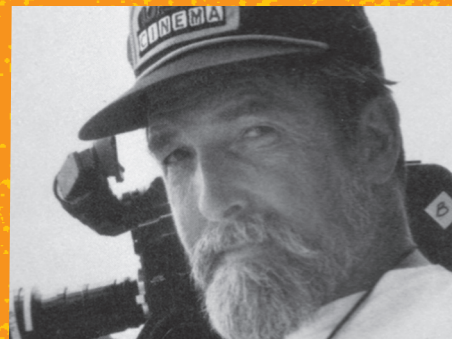
Dean Wilson used to be an IBM salesman. Now he is possibly the most outspoken drug addict in Canada. As president of the Vancouver Area Network of Drug Users (VANDU) he is a loud and articulate advocate for street addicts from Vancouver’s Downtown Eastside, one of Canada’s poorest neighbourhoods, and the site of the highest HIV rate in North America. He demands that Vancouver open North America’s first safe injection site the most controversial step of a daring new drug strategy. Users, residents, activists and police clash while Dean struggles to shake his addiction and discovers an unlikely ally in Vancouver’s conservative mayor.

SO YOU WANT TO MAKE A ROCK DOCUMENTARY? LES BLANK MASTER CLASS AND SPECIAL SCREENING

Friday, Nov. 7 | 9:00 PM
Admission \$10 / \$8 members

IN PERSON:
DIRECTOR LES BLANK

Music documentary offerings have never been sparse, but if there are over 50 feature-length music documentaries completed in any given year, why aren’t we seeing them? There are many answers, but the simplest one is that making a music documentary is fraught with not only the same problems as any other kind of documentary, but also with insurmountable copyright issues. What happens when a filmmaker spends years of their life creating their art, only to have the finished film denied release? Les Blank is a director who has created an amazing catalogue of music films; some have gone on to become classics, such as *Dizzy Gillespie* (1965) and *The Blues According to Lightning Hopkins* (1970), but others have been buried and rarely seen. It is with great honour that we present one of the latter, a film that has been called “the greatest rock documentary ever made.”



KIVIAQ VERSUS CANADA

Dir. Zacharias Kunuk | Canada 2006
46 min. | Saturday, Nov. 8 | 1:30 PM

IN PERSON:
DIRECTOR ZACHARIAS KUNUK

Note: This screening is off-site, at Urban Shaman Gallery FREE ADMISSION

Zacharias Kunuk travels to Edmonton to meet Kiviaq, Canada’s first Inuit lawyer, who was also a former Golden Gloves boxing champion, a City Alderman, and the only Inuk ever to play on the Edmonton Eskimos CFL football team. Kiviaq’s extraordinary life story bears testimony to the treatment indigenous people of the Canadian Arctic have endured for generations due to the government’s inhumane colonial policies. Now dying of cancer, the life-long fighter is embroiled in the last and most important fight of his life, as he sues the Canadian government to secure for Inuit people something they deserve and have never had - the same official status as all the other aboriginal peoples of Canada. As his friendship with Kiviaq develops, director Zacharias Kunuk learns new ways to take a stand for his own rights as an Inuk.

Manitoba 
 URBAN SHAMAN GALLERY
CONTEMPORARY ABORIGINAL ART

PUNISHMENT PARK

Dir. Peter Watkins | USA 1970
88 min. | Saturday, Nov. 8 | 7:00 PM
Admission \$10 / \$8 members

Punishment Park remains one of provocateur Peter Watkins’ most accomplished works. Set in a fictional American prison camp for hippie radicals and subversives circa 1970, we are led through a vicious, maddening tribunal in the middle of the desert, which upon conclusion sees its unwilling participants condemned to 3 days in “Punishment Park”. The punitive curriculum requires them to wander from one end of the compound to the other in scorching heat with no food or water for several days until they reach the iconic American flag at the other end. What they don’t know is that as they struggle through the bleak terrain, the guards have been set upon them with orders to kill. (Kier-La Janisse)

Be sure to pick up a copy of Peter Watkins’ essay *MOCKUMENTARY, DOCUMENTARY, DOCUDRAMA AND THE MEDIA CRISIS* written by Peter exclusively for this conference—so that you can participate in the round table discussion on Sunday Nov. 9!



SCREENINGS

Regional Premiere! I THINK WE'RE ALONE NOW

Dir. Sean Donnelly | USA 2008

74 min. | Saturday, Nov. 8 | 9:00 PM

Admission \$10 / \$8 members

For two weeks in 1987, teen goddess Tiffany blasted her pop rocket through the charts with a hit cover of "I Think We're Alone Now." Hilarious and ultimately heartbreaking, this extraordinary documentary drops you headfirst into the worlds of two of her most obsessive fans.

50-year-old Jeff Turner believes that Tiffany writes coded messages to him in her bubble-gum pop lyrics, that they're in love but must keep their feelings hidden, and was elated to see his name appearing next to hers on the day she had him served with a restraining order. Kelly McCormick is a thirty-something hermaphrodite contemplating the surgical removal of one of two sex organs, who years ago was touched by Tiffany when her music helped him/her emerge from a coma. (S)he's been thinking about Tiffany every waking second since and has big plans for the day they can finally be together. Always impossible to turn away from, *I Think We're Alone Now* slyly evolves from being frequently laugh-out-loud hysterical into a compassionate, haunting depiction of delusion and loneliness. (Mitch Davis)



GIMME SHELTER

Dir. Albert Maysles, David Maysles and

Charlotte Zwerin | USA 1970 | 91 min.

Saturday, Nov. 8 | 11:00 PM | Admission \$5

WITH SPECIAL VIDEO INTRODUCTION FROM ALBERT MAYSLES

This 1970 release benefits from a horrifying serendipity in the timing of the shoot, which brought the filmmakers aboard as the Rolling Stones' tumultuous 1969 American tour neared its end. By following the band to the Altamont Speedway near San Francisco for a fatally mismanaged free concert, the filmmakers wound up shooting what's been accurately dubbed rock's equivalent to the Zapruder film. The cameras caught the ominous undercurrents of violence palpable even before the first chords were strummed, and were still rolling when a concertgoer was stabbed to death by the Hell's Angels that served as the festival's pool cue-wielding security force. By the time *Gimme Shelter* reached theater screens, Altamont was a fixed symbol for the death of the 1960s' spirit of optimism. *Gimme Shelter* looks into an abyss, partly self-created, from which the Rolling Stones would retreat—but unlike its subjects, the filmmakers don't blink. (Sam Sutherland)

CHAIN CAMERA


Dir. Kirby Dick | USA 2001 | 90 min.

Sunday, Nov. 8 | NOON

Admission \$10 / \$8 members

IN PERSON: DIRECTOR KIRBY DICK

In August 1999 an experiment in documentary filmmaking began. Ten students at John Marshall High School in Los Angeles were given video cameras to film their lives. There were no limitations on what they could shoot. After one week, the cameras were given to ten new students, who filmed their lives for a week, then handed the cameras on. Like chain letters, these cameras were passed from student to student for an entire year. *Chain Camera* is the profound vision of young America told through the stories captured by these cameras. "A hilarious, unnerving and remarkably intimate portrait of adolescent life that lends vigorous new meaning to the term 'teen movie'." (*LA Weekly*)

This Chain Camera screening will be followed by a Chain Camera workshop in collaboration with  nce St. Neighbourhood House.



CLOSING FILM: WARRENDALE

Dir. Allan King | Canada 1967 | 100 min. | Sunday, November 9 | 7:00 PM | Admission \$25 / \$15 members

IN PERSON: DIRECTOR ALLAN KING

As explosive today as when it was released thirty years ago, *Warrendale* is a masterpiece of cinéma vérité. Considered one of the world's great modern documentaries, this internationally renowned film chronicles seven weeks in the lives of twelve emotionally disturbed children in the treatment centre of the same name. The Canadian Broadcasting Corporation, who commissioned the film in 1966, refused to air it. Although it was released theatrically to huge international acclaim, it was banned from television for thirty years until TVOntario screened it in early 1997.

"The negative reactions this film has stirred up in some quarters demonstrated the adult world's dread of the open expression of childhood distress and the anguish that lies behind delinquency and emotional illness. It goes some way towards explaining why so many of our approved schools and schools for maladjusted children frame themselves around a system of control and suppression which hides from the adult, and from the child himself, the shattering impact of inward confusion and panic and feelings in the raw. *Warrendale* does not spare the adult. It shows what it feels like to hate and be hated." (*The Observer*)

Join us for a post-screening reception at Delta Winnipeg, free admission with ticket. Refreshments provided.



MASTERCLASSES, PANELS, PRESENTATIONS AND DISCUSSIONS



PRESENTATION: CHALLENGE FOR CHANGE

Presented by Ezra Winton and Tom Waugh

Friday, Nov. 7 | 4:00–6:00 PM | WFG Cinematheque | Admission \$15 / \$10 members

Challenge for Change/Société nouvelle (CFC/SN) has been called “a revolutionary program that used documentary to intervene in Canadians’ social problems during the late sixties and seventies”. It has also been called “a colossal waste of taxpayers’ money that produced 200+ films and videos that were aesthetically bankrupt and that no one saw.” Regardless of one’s opinion, this infamous National Film Board of Canada adventure remains a moment in both the cinema and political history of Canada that is anything but dull. CFC/SN was an initiative with the lofty goal of addressing issues such as poverty, housing, urbanization, sexism and First Nations rights by making documentaries. Central to the program was involving these subjects and communities in the process of constructing the film, to produce media that could be used as a tool for communication, education, self-reflection, inspiration and community-building. Professor Tom Waugh and PhD student Ezra Winton will discuss the trajectory of the program, its controversies and its hits, while connecting it with larger socio-political and media currents of the golden age of the New Left in Canada. They will also show a clip reel from the program’s huge output in English and in French, two short films from the legendary Fogo Island and Working Mother series as well as the longer and iconic *You Are On Indian Land*. (Mort Ransen & Mike Mitchell, 1969).

PANEL: POV: THE DIRECTOR IN FRONT OF THE CAMERA

With Panelists
Steve James and *John Paskievich*
Moderated by *Joe MacDonald*

Saturday, Nov. 8 | 2:00– 3:30 PM

WFG Cinematheque Admission

\$15 / \$10 members

Award-winning directors Steve James (*Hoop Dreams*) and John Paskievich (*Ted Baryluk’s Grocery*) talk about what happens—ethically, critically, and aesthetically—when the director steps in front of the camera to become a character in their own film. Featuring clips from Steve James’ film *Stevie* (2002) and John Paskievich’s film *Unspeakable* (2006).



PANEL: REVOLUTIONARY NOTES: PROTEST AND RESISTANCE IN DOCUMENTARY FILM

With Panelists
Nettie Wild and *Zacharias Kunuk*
Moderated by *Sean Garrity*

Saturday, Nov. 8 | 4:00– 5:30 PM

WFG Cinematheque

FREE ADMISSION

Canadian filmmakers *Nettie Wild* (*Fix: The Story of an Addicted City*, 2003) and *Zacharias Kunuk* (*Kiviak vs. Canada*, 2006) talk about the use of documentary film as a tool for social and political change, addressing issues including filmmaker objectivity, challenging or defying laws in pursuit of a greater goal, and how independent documentary films can be used to engage, inform and connect their audiences.

This panel will be streamed live on Isuma.tv.

Manitoba 



MASTERCLASS: FREEDOM, AUTHORITY AND THE TYRANNY OF GENRE

Presented by *Allan King*

Sunday, Nov. 9 | 1:00–3:30 PM

Location: TBD

Admission \$25 / \$15 members

Allan King offers thoughts about the relation of fact and fiction, of essay and art, of documentary and drama. He suggests that a primary problem for filmmakers will be to free themselves from the tyranny of genre, arguing that it is a form of branding, that it is a short circuit which limits one’s freedom of exploration and therefore, one’s freedom of expression. It does this by imposing an abstract shape—the definition of, or common assumptions about, the genre—on the expression of feeling before feeling is actually experienced and explored. Formula then dictates feeling instead of the other way around. In fact formula is something discovered by others—usually critics or writers on art, rather than artists—long after original work is done and at a point in time when it is in fact irrelevant to creativity. As examples, Allan will use selections from his own work *Rickshaw* (1960), *Skidrow* (1956), *A Matter of Pride* (1961), *Come on Children* (1973), *Who’s in Charge?* and *The Field Day* (1963).



ROUND TABLE DISCUSSION: PETER WATKINS: MOCKUMENTARY, DOCUMENTARY, DOCUDRAMA, THE MEDIA CRISIS

Sunday, Nov. 9 | 4:00–5:30 PM

WFG Cinematheque

FREE ADMISSION

With films like *Culloden* (1964), *The War Game* (1965), *Privilege* (1967) and *Punishment Park* (1971) among filmic canon, fiercely individualistic director Peter Watkins is considered a pioneer of the genre now colloquially referred to as “mockumentary”. In his films, Watkins frequently addresses issues such as authoritarianism, militarism and public mass-manipulation, and has prepared a 10-page essay exclusively for this conference that speaks to “The Media Crisis”—the heavily counter-productive role played by the global mass audiovisual media since their marked expansion following the development of TV in the 1950s. Copies of this essay are available throughout the conference at the box office; please pick one up and read at your leisure so that you may join us for what is sure to be an enlightening and provocative round table discussion.

INDUSTRY PANELS

FUNDING & FINANCING PANEL

Co-Presented by Telefilm Canada

With Panelists *John Dippong* (Telefilm), *Marian Butler* (Manitoba Arts Council), *Sebastien Nasse* (Manitoba Film and Music) *Tamara Biebrich* (Winnipeg Arts Council)
Moderated by *Shereen Jerrett*

Thursday, November 6 | 4:00 PM–5:00 PM | WFG Cinematheque | Admission \$15 / \$10 members

The success of feature documentaries at the box office is growing. However, there are still only a handful of documentary films that can expect to obtain a theatrical release, and studies show that pre-sales on documentary films are still not up to par with dramatic features. Representatives from the Manitoba Arts Council, The Winnipeg Arts Council, and Telefilm provide a forum aimed at elucidating the fundraising process for emerging documentary filmmakers.



CO-PRODUCTION AND DISTRIBUTION CASE STUDY: UP THE YANGTZE

Presented by Onscreen Manitoba and Manitoba Film and Music

With Panelists *Daniel Cross*, *Robin Smith* and *Yung Chang*
Moderated by *Elise Swerhone*

Friday November 7 | 11:30 AM–1:00 PM | WFG Cinematheque | Admission \$15 / \$10 members

The production and distribution team—EyeSteel Film and KinoSmith—behind the surprise Canadian box office smash *Up The Yangtze* talk about how aggressive marketing and distribution tactics—as well as knowing how to pick your partners—contributed to the film debuting as one of 2008's top non-fiction theatrical releases. In addition to this tangible measure of success for the filmmakers, the team's marketing plan has managed to raise over \$30,000 in donations for the family portrayed in the film.



WORKSHOPS

DOCUMENTARY STRUCTURE IN TWO PARTS

Facilitated by Don White

Saturday, Nov. 8 | 10:00 AM–4:00 PM | Red River Community College Theatre | Fee: \$75.00

Part 1: Basic Documentary Structure

This first seminar-presentation makes use of clips from classic and currently popular documentary films to illustrate common types and facets of documentary structure as well as evaluate their effectiveness. The underlying assumptions and basic principles of structuring are examined in detail as are: the advantages/ disadvantages of structure, the risks of structuring too early or too late, and what is needed to create the three necessary parts of structured narrative - the beginning, middle, and end. Most importantly, Don outlines a practical, effective method for developing the foundation structure needed for any documentary film.

ONE-HOUR BREAK

Part 2: Applying Dramatic Structure to Documentary Film

The second seminar covers the principles that lie behind dramatic three-act structure and illustrates how these principles can be used to structure the middle of a documentary film by examining such well-known documentaries as *Capturing the Friedmans* and *Touching the Void*. Topics discussed include: the nature/movement of dramatic acts, how dramatic units combine to define the to structure, the different functions of major turning points, and how character development and conflict can be used to carry viewers inescapably from start to finish. Because the emphasis is always on the practical, Don describes an easily grasped method for filmmakers to use when applying dramatic structure to their documentary films.

FILM TRAINING MANITOBA LOGO

THE TAPELESS FUTURE

Featuring the Sony XDCAM EX 3

Saturday, Nov. 8 | 9:00 AM–4:00 PM

Midcan Production Services

509 Century St.

Fee: \$75.00 Limited participation



Will the tapeless revolution change the documentary filmmaking world as we know it? What are the pros and cons, what are the new tools required? The Tapeless Future Workshop will take the participants through the process of working with the new tapeless Sony XDCAM EX3 camera system. From the acquisition on solid state memory cards to the delivery of the final product on HDCAM, each step of the workflow will be demonstrated, and the latest tools will be put to the test.

CHAIN CAMERA WORKSHOP

With Director Kirby Dick

Sunday, Nov. 9 | 2:00 PM – 4:00 PM

In August of 1999, director Kirby Dick gave ten students at LA's John Marshall High School video cameras through which they could film daily events in their lives. Those students would then pass them on to ten more, and so on, until Kirby had amassed a true picture of teenage life today. In the tradition of Kirby's original experiment, the Winnipeg Film Group's production and training department are teaming up with Kirby to facilitate a similar project in collaboration with the Prince St. Neighbourhood House.

PRACTICAL APPLICATIONS OF DOCUMENTARY EDITING

Facilitated by Steve Audette

Sunday, Nov. 9 | 9:00 AM – NOON

Red River Community College Theatre

Fee: \$75.00

As senior editor for the PBS series *Frontline*, Steve Audette edits two to three hour-long documentaries per season. Steve will talk about the creative and practical process of editing a *Frontline* documentary, how he works with a producer to develop a story arc and how he translates the producers' ideas into a fully realized story. He'll cover the use of different types of visual systems and sound design to augment story telling. He will also share some of his editing techniques, including some discussion of the use of graphics, music, and little known master level features of the Avid.





We're proud to play a supporting role.

The Academy extends congratulations to the Winnipeg Film Group on the commencement of "Gimme Some Truth: The Winnipeg Documentary Project."

THURSDAY, NOVEMBER 6

4:00 PM–5:30 PM
Funding & Financing Panel Co-Presented by
Telefilm Canada

7:00 PM–9:00 PM
Opening Film: **AT THE DEATH HOUSE DOOR**
followed by reception at Platform

FRIDAY, NOVEMBER 7

11:30 AM–1:00 PM
Panel: **DISTRIBUTION AND CO-PRODUCTION
CASE STUDY: UP THE YANGTZE**

12:30 PM–4:00 PM
Screening: **HOOP DREAMS**
at *Daniel Macintyre Collegiate*

1:30 PM–3:30 PM
Screening: **UP THE YANGTZE**
with Yung Chang, Daniel Cross and
Robin Smith in person

4:00 PM–6:00 PM:
Seminar: **CHALLENGE FOR CHANGE**

—Dinner Break—

7:00 PM–9:00 PM
Screening:
FIX: THE STORY OF AN ADDICTED CITY
with Nettie Wild in person

9:00 PM–11:00 PM
“**SO YOU WANNA MAKE A ROCK
DOCUMENTARY?**”
with Les Blank Mystery Screening

SATURDAY, NOVEMBER 8

10:00 AM–4:00 PM
Workshop: **STORY EDITING WORKSHOP
PARTS 1 & 2** with Don White
at *Red River College Theatre*

9:00 AM–4:00 PM
Workshop: **THE TAPELESS FUTURE**
at *Midcan*

1:00 PM–1:30 PM
Presentation: Zacharias Kunuk
talks about **ISUMA TV**
FREE ADMISSION at *Urban Shaman Gallery*

1:30 PM–3:30 PM
Screening: **KIVIAQ VERSUS CANADA**
at *Urban Shaman*

2:00 PM–3:30 PM
Panel:
POV: THE DIRECTOR IN FRONT OF THE CAMERA

4:00 PM–5:30 PM
Panel: **REVOLUTIONARY NOTES:
PROTEST AND RESISTANCE IN DOCUMENTARY**
FREE ADMISSION

—Dinner Break—

7:00 PM–8:30 PM
Screening: **PUNISHMENT PARK**

9:00 PM–10:30 PM
Screening: **I THINK WE'RE ALONE NOW**

11:00 PM - 1:00 AM
Screening: **GIMME SHELTER**
with video introduction by Albert Maysles

SUNDAY, NOVEMBER 9

9:00 AM–NOON
Workshop: **PRACTICAL APPLICATIONS
OF DOCUMENTARY EDITING**
with Steve Audette
at *Burns Family Classroom*
at *Red River College Theatre*

NOON–2:00 PM
Screening: **CHAIN CAMERA**
with Kirby Dick in person

1:00 PM–3:30 PM
Masterclass: **FREEDOM, AUTHORITY
AND THE TYRANNY OF GENRE**
with Allan King
Location TBD

2:00 PM–4:00 PM
Workshop: **CHAIN CAMERA WORKSHOP**
with Kirby Dick

4:30 PM–6:00 PM
Round Table Discussion:
**DOCUMENTARY, DOCUDRAMA,
MOCKUMENTARY, THE MEDIA CRISIS**

—Dinner Break—

7:00 PM - 9:30 PM
Closing Film: **WARRENDALE**
with Allan King in person
followed by reception at Delta Winnipeg

*All events at the Winnipeg Film Group's
Cinematheque (100 Arthur St.) unless
otherwise noted.*

Sony of Canada & Advance Pro (a division of Advance Electronics)
are very pleased to support the

Tapeless Future Workshop

offered by the **Winnipeg Film Group**



SONY

XDCAM EX



Advance Pro is Manitoba's full-line Sony Professional reseller and integrator for the entire family of Sony Professional products including the all new **Sony XDCAM EX** - A Compact Full-HD Production System with Flash Memory Recording, for an Evolving HD Era.

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