

2011 Human Rights Watch International Film Festival

PRESS COVERAGE

2011 Human Rights Watch Film Festival, June 16-30

FINAL PRESS COVERAGE (as of 8/01/11)

Print

Columbia Spectator

Kaitlin Phillips mentioned the festival in coverage of upcoming FSLC events on June 17.

<http://spectrum.columbiaspectator.com/arts/lincoln-center-now-has-a-multi-screen-movie-theater-too>

El Diario / La Prensa

Rebeca Herrero's feature on the festival including coverage of GRANITO, IMPUNITY, LA TOMA, FAMILIA, WHEN THE MOUNTAINS TREMBLE ran on June 16.

<http://www.impre.com/eldiariony/espectaculos/cine/2011/6/16/filmes-latinos-en-festival-de--260400-1.html#commentsBlock>

El Mundo

Carlos Fresnada's coverage of Latino-interest films at the festival including GRANITO, FAMILIA, and IMPUNITY ran June 20.

<http://www.elmundo.es/america/2011/06/20/estados-unidos/1308576322.html>

Epoch Times

Joe Bendel reviewed THE GREEN WAVE positively on June 16 (see also JB SPINS).

<http://www.theepochtimes.com/n2/arts-entertainment/movie-review-the-green-wave-57765.html>

Film Journal Int'l

Maria Garcia interviewed Tanaz Eshagian, Mikael Wistrom, Alberto Herskovits, Giulia Amati, Stephen Natanson, Miguel Salazar and Angus Gibson for a festival overview that ran on June 21.

http://www.filmjournal.com/filmjournal/content_display/news-and-features/features/movies/e3ied678bec918ecd4acde7a3a1a4d91f6d

Gay City News

Seth Bookey's feature on the festival, including coverage of THE GREEN WAVE, THIS IS MY LAND...HEBRON, 12 ANGRY LEBANESE, THE PRICE OF SEX, LOVE CRIMES OF KABUL, and FAMILIA, ran June 8.

http://www.gaycitynews.com/articles/2011/06/16/gay_city_news/arts/doc4deffb96096b8915504823.txt

Jewish Week

George Robinson's positive review of THIS IS MY LAND...HEBRON ran June 14.

<http://www.thejewishweek.com/arts/film/cauldron-hebron>

Nation, The

Stuart Klawans' feature on festival with positive mentions of THIS IS MY LAND...HEBRON, LA TOMA, IMPUNITY, THE GREEN WAVE, BETTER THIS WORLD and LOVE CRIMES OF KABUL ran July 4.

<http://www.thenation.com/section/Human-Rights-Watch-International-Film-Festival>

New York Daily News

Elizabeth Weitzman's discussion of the festival ran in the weekly "The Big Picture" film column ran June 17.

http://www.nydailynews.com/entertainment/movies/2011/06/17/2011-06-17_bamcinemafest_human_rights_watch_film_festival_show_best_movies_from_internation.html

**New York Daily News-Viva
(Latino Monthly Section)**

Lewis Beale interviewed Pam Yates for coverage of Latino-interest films ran on June 8.

http://www.nydailynews.com/latino/2011/06/08/2011-06-08_human08v.html

New York Times

Stephen Holden's festival curtain-raiser with mentions of GRANITO, LIFE ABOVE ALL, BETTER THIS WORLD, LOVE CRIMES OF KABUL, SING YOUR SONG, THE GREEN WAVE, THIS IS MY LAND... HEBRON, and FAMILIA ran June 16.

<http://www.nytimes.com/2011/06/16/movies/human-rights-watch-film-festival-at-lincoln-center.html>

Reporter RU

Alexandra Sviridova's preview of the festival highlighting THE PRICE OF SEX ran June 16.

<http://reporterru.com/?p=7741>

V Novom Svete Weekly (US Russian)

Alexandra Sviridova interviewed Mimi Chakarova on June 24 for piece that ran in the June 24-30 issue.

Variety

Ronnie Scheib ran announcement of the festival opener THE WHITSTLEBLOWER on June 6.

<http://www.variety.com/article/VR1118038063?refcatid=14&printerfriendly=true>

Her positive review of IMPUNITY ran on July 27.

<http://www.variety.com/review/VE1117945721/>

Her positive review of THIS IS MY LAND...HEBRON ran on July 28.

<http://www.variety.com/review/VE1117945725/>

Eddie Cockrell ran a mixed-positive review of THE PRICE OF SEX on July 4.

<http://www.variety.com/review/VE1117945597/>

Village Voice

Anthony Kaufman interviewed Tanaz Eshaghian for piece that ran in the June 15-22 issue.

<http://www.villagevoice.com/2011-06-15/film/love-is-a-battlefield-at-the-human-rights-watch-film-fest/>

Wall Street Journal

Steve Dollar highlighted the festival in his "Repertory Film" column on June 16.

<http://online.wsj.com/article/SB10001424052702304319804576387770165944818.html?KEYWORDS=steve+dollar>

Syndicates

Inter Press Service/United Nation

Portia Crowe's feature on the festival including quotes from Mimi Chakarova, Tanaz Eshagian and Alberto Herskovits ran July 3.

<http://ipsnews.net/news.asp?idnews=56341>

Elizabeth Whitman interviewed Andrea Holley, Pam Yates and Angus Gibson for a piece that ran on June 20.

<http://ipsnews.net/text/news.asp?idnews=56157>

Kam Williams Reviews Syndicate

Kam Williams posted an interview with Khomotso Manyaka on July 6.

<http://www.kamwilliams.com/2011/07/khomotso-manyaka-life-above-all.html>

TV

Alhurra TV

Raed Fakhri aired a festival report in July and he also produced a piece on THIS IS MY LAND...HEBRON that has not aired yet.

Democracy Now! (TV/radio)

Amy Goodman interviewed Marshall Curry, animal rights activist Andrew Stepanian and reporter Will Potter for piece that ran on June 21.

http://www.democracynow.org/seo/2011/6/21/if_a_tree_falls_new_documentary

NY1

Per Seth, Stephanie Simon featured the festival in her "Your Weekend Starts Now" segment, with clips of GRANITO and LA TOMA, that aired on June 23.

http://bronx.ny1.com/content/ny1_living/arts/141488/your-weekend-starts-now-6-23-11

NY1 Noticias

Jeronimo Rodriguez aired a festival preview on June 17.

<http://www.ny1noticias.com/content/141220/arranca-n-en-la-ciudad-el--human-rights-watch-film-festival--y-el--bam-cinema-fest->

His interview with Pam Yates aired June 17.

http://www.ny1noticias.com/content/cultura_y_soci edad/141218/-granito--how-to-nail-a-dictator-

His interview with Miguel Salazar aired on June 28.

<http://www.ny1noticias.com/content/141887/-la-toma--se-presenta-en-el-human-rights-watch-festival>

Telesur Latin America

Oscar Bollanos interviewed the directors of LA TOMA for news piece that aired on June 29.

Radio

NPR/WNYC-The Takeaway

John Hockenberry interviewed Marshall Curry and Katie Galloway for piece that aired on June 24.

<http://www.thetakeaway.org/2011/jun/24/what-domestic-terrorist/>

Radio Free Europe/Radio Liberty

Nikola Krastev interviewed Tanaz Eshagian, Katie Galloway, Kelly Duane de la Vega and Mimi Chakarova for piece that aired during the festival.

WBAI-Arts Magazine

Prairie Miller interviewed with Mimi Chakarova and Marshall Curry for piece that aired on June 21.

http://archive.wbai.org/files/mp3/wbai_110622_020031morc.mp3

WBAI-Asia Pacific Forum

Irene Tung interviewed Tanaz Eshaghian for piece that aired live on June 27.

http://asiapacificforum.org/show-detail.php?show_id=235

WBAI-Beyond the Pale

Marilyn Neimark was sent a screener of THIS IS MY LAND...HEBRON and discussed the film and the festival on their June 12 broadcast.

<http://www.beyondthepale.org/episode/2011/06/12>

WKCR-Arts

Blair McClendon interviewed Andrea Holley on June 15 for piece that aired on June 17.

WNYC-Leonard Lopate Show

Leonard Lopate interviewed Tanaz Eshagian for piece that aired on June 21.

<http://www.wnyc.org/shows/lopate/2011/jun/21/love-crimes-kabul/>

Online

1 World Cinema

Sharon Abella posted a blog entry and coverage of the SING YOUR SONG Q & A on June 27.

<http://1worldcinema.wordpress.com/2011/06/27/sing-your-song-the-harry-belafonte-story-on-hbo-this-fall-2011/>

About.com-Documentaries

Jennifer Merin posted a festival overview on June 6.

<http://documentaries.about.com/od/documentaryfestivals/a/The-Program-For-The-2011-Human-Rights-Watch-Film-Festival.htm>

Her announcement of the festival opening was posted on June 16.

<http://documentaries.about.com/b/2011/06/16/human-rights-watch-film-festival-begins-today.htm>

Americas Quarterly

Lina Salazar's blog entry about the festival highlighting LA TOMA and YOU DON'T LIKE THE TRUTH posted on June 12.

<http://americasquarterly.org/node/2659>

Artists Speak Out

Posted announcement of the festival.

<http://artistspeakout.com/2011/05/human-rights-watch-announces-program-for-june-16-to-30-film-festival/>

Binside TV.net

Posted announcement of the festival.

- <http://www.binsidetv.net/2011/05/the-2011-human-rights-watch-film-festival/>
- Black Film.com** Wilson Morales posted a notice of the SING YOUR SONG event on June 25.
- <http://www.blackfilm.com/read/2011/06/harry-belafontesing-your-song/>
- Black Public Media.org** Posted announcement of the festival.
- <http://www.blackpublicmedia.org/blog/nbpcnews/heck-out-the-human-rights-watch-film-festival/>
- Black Tie** Aubrey Reuben discussed the festival in a blog entry on June 4.
- http://www.blacktiemagazine.com/New_York_Society/Aubrey_Reuben
- Box Office Magazine.com** Hillary Eschenburg interviewed Tanaz Eshaghian on June 13 for piece that was posted on July 6.
- <http://www.boxofficemagazine.com/articles/2011-07-director-tanaz-eshaghian-on-humanizing-afghan-women-prisoners-with-love-crimes-of-kabul>
- Bronx.com** Peter Milosheff reviewed THIS IS MY LAND...HEBRON positively on June 29.
- <http://www.bronx.com/news/world/1555.html>
- Bust.com** Ariana Anderson posted a discussion of female directors at HRWFF on June 6.
- <http://www.bust.com/blog/2011/06/06/women-directors-at-human-rights-watch-film-festival-nyc.html>
- Buzz Guide** Posted festival announcement on June 14.
- <http://www.buzzguide.com/Item.asp?Cat=514&Item=42838&It=Human-Rig...1-June-16-30%3Cbr%3E@-The-Film-Society-of-Lincoln-Center%3C/i%3E>

BV Black Spin

Reposted the NY Times article about the festival on June 16.

<http://www.bvblackspin.com/2011/06/16/faces-on-film-add-humanity-to-the-news/>

Cinema Tropical

Posted an announcement of the Hispanic films at the festival on June 15.

http://campaign.r20.constantcontact.com/render?llr=g647rcdab&v=0011J7YDsLRiGn_fh8u1I3wjTPV-ZuRhFywBLqwS63bC_kwMnm-8bPzhWQZLSg9tIjwJSUF225si1PXn2Im21zWYUxYWENqCVK75esmdpFuXMI%3D

Cine Latino NY

Christian Del Moral interviewed Pam Yates on June 12 for piece that was posted on June 16.

<http://cinelatinony.blogspot.com/2011/06/entrevista-pamela-yates-granito-how-to.html>

Culture ID

Marcia Yerman posted an announcement of the festival.

<http://cultureid.com/content/the-human-rights-watch-film-festival>

She also posted an interview with Andrea Holly on June 24.

<http://cultureid.com/content/hrw-film-festival-an-interview-with-andrea-holley>

DGuides

Posted announcement of the festival on June 14.

<http://dguides.com/newyorkcity/blog/upcoming-events/human-rights-watch-film-festival-june-16-30-2011/>

Eye on the Arts

Celia Ipiotis posted a listing of the festival.

<http://www.eyeeondance.org/calender/>

Femin Litihad Digest

Posted a mention of LOVE CRIMES OF KABUL playing at the festival.

<http://feminijihad.tumblr.com/post/6497749982/human-rights-watch-to-screen-afghan-film>

Film Festival Traveler.com

Sandy Mandelberger posted a festival announcement on June 14.

<http://www.filmfestivaltoday.com/festivals/a-festival-focus-on-human-rights>

L. E. Shannon also posted a festival preview on June 14.

http://filmfestivaltraveler.com/index.php?option=com_content&view=article&id=1538:human-rights-watch-film-fest-2011&catid=43:previews&Itemid=29

Film-Forward

Nora Lee Mandel posted a festival overview on June 20.

<http://film-forward.com/hrwff11.html>

Filmmaker Magazine.com

Lauren Wissot posted a preview of the Tim Hetherington event on June 25.

<http://www.filmmakermagazine.com/news/2011/06/tim-hetherington-tribute-at-human-rights-watch-festival/>

Film Society of Lincoln Center

Website posted John's "Festival Highlights" on June 15.

<http://www.filmlinc.com/blog/entry/director-of-human-rights-watch-film-festival-highlights-2011-selection>

Flavorpill

Mindy Bond posted a festival preview on June 16.

<http://flavorpill.com/newyork/events/2011/6/16/the-2011-human-rights-watch-film-festival>

Green is the New Red

Will Porter posted a spotlight on "domestic terrorism" films IF A TREE FALLS and BETTER THIS WORLD at HRWFF on June 13.

http://www.greenisthenewred.com/blog/human-rights-watch-film-fest-domestic-terrorism/4948/?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+GreenIsTheNewRed+%28Green+Is+The+New+Red.com%29&utm_content=FriendFeed+Bot

Hammer to Nail

Michael Tully posted a festival announcement.

<http://www.hammertonail.com/local/topic.php?id=103>

HDFest

Gerald Wright posted a festival overview and positive review of LIFE, ABOVE ALL (A+).

<http://www.hdfest.com/Gerald/human-rights-watch-film-festival.html>

Hidden World of Girls

Positive review of THE PRICE OF SEX ran on June 24.

<http://www.kitchensisters.org/girlstories/the-painful-price-of-sex/>

Huffington Post

E. Nina Rothe posted festival preview with positive mentions of WHISTLEBLOWER, SING YOUR SONG, LOST ANGELS, 12 ANGRY LEBANESE, LOVE CRIMES OF KABUL, FAMILIA, THE TEAM, THE PRICE OF SEX, and LOST ANGELS on June 15.

http://www.huffingtonpost.com/e-nina-rothe/the-human-rights-watch-film-festival_b_876861.html

Marcia Yerman interviewed Andrea Holly for piece that was posted on June 29.

http://www.huffingtonpost.com/marcia-yerman/human-rights-watch-film-festival_b_886096.html

indieWIRE

Daniel Loria posted a festival announcement on June 16.

http://www.indiewire.com/article/human_rights_film_festival_arrives_in_june_with_17_ny_premiers_tom_hetherin/

International Center of Photography

Posted an announcement of the festival.

<http://www.icp.org/events/2011/june/16/human-rights-watch-film-festival>

JB Spins

Joe Bendel posted positive review of THE GREEN WAVE on June 16.

<http://jbspins.blogspot.com/2011/06/hrwff-11-green-wave.html>

His positive review of LOVE CRIMES OF KABUL was posted on June 18.

<http://jbspins.blogspot.com/2011/06/hrwff-11-love-crimes-of-kabul.html>

His mixed-positive review of THE PRICE OF SEX was posted on June 19.

<http://jbspins.blogspot.com/2011/06/hrwff-11-price-of-sex.html>

His mixed-positive review of THE TEAM was posted on June 20.

<http://jbspins.blogspot.com/2011/06/hrwff-11-team.html>

Jew School

Chanel Dubofsky a blog entry on BETTER THIS WORLD on June 22.

<http://jewschool.com/2011/06/22/26455/dispatches-from-the-human-rights-watch-international-film-festival-better-this-world/>

Kultura (Bulgaria)

Alexandra Sviridova posted article on THE PRICE OF SEX on June 6.

<http://www.kultura.bg/bg/article/view/18608>

M Wakilishi (Kenyan)

Posted announcement of THE TEAM at the festival on June 2.

<http://mwakilishi.com/content/articles/2011/06/02/screening-of-film-on-kenya-at-the-new-york-human-rights-watch-film-festi>

Media Storm

Jessica Stuart posted an announcement of the festival and THE PRICE OF SEX on June 6.

<http://mediastorm.com/blog/?p=3291>

Metromix

James Snyder was pitched on covering festival. His festival preview was posted on June 14.

<http://newyork.metromix.com/movies/movie/human-rights-watch-film-lincoln-square/2669728/content>

Moving Pictures Network

Posted announcement of the festival on May 13.

<http://www.movingpicturesnetwork.com/27719/human-rights-watch-film-festival-announces-lineup/>

MUBI

David Hudson mentioned the festival in his critics round-up in “The Daily” column on June 16.

<http://mubi.com/notebook/posts/70s-musicals-human-rights-watch-and-more>

NearSay

Sarah Shaker posted the festival press release on May 31.

<http://newyork.nearsay.com/nyc/upper-west-side/arts-culture-2011-human-rights-watch-film-festival>

New York Gossip Gal

Posted announcement of the WHISTLEBLOWER screening.

<http://www.newyorkgossipgal.com/2011/05/rachel-weisz-whistleblower-opening-human-rights-watch-film-festival/>

News We

Alexandra Sviridova posted a preview of the festival highlighting THE PRICE OF SEX on June 16.

<http://newswe.com/index.php?go=Pages&in=view&id=3703>

Her feature on THIS IS MY LAND...HEBRON was posted on July 3.

<http://newswe.com/index.php?go=Pages&in=view&id=3716>

Non-Resident Indian.com

Her posted a positive review of LOVE CRIMES OF KABUL on July 10.

<http://www.the-nri.com/index.php/2011/07/film-review-love-crimes-of-kabul/>

NY Cess

Posted announcement of Latino interest films on June 15.

<http://nycess.posterous.com/film-latin-american-films-at-hrw-film-fest-sp>

NYC Views and News

Mentioned the festival in weekly "NYC Get out there!" blog post on June 15.

<http://nycviewsandnews.blog.com/2011/06/15/nyc-get-out-there/>

PBS-POV Blog

Jamie Dobie posted blog entry on POV films, GRANITO, IF A TREE FALLS, and BETTER THIS WORLD, on June 10.

[http://www.pbs.org/pov/blog/2011/06/pov_films_at_2011_human_rig...&utm_medium=feed&utm_campaign=Feed%3A+pbs%2Fpov-blog+\(pov-blog\)](http://www.pbs.org/pov/blog/2011/06/pov_films_at_2011_human_rig...&utm_medium=feed&utm_campaign=Feed%3A+pbs%2Fpov-blog+(pov-blog))

Planet

Sarah Coleman posted a preview of the festival highlighting FAMILIA, 12 ANGRY LEBANESE and GRANITO on June 15.

<http://www.planet-mag.com/2011/events/sarah-coleman/human-rights-film-festival/>

PopMatters

Cynthia Fuchs posted a positive review of THE GREEN WAVE (8 out of 10) on June 18.

<http://www.popmatters.com/pm/review/143943-human-rights-watch-film-festival-ny-2011-the-green-wave/>

Her positive reviews of BETTER THIS WORLD and IF A TREE FALLS (9 out of 10 for both) was posted on June 20.

<http://www.popmatters.com/pm/review/143989-human-rights-watch-ff-ny-2011-better-this-world-and-if-a-tree-falls/>

Her positive review of LOST ANGELS (7 out of 10) was posted on June 27.

<http://www.popmatters.com/pm/review/144286-human-rights-watch-ff-ny-lost-angels/>

Chris Barsanti posted mixed reviews of GRANITO and WHEN THE MOUNTAINS TREMBLE (7 out of 10 for both) on June 17.

<http://www.popmatters.com/pm/review/143885-human-rights-watch-ff-granito-and-when-the-mountains-tremble/>

His positive review of YOU DON'T LIKE THE TRUTH (10 out of 10) was posted on June 23.

<http://www.popmatters.com/pm/review/144129-human-rights-watch-ff-ny-2011-you-dont-like-the-truth/>

His positive reviews of THE PRICE OF SEX (8 out of 10) and 12 ANGRY LEBANESE (7 out of 10) was posted on June 24.

<http://www.popmatters.com/pm/review/144199-human-rights-watch-ff-ny-2011-the-price-of-sex-and-12-angry-lebanese/>

His positive review of THIS IS MY LAND...HEBRON (9 out of 10) and mixed-positive review of LA TOMA (6 out of 10) was posted on June 28.

<http://www.popmatters.com/pm/review/144378-human-rights-watch-ff-ny-this-is-my-land-hebron-and-la-toma/>

Screen Slate

Mentioned the festival in “What’s Showing Today?” for June 24.

http://www.screenslate.com/whats-showing-today/friday-june-24?utm_source=rss&utm_medium=rss&utm_campaign=friday-june-24

Shadow and Act

Tambay Obenson posted announcement of the festival on May 13.

<http://blogs.indiewire.com/shadowandact/archives/2011-human-rights-watch-film-festival-june-16-30-lineup/#>

Skoll Foundation

Sally Farhat Kassab posted announcement of THE TEAM playing at HRWFF on June 7.

<http://www.skollfoundation.org/documentary-on-kenyan-soap-opera-for-change-coming-to-new-york-city/>

Slant/House Next Door

Bill Weber posted positive reviews of BETTER THIS WORLD, LOVE CRIMES OF KABUL, and YOU DON'T LIKE THE TRUTH on June 15.

<http://www.slantmagazine.com/house/2011/06/human-rights-watch-film-festival-2011-better-this-world-love-crimes-of-kabul-you-dont-like-the-truth-4-days-inside-guantanamo/>

Elise Nakhnikian posted festival coverage featuring positive mentions of WHEN THE MOUNTAINS TREMBLE and DIARY and mixed-negative mention of LIFE, ABOVE ALL on June 17.

<http://www.slantmagazine.com/house/2011/06/human-rights-watch-film-festival-2011-life-above-all-diary-when-mountains-tremble/>

Lauren Wissot posted a negative review of THE GREEN WAVE on June 16.

<http://www.slantmagazine.com/house/2011/06/human-rights-watch-film-festival-2011-the-green-wave/>

Her positive review of THIS IS MY LAND...HEBRON was posted on June 25.

<http://www.slantmagazine.com/house/2011/06/human-rights-watch-film-festival-2011-this-is-my-land...hebron/>

Snitching.org

Alexanda Natapoff posted a blog entry about BETTER THIS WORLD on June 13.

http://www.snitching.org/2011/06/new_documentary_on_domestic_t.html

Spirituality and Practice

Fred Brussat posted a positive review of IF A TREE FALLS on June 9.

<http://www.spiritualityandpractice.com/films/films.php?id=21207>

His positive review of YOU DON'T LIKE THE TRUTH ran on June 9.

<http://www.spiritualityandpractice.com/films/films.php?id=21195>

His positive review of LOVE CRIMES OF KABUL was posted on June 9.

<http://www.spiritualityandpractice.com/films/films.php?id=21205>

His positive review of WHEN THE MOUNTAINS TREMBLE was posted on June 9.

<http://www.spiritualityandpractice.com/films/films.php?id=21208>

His positive review of LIFE, ABOVE ALL was posted on June 9.

<http://www.spiritualityandpractice.com/films/films.php?id=21276>

Sun Filtered

Perrin Drumm mentioned the festival in a blog entry on the release of IF A TREE FALLS on June 23.

<http://www.sundancechannel.com/sunfiltered/2011/06/if-a-tree-falls-the-earth-liberation-front/>

Tablet

Alison Hoffman posted positive review of THIS IS MY LAND...HEBRON on June 28.

<http://www.tabletmag.com/scroll/71135/in-hebron-this-land-is-...-whose-land/>

Telegraph 21

Posted the trailer for GRANITO.

<http://www.telegraph21.com/video/granito-how-to-nail-a-dictator>

This Week in New York

Mark Rifkin posted positive review of THIS IS MY LAND, HEBRON (3.5 out of 4) on June 26.

<http://twi-ny.com/blog/2011/06/25/human-rights-watch-film-festival-this-is-my-land-hebron/>

Times Square.com

Kevin Filipski posted a festival announcement on May 16.

http://timessquare.com/Film/Film_Features/THE_2011_HUMAN_RIGHTS_WATCH_FILM_FESTIVAL/

Treehugger

Rachel Cernansky posted a blog entry about IF A TREE FALLS on June 22.

<http://www.treehugger.com/files/2011/06/if-a-tree-falls-sundance-film-about-environmentalism-elf-opens-theaters.php>

Trust Movies

James Van Maanen posted a festival preview mentioning IF A TREE FALLS, THIS IS MY LAND...HEBRON, and LOVE CRIMES OF KABUL on June 13.

<http://trustmovies.blogspot.com/2011/06/2011-human-rights-watch-film-fest-opens.html>

UNA-NY	Posted press release on June 13. http://www.unanyc.org/events/current/20110627_human_rights_watch_films.html
Unredacted	Emily Willard posted a blog entry on GRANITO on June 15. http://nsarchive.wordpress.com/2011/06/15/granito-to-debut-in-new-york-at-human-rights-watch-international-film-festival/
Vimooz	Francesca McCaffery posted announcement of the festival on June 17. http://www.vimooz.com/documentary/1127-2011-human-rights-watch-film-festival-lineup-features-19-films.html
Voice of America – Russian Service	Oleg Sulkin posted a festival curtain-raiser featuring quotes fro Richard Pena on June 15. http://www.voanews.com/russian/news/america/OS-HRW-Movies-2011-06-15-123911844.html
Voices of America - Spanish	Diana Logreira posted feature on festival with focus on GRANITO, including audio interview with Pam Yates, on June 30. http://www.voanews.com/spanish/news/entertainment/peliculas-justicia-derechos-humanos-124712249.html
Wall Street Journal.com/Speakeasy	Nick Andersen interviewed John Biaggi for piece that was posted on June 16. http://blogs.wsj.com/speakeasy/2011/06/16/challenging-upsetting-uplifting-human-rights-watch-film-festival/
We Are Movie Geeks	Posted announcement of the festival on May 15. http://www.movingpicturesnetwork.com/27719/human-rights-watch-film-festival-announces-lineup/

Women's E-News

Jennifer Merin posted a positive announcement of the festival and capsule review of GRANITO on June 3.

<http://www.womensenews.org/story/arts/110602/filmmaker-pamela-yates-nails-dictator>

Women in Hollywood

Posted announcement about women filmmakers at the festival.

http://blogs.indiewire.com/womenandhollywood/archives/2011/05/16/human_rights_watch_film_festival_the_women/

Melissa Silverstein interviewed Mimi Chakarova for piece that was posted on June 24.

http://blogs.indiewire.com/womenandhollywood/archives/human_rights_watch_int._film_fest_the_price_of_sex_-_directed_by_mimi_chaka/

Women's Views on News

Posted announcement of the Pam Yates films on June 3.

<http://www.womensviewsonnews.org/wvon/2011/06/filmmaker-pamela-yates-nails-a-dictator/>

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["Sing Your Song" The Harry Belafonte Story, ON HBO THIS FALL 2011](#)

June 27th, 2011 [§ Leave a Comment](#)



Born in Harlem, New York City in 1927, Singer, Actor, Civil, Humanitarian and Political Rights Activist, Harry Belafonte, has heard the cries of the oppressed and has never hesitated to answer. By using cinema as a force for raising awareness to help defend and protect Human Rights, Harry Belafonte graciously shares his life's work in "Sing Your Song", written and directed by Susanne Rostock, at the 22nd Annual Human Rights Watch Film Festival at Lincoln Center, June 16-30, 2011. "Sing Your Song" received rave reviews at the Sundance Film Festival back in January, and will be airing on HBO this fall.

For just one moment imagine you are being told where you can and can't sit, that you can't vote, and that you can't touch someone of another race. Imagine screaming at the top of your lungs begging for change and no one hears your cry. Now, meet someone who takes on all your struggles as if they were your own.

Harry Belafonte's father abandoned his mother shortly after his birth. At a young age he found comfort and social truth at the American Negro Theater, found inspiration in Marlon Brando, Sidney Poitier, Tony Curtis, and Huddie Ledbetter, and battled racist resistance along side of Sammy Davis, Jr., Nat King Cole, Lena Horne, Quincy Jones and Ruby Dee, while gravitating to Dr. Martin Luther King, Jr's, philosophy of brotherhood and nonviolence, the March on Washington 1963, and Nelson Mandela's fight to end apartheid.

With so much life experience and so much to teach, Harry Belafonte, should be considered to be an advisor to the Obama administration.



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Human Rights Watch Film Festival - 2011 Program

Nineteen Films Explore and Expose Human Rights Issues Around the Globe

By [Jennifer Merin](#) , About.com Guide

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The 2011 [Human Rights Watch Film Festival](#) takes place from June 16 to 30 at NYC's Lincoln Center. This year's program presents nineteen human rights themed films from twelve countries, and is divided into four human rights themes:

- Truth, Justice and Accountability
- Times of Conflict and Responses to Terrorism
- Human Dignity, Discrimination and Resources
- Migrants' and Women's Rights

All films selected for the Human Rights Watch Film Festival demonstrate the power of traditional and new media to influence filmmaking and to addresses human rights issues.

This year, seventeen films have their New York premiers, and a majority of their filmmakers will be present for post-screening discussions with audiences.

Festival Highlights

The Festival launches on June 16 with a special fundraising screening of *The Whistleblower*, a Bosnia-based narrative thriller starring Rachel Weisz.

The main program opener, screening on June 17, is Pamela Yates' extraordinary *Granito: How to Nail a Dictator* a documentary that proves without doubt that documentary films can influence current events and politics.

On June 25, the Festival presents a program that profiles Harry Belafonte, known equally for his work as a singer and actor, and as a human rights activist. Belafonte will attend, and participate in a post-screening Q&A.

On June 26, the festival honors slain photojournalist Tim Hetherington, the co-director of the Oscar-nominated [Restrepo](#). The program, entitled *No Boundaries: Tim Hetherington*, includes a screening of *Diary* the very subjective and experimental documentary in which Hetherington uses footage and stills from his various assignments to express his own feelings about his work and war. Hetherington was recently killed in Libya while on assignment for *Vanity Fair*

On closing night, June 30, the feature is a narrative, *Life, Above All*, about a mother and daughter trying to survive in an HIV/AIDS-ravaged township in South Africa.

The complete 2011 Human Rights Watch Film Festival Program is on Page Two

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The List of Documentaries, Organized by Theme

By [Jennifer Merin](#) , About.com Guide**Free Documentaries Newsletter!**

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[Sign Up](#)[Discuss in my forum](#)*(Continued from Page 1)***Truth, Justice and Accountability:**

- *Granito: How to Nail a Dictator* - Director: Pamela Yates - The filmmaker finds herself and her 1983 documentary, *When Mountains Tremble*, providing evidence in court against Guatemala's former President and military chief for genocide against the country's indigenous peoples. This is a fascinating personal commentary about how film can not only record history, but change it.
- *Impunity* - Director: Hollman Morris and Juan José Lozano - The film exposes paramilitary violence in Colombia by documenting hearings in which Colombian paramilitary members confess their atrocities. Victims' families watch on computer monitors, yet most fear they'll never know the truth about what happened to their loved ones and that the guilty will go unpunished.
- *La Toma* - Directors: Angus Gibson and Miguel Salazar - The film documents the November 6, 1985 siege of Bogota's Palace of Justice by 35 heavily armed guerrillas. Supreme Court judges were among 100 people killed when the military moved in to quell the uprising. The families of twelve people who remained unaccounted for believe their loved ones were "disappeared" by government forces, tortured, and killed - allegedly for aiding the guerrillas. The families seek explanations and justice.

Times of Conflict and Responses to Terrorism:

- *Better This World* - Directors: Katie Galloway and Kelly Duane de la Vega - A gripping documentary about teenagers anti-war activists, David McKay and Bradley Crowder, who allegedly engaged in activities at the 2008 Republican Party Convention that resulted in their being charged with domestic terrorism. Their lawyers use an entrapment defense based on the actions of an FBI informant.
- *The Green Wave* - Director: Ali Samadi Ahadi - Using internet posts of videos and tweets as reportage, the film provides a glimpse at the lives of Iranians who've risked everything to resist oppression and exposed government violence and corruption.
- *The Team* - Director: Patrick Reed - Kenya's ethnic tensions are acted out in a popular TV series called *The Team*, a soap opera/sports show in which football players representing various tribes must find ways to overcome differences and play together to win. But the show's actors, who really are from rival tribes, become the cause of further dissent among the tribes who support them.
- *If A Tree Falls: A Story of the Earth Liberation Front* - Directors: Marshall Curry and Sam Cullman - Daniel McGowan, a former Earth Liberation Front (ELF) member, faces life in prison for arson against logging companies and other entities Elf deemed dangerous to the environment. The film examines disillusionment with nonviolent protest and considers how 9/11 brought changes in America's attitude towards those who protest.
- *This is My Land...Hebron* - Directors: Giulia Amati and Stephen Natanson - In Hebron, 600 Israeli settlers and 2,000 Israeli soldiers live surrounded by 160,000 Palestinians. As interviews with Israelis and Palestinians show, an atmosphere of hatred and violence permeates Hebron.
- *You Don't Like The Truth: 4 Days Inside Guantanamo* - Directors: Luc Côté and Patricio Henrique - Experts analyze declassified Canadian government security camera footage of the interrogation of Omar Khadr, a 16-year-old Canadian citizen accused by the US of terrorism and detained at Guantanamo. The shocking footage exposes psychological interrogation techniques and provokes consideration of their efficacy and legality.

Human Dignity, Discrimination and Resources:

- *12 Angry Lebanese: The Documentary* - Director: Zeina Daccache - The filmmaker, a drama therapist, documents her work with 45 Lebanese prisoners who signed up for a jailhouse production of *12 Angry Men*.
 . The play is edited to include monologues and musical routines created by the inmates. Footage from rehearsals, drama therapy sessions and performances, plus on camera interviews, reveal the inmates' personalities, backgrounds and thoughts about the future.
- *Lost Angels* - Director: Thomas Napper - Delving into the history and introducing the current residents of Los Angeles' Skid Row, a community of some 48,000 homeless people who live on the streets, panhandling for food, sleeping in cardboard boxes, toting their belongings in shopping carts. Some of the residents are mentally ill, others are addicted to drugs or alcohol and some have recently lost their employment and homes and can't think of where else to go. The residents and expert commentators agree that the city isn't providing sufficient social services for these down and out people.
- *Sing Your Song* - Director: Susanne Rostock - This tributary biodoc chronicles the life of Harry Belafonte who began his singing career by touring a

segregated United States and went on to use his entertainment career as a platform for opposing not only segregation, but other civil rights injustices in America and abroad, as well.

Migrants' and Women's Rights:

- *Familia* - Directors: Mikael Wistrom and Alberto Herskovits - Following one Peruvian family divided by economic necessity -- when the mother leaves to work as a maid in Spain and the rest of the family remains behind -- the film raises awareness about a situation that devastates families not only in Peru, but all around the world.
- *Love Crimes of Kabul* - Director by Tanaz Eshaghian - Shot inside Afghanistan's Badam Bagh women's prison, the film follows the cases of three young women charged with breaking moral law: Kareema is imprisoned for having sex with her fiancé, Aleema for escaping from a violent and abusive situation at home and Sabereh for allegedly having had sex with her neighbor. The women, and others similarly charged, are seen as criminals who must be severely punished in order to keep the male-dominated society on track.
- *The Price of Sex* - Director by Mimi Chakarova - Going undercover and filming with hidden cameras, the filmmaker infiltrates the dark and dreadful world of sex trafficking of Eastern European girls and young women in the Middle East and Western Europe. Lured by offers of jobs as waitresses or housemaids, the naïve girls travel abroad, where they are held captive and sold into sex slavery. Their stories are horrifying, and the trafficking business continues to grow.

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Human Rights Watch Film Festival Begins Today...

By [Jennifer Merin](#), About.com Guide June 16, 2011

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Don't miss this year's exciting and important Human Rights Watch Film Festival, a series of superb films that shed light on the most pressing social issues of our day. Included in the program are 19 compelling films exemplifying the themes of:

- Truth, Justice and Accountability
- Times of Conflict and Responses to Terrorism
- Human Dignity, Discrimination and Resources
- Migrants' and Women's Rights

The 2011 Human Rights Film Festival runs from June 16 to 30, at Lincoln Center's Walter Reade Theater, kicking off with Pamela Yates' fascinating *Granito: How To Nail A Dictator*.

[Read more](#) about this year's festival and check out the [full program](#).

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BLOG

The Movies that Inspire: Human Rights on the Big Screen

JULY 12, 2011

by **Lina Salazar**



During the last two weeks of June, Human Rights Watch (HRW) celebrated the 22nd (1989) version of the **HRW International Film Festival** in Walter Reade Theater in New York. I only saw two of the screenings, but even today I'm still haunted by what I saw.

When sitting alone in my apartment I think of the 25-year-old Canadian Muslim who's been locked up in isolation for the last nine years in a window-less cold room at Guantánamo Bay. Or I remember the words of Carlos Horacio Urán Rodríguez' daughter when she addressed the audience after **La Toma**: "I was 2 years old and I remember" how her father was mysteriously found shot after the siege of the Colombian Supreme Court in 1985. He left the Court alive and contradicting any logic was found shot dead the next day in that same building.

This is a testament to the power of film—a particularly important and powerful medium for human rights.

More than 7,500 people attended this year's **19 films**, which covered human rights in 12 countries including Guatemala, Colombia, the U.S., Kenya, Lebanon, Afghanistan, and Bulgaria. The good news is that the festival premiered 17 films in New York—five of them for the first time in the United States. The bad news? Most of them were hardly screened in their country of origin.

The Festival's goal was to exploit the power of media in all its forms to create awareness, promote debate, inspire, and inform. What better way to do that than through film which can bring to life past (or even worse, current) events—many of which the public often considers foreign or remote. (It's an unconscious—if not unforgivable mistake we all make: if we don't see it, it's not happening). Movies can vividly transport audiences by recreating sensations and personalizing trauma that—more than anything—can shake the public out of their complacency or disbelief. It was what allowed me to know about and empathize with Omar Khadr's life in Guantánamo Bay and the suffering of Colombian families who after 25 years of the Supreme Court's siege by M-19 guerrillas still don't know the truth about the disappearance of their loved ones.

Luc Côté and Patricio Henríquez's shocking **You Don't Like The Truth-4 Days Inside Guantanamo** is now my 'everyday bread.' Imagine you are buried alive. It's dark. You're running out of oxygen (are you really imagining this?) and even though you scream for help no one is there to assist you. You're alone. No exit. This is the feeling I imagine Omar Khadr has felt for the past nine years he has been imprisoned without trial under the harshest conditions.

Allegedly, when he was 15 years old and the U.S. Army ambushed the camp in Afghanistan where his father had left him, he threw a grenade and killed U.S. soldier Christopher Speers. After being shot in the chest, losing an eye, and suffering painful leg injuries, Omar was taken to the **Bagram Airfield camp** in Afghanistan, well known for the infamous and humiliating tortures that occurred there. Soldier Damien Corsetti, nicknamed Monster by his unit, remembers in the movie, saying in tears: "We didn't do anything that wasn't allowed. But the things we allowed in Bagram outrage human dignity." And Omar survived. Still a child—and defenseless as any 15-year-old youngster—he was taken to Guantánamo, in Cuba, a black hole where individuals accused of terrorist charges are held.

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In October 2010, Omar—now 24 years old—pleaded guilty to the charges (on the basis of a pre-trial agreement) and was sentenced to eight years, excluding the time served already. Outside the U.S. judicial system, outside the Uniform Code of Military Justice and contrary to the Geneva Conventions of 1946, Omar became the **first child** to be prosecuted in a military commission since World War II. HRW, UNESCO and Amnesty International made numerous appeals to the U.S. and to international bodies for Omar's release—all to no avail. It may not have mattered anyway. The U.S. (along with Somalia) never ratified the UN Convention on the Rights of the Children (1990). If it had, the U.S. would have had to give Omar the proper treatment to save his good eye, allow him to communicate with his family, and protect him from his interrogators who literally mopped the floor with him.

You Don't Like the Truth shows seven hours of declassified security camera footage from the four-day interrogation the Canadian government had with (then) 16-year-old Omar. "Promise you're going to protect me from the Americans," says Omar repeatedly to his compatriots when he sees them for the first time and they give him a Subway sandwich.

Later he realizes Canadian agents only want information from him. Once he realizes they aren't there to help but only to continue the interrogation, Omar loses hope. He breaks down crying, repeating, "You don't like the truth. No matter what I say, you don't like the truth," referring to his interrogators' refusal to accept his inability to provide information about Osama Bin Laden. Four days of psychological anguish and manipulation ends with a touching image: Omar crying for his mom, and Canadian agents going out of the room saying "Omar, the solution is in your hands. If you don't tell us the truth we cannot help you. You are the one going back to your cell. We'll go back to our families."

Events like the HRW Film Festival need to be done more frequently, at a larger scale, and with government and citizen support. *La Toma*, produced by Colombian Miguel Salazar and South African Angus Gibson should be screened in Colombia's main theaters. It recalls the November 6, 1985, siege of the Supreme Court in Bogotá by 35 armed M-19 guerrillas. To regain control of the Court, the military moved in. Almost 100 people were killed and 12 disappeared. Nearly all of the Court's justices were killed and others such as the cafeteria personnel were tortured and are now missing.

As a Colombian I can say that often we Colombians forget too easily. I was ashamed of the blurry memory I had of the siege; I was even more ashamed of the biased version that had been passed on to me. Now I know better about the parties affected and about their lives after the siege. The family of Cristina del Pilar Guarín knows she came out of the Court but still don't know about her remains; justice Urán Rodríguez' wife and daughters are exiled in the U.S.; and the father of Hector Jaime Beltrán, a waiter in the cafeteria, is still battling in the courts against militaries involved in the siege.

The Festival allowed me to be aware of the suffering and injustice that continues around me and made me understand two things. First, hatred only brings more hatred. The U.S. military commissions and the trials that defy all standards of justice will only cause more hatred from the Muslim community. I keep asking myself how a country that preaches its protection of basic civil liberties, respect for the rule of law and preservation of democracy can have such an independent, unaccountable system of administering justice. A state cannot protect its citizens by itself flouting the principles it proclaims and upon which its entire political system is intended to be based.

Also, I realized the importance of truth and justice to a country like Colombia that aims to get over a violent history through reconciliation and peace and justice laws. How can we insist on these initiatives if we are forgetting our history? Forgiveness yes, but we cannot forget.

This leads to my third conclusion: I can do something. *La Toma* and *You Don't Like the Truth* shook my heart, my conscience. They made me realize human rights are at stake every day, and governments have failed to protect them. I have the duty to do something, even if it's small relative to what other activists accomplish. My contribution will be to give visibility to other "Tomas" and "Guantánamos." I want to replicate the message and make people aware of the importance of human rights to any country's memory. My goal is to share. I'm Twittering about it; I'm circulating information; and I'm making this a topic of my every day conversations.

Human rights are too important and too fraught with conflicts of interest to be left to policymakers. As **Dennis Edney**, Omar's lawyer said in May at the *Conference on Islamophobia and The Politics of Fear*, "the only crime in my view, equal to willful inhumanity is the crime of indifference, silence and forgetting."

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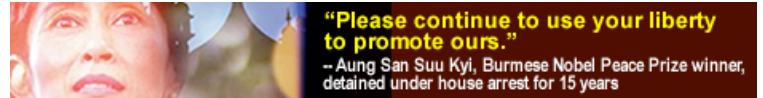
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MAY 31, 2011 12:18 PM

Human Rights Watch Announces Program for June 16 to 30 New York Film Festival

Posted by pab1953 on May 15, 2011 in Arts, Film, Human Rights Watch, Organizations | 0 Comment

Now in its 22nd year, the 2011 [Human Rights Watch Film Festival](#) returns to New York early this summer.

A co-presentation of Human Rights Watch and the [Film Society of Lincoln Center](#), the festival will run from June 16 to 30 at the Film Society's Walter Reade Theater. Nineteen of the best human rights themed films from 12 countries will be screened, 17 of them New York premieres. A majority of the filmmakers will be on hand after the screenings to discuss their films with the audience.



The Human Rights Watch Film Festival program this year is organized around four themes: Truth, Justice and Accountability; Times of Conflict and Responses to Terrorism; Human Dignity, Discrimination and Resources; and Migrants' and Women's Rights. Many of this year's films demonstrate the power of traditional and new media to influence filmmaking and impact human rights.

"By incorporating many forms of media, human rights filmmakers are increasing their impact, advancing the art of filmmaking, and bringing human rights stories to a broader audience," said John Biaggi, Human Rights Watch Film Festival director.

Film Society of Lincoln Center Executive Director Rose Kuo added, "Human Rights Watch has a long tradition of featuring films that go beyond the typical to deliver stunning stories, harsh truths and enlighten New York audiences to the plight of nations and the courage of individuals in our world. The Film Society of Lincoln Center considers it a point of pride to co-present this film festival."

The festival will launch on June 16 with a fundraising Benefit Night for Human Rights Watch, featuring the Bosnia-set political thriller [The Whistleblower](#), starring [Rachel Weisz](#). The main program will begin on June 17, with the Opening Night presentation of [Granito: How to Nail a Dictator](#), the latest documentary from [Pamela Yates](#), here with her sixth film in the festival. Another highlight is the Festival Centerpiece on June 25, [Sing Your Song](#), an inspiring portrait of [Harry Belafonte](#), with the legendary entertainer and activist present to discuss the film. On June 26 the festival will feature

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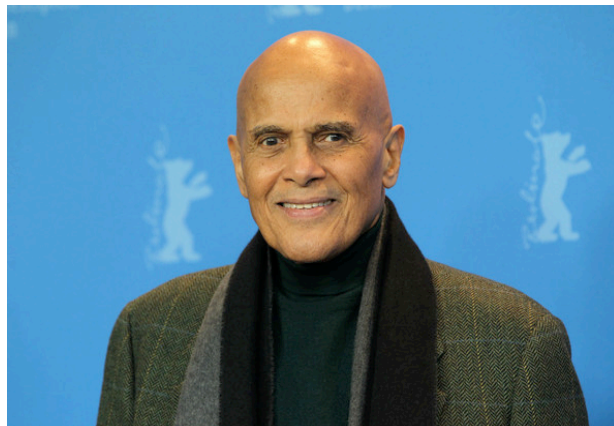
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THE 2011 HUMAN RIGHTS WATCH FILM FESTIVAL 0 Comments

By Binside TV

Posted on 15 May 2011 at 11:08am



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The festival will launch on June 16 with a fundraising Benefit Night for Human Rights Watch, featuring the Bosnia-set political thriller *The Whistleblower*, starring Rachel Weisz. The main program will begin on June 17, with the Opening Night presentation of *Granito: How to Nail a Dictator*, the latest documentary from [Pamela Yates](#), here with her sixth film in the festival. Another highlight is the Festival Centerpiece on June 25, *Sing Your Song*, an inspiring portrait of Harry Belafonte, with the legendary entertainer and activist present to discuss the film. On June 26 the festival will feature a special program, *No Boundaries: Tim Hetherington*, a tribute to the visionary work of the late photographer, filmmaker and journalist. The Closing Night screening on June 30 will be *Life, Above All*, a moving coming-of-age drama set in a South African township ravaged by HIV/AIDS.

Truth, Justice and Accountability

Part political thriller, part memoir, *Granito: How to Nail a Dictator* illustrates how an individual filmmaker's long-term relationship with a topic and an archive of footage can shape not only the course of a human rights investigation but the interpretation of history. It is a story of destinies joined together by Guatemala's past and of how Pamela Yates' 1982 documentary *When the Mountains Tremble*, which will also be shown during the festival, emerges as an active player in the present by becoming

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forensic evidence in a genocide case against a military commander. In a twist of fate, Yates was allowed to shoot the only known footage of the army as it carried out the mass killings. Twenty-five years later, this footage becomes evidence in an international war-crimes case against the army commander who permitted her to film. (Opens theatrically in Fall 2011 through International Film Circuit. Premieres on PBS's POV series in 2012.)

Hollman Morris and Juan José Lozano's Impunity documents the hearings in which Colombian paramilitary members describe atrocities they have committed as the families of their victims listen and watch on computer screens. Through this testimony, footage of the crimes, and interviews with victims and experts, the brutal history of paramilitary violence comes to light. Yet due to serious irregularities in the justice and peace process, many families express their fear that they will never know the truth surrounding the deaths of their loved ones, and that the perpetrators will escape punishment.

La Toma captures the November 6, 1985 siege of Bogota's Palace of Justice, home to Colombia's **Supreme Court** by 35 heavily armed M-19 guerrillas. The military moved in and close to a 100 people were killed—including nearly all of the Supreme Court Justices—and 12 others remained unaccounted for. The family of Carlos Rodriguez, like many others, believe their loved ones were "disappeared"—removed from the building by government forces, accused of aiding the guerrillas, tortured, and then killed. Twenty-five years later they demand answers, and filmmakers Angus Gibson and Miguel Salazar expertly record the events that lead to the highly charged trial.

Times of Conflict and Responses to Terrorism
A story of idealism, loyalty and betrayal, Katie Galloway and Kelly Duane de la Vega's Better This World goes to the heart of the "war on terror" and its impact on civil liberties and political dissent in the US after 9/11. When two teenagers, David McKay and Bradley Crowder, seek to "make a difference" by participating in the anti-war movement, they are introduced to a local activist 10 years their senior. Months later at the volatile 2008 Republican Party Convention, the two cross a line that radically changes their lives. The result: multiple domestic terrorism charges and a high-stakes entrapment defense hinging on the actions of a controversial **FBI informant**. (Premieres on PBS's POV series on September 6.)

By providing a backdrop for the urgent blog posts and tweets that became a lifeline to Iranian pro-democracy activists, The Green Wave recounts the dramatic events of one of the most severe domestic crises in the history of Iran. Filmmaker Ali Samadi Ahadi takes viewers into the world of Iranian citizens who risked their lives in the hopes of a better future. Interweaving online posts, video footage caught by those present, and extensive interviews, the film is an artistic portrait of modern political rebellion, an exposé of government-sanctioned violence, and a vision of hope that continued resistance may galvanize a new future.

Patrick Reed's remarkable The Team brings us behind the scenes of an innovative television soap opera that aims to ease Kenya's volatile ethnic tensions and set the stage for dialogue and understanding. The story line focuses on a tribally diverse soccer team whose members must find ways to overcome deep-rooted hatred and work together to succeed. Thousands of viewers across Kenya gather around their TV screens to watch the story unfold—building mutual understanding and acceptance with each episode. Yet the message may come too late, as the actors themselves may become victims of the discrimination they have been so passionately seeking to combat.

In If A Tree Falls director Marshall Curry (Street Fight) and co-director Sam Cullman turn their attention to the group the FBI calls America's "number one domestic terrorism threat"—the **Earth Liberation Front (ELF)**. In December 2005, Daniel McGowan, a **New York City** social justice organizer, was arrested by federal agents for his links to the organization that carried out arson, from Oregon to Long Island, against businesses they accused of destroying the environment. The filmmakers provide a closer look at the group's disillusionment with strategies of nonviolent protest, while posing difficult questions about trying to effect change in a post-9/11 world. (Opens theatrically on June 22 through Oscilloscope Laboratories.)

Hebron is home to 160,000 Palestinians and 600 Israeli settlers in the city center—plus 2,000 Israeli soldiers to defend them. The conflict between neighbors in This is My Land... Hebron is fueled by the determination to conquer one more meter of the city, keep the enemy at bay, and simply stand one's ground. Giulia Amati and Stephen Natanson's controversial film includes interviews with both Israelis and Palestinians living in Hebron, as well as activists on both sides, members of the Israeli parliament, and prominent Ha'aretz journalists, to lift the lid on a city fraught with violence and hate.

Luc Côté and Patricio Henriquez's shocking You Don't Like The Truth – 4 Days Inside Guantanamo uses seven hours of declassified security camera footage from the Canadian government to show the interrogation of 16-year-old Omar Khadr, a Canadian citizen and Guantanamo detainee. The film delves into the unfolding high-stakes game of cat and mouse between captor and captive as it analyzes the



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political, legal, and psychological aspects of the interrogation through interviews with Khadr's lawyers, a psychiatrist, an investigative journalist, former Guantanamo detainees, and a former US interrogator.
(Opens theatrically on September 28 at Film Forum.)

Human Dignity, Discrimination and Resources

In 12 Angry Lebanese: The Documentary, 45 prison inmates in Lebanon's largest prison work together to present their version of the classic play 12 Angry Men under the direction of a drama therapist, Zeina Daccache. The choice of the play, which touches upon the themes of forgiveness, self-development, stigma, and hope, was no accident. Daccache added monologues, songs, and dance routines created by the prisoners to the original text. Her documentary includes rehearsals, drama therapy sessions, and interviews, revealing the tremendous dignity and despair of the prisoners as well as Daccache's boundless energy and patience.

Exploring cultural taboos, adolescence and religion through the lens of HIV/AIDS, Oliver Schmitz's deeply affecting drama Life, Above All brings viewers into the life of 12-year-old Chanda as she struggles to maintain the facade of a normal life amid utter instability. The spread of HIV/AIDS appears to be ravaging Chanda's South African township even though no one will speak the actual words. When her mother's illness becomes apparent, the community turns against Chanda's family. Her mother chooses to leave home on the advice of a well-meaning but overbearing neighbor, who has her own secrets. (Opens theatrically on July 15 through Sony Pictures Classics.)

Thomas Napper's revealing documentary Lost Angels introduces viewers to Los Angeles' Skid Row, home to many of the city's estimated 48,000 homeless people. The residents include a former Olympic runner, a transgendered punk rocker, and an eccentric animal lover and her devoted companion. Their stories paint a multifaceted portrait of life lived on the streets. Residents face challenges, including mental illness and drug addiction, with hope and a strong sense of community, while the local welfare officers see the roots of these problems in a political context.

Susanne Rostock's Sing Your Song intimately surveys the life of entertainer and activist Harry Belafonte. From his rise to fame as a singer and his experiences touring a segregated country, to his crossover into Hollywood, Belafonte's groundbreaking career personifies the American civil rights movement. Rostock reveals Belafonte to be a tenacious activist, who worked intimately with Dr. Martin Luther King, Jr., mobilized celebrities for social justice, participated in the struggle against apartheid in South Africa, and took action to counter gang violence, poor prison conditions, and youth incarceration.
(ThisHBO Documentary Film premieres on HBO in Fall 2011.)

Migrants' and Women's Rights

The poignant documentary Familia observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her family in Peru. Working with a family they have known for over 35 years, filmmakers Mikael Wiström and Alberto Herskovits (Compadre, HRWFF 2005) take an emotional look at family members' separation due to economic circumstances, providing insight into the experience of thousands of families who do the same each year. The film develops the double plot line of Nati's lonely life as a maid in Spain and the lives of the loved ones she leaves behind in Peru.

Love Crimes of Kabul is a fascinating look inside Afghanistan's Badam Bagh women's prison, where half the inmates are jailed for "moral crimes." Kareema awaits trial for pre-marital sex with her fiancé; Aleema ran away from a violent home; Sabereh stands accused of having slept with her neighbor. In a society where behavior is strictly controlled by an ideology of honor, and transgression can bring ruin to an entire family, these young women are seen as threats to the very fabric of society. Filmmaker Tanaz Eshaghian (Be Like Others) follows each case to trial, giving voice to those seen by the court only in terms of blame and embarrassment. (ThisHBO Documentary Film premieres on HBO on July 11.)

Intimate and revealing, The Price of Sex focuses on young Eastern European women who have been drawn into a world of sex trafficking and abuse. The award-winning photojournalist Mimi Chakarova, who grew up in Bulgaria, takes viewers on a personal journey exposing the shadowy world of sex trafficking from Eastern Europe to the Middle East and Western Europe. Filming undercover and gaining extraordinary access, Chakarova illuminates how, even though some women escape to tell their stories, the trafficking of women continues to thrive. Chakarova is the recipient of the festival's 2011 Nestor Almendros Award for courage in filmmaking.

Based on true events, Larysa Kondracki's compelling political thriller The Whistleblower tells the story of Nebraska police officer Kathryn Bolkovac (Rachel Weisz) who discovers a deplorable cover-up and carries out a fight for justice in the former Yugoslavia. Bolkovac accepts a UN peacekeeping job through a private security contractor, but when she arrives in post-war Bosnia expecting a harmonized international effort, she finds chaos and disorder instead. When a brutally injured young woman lands in the UN's care, Bolkovac unearths an underworld of trafficking

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and traces the path of criminality to a shocking source.(Opens theatrically on August 5 through Samuel Goldwyn Films.)

In conjunction with this year's film program, the festival will present Exiled: Burma's Defenders, the renowned photographer Platon's portraits of Burmese former political prisoners, civil society leaders, ethnic minority group members, journalists, and other people in exile from their repressive homeland. The exhibit will be featured in the Frieda and Roy Furman Gallery at the Walter Reade Theater for the duration of the festival.

No Boundaries: Tim Hetherington pays tribute to photographer, filmmaker (Restrepo, Liberia: An Uncivil War), journalist, human rights activist, and artist Tim Hetherington, who was killed while covering the armed conflict in Libya in April 2011. Tim was a visionary who used photos, video, memoir, and testimony to explain and humanize conflicts as well as to simply illuminate the human condition. The festival will present a screening of Diary, a highly personal and experimental film that expressed the subjective experience of his work, followed by a discussion with friends and collaborators, including Carroll Bogert (Human Rights Watch) and James Brabazon (Liberia: An Uncivil War), who will discuss Hetherington's work and legacy.

COMPLETE PROGRAM INFORMATION CAN BE FOUND AT:
www.hrw.org/fiff

PRESS SCREENING SCHEDULE

Press screenings take place at the Walter Reade Theater, 165 W 65th St., on the upper level of Lincoln Center.

RSVP to charlie@norget.com, 212-431-0090, or shyman@filmlinc.com, 212-875-5625

Wednesday, May 25

10:00am– Granito: How to Nail a Dictator (100m)

Thursday, May 26

10:00am –The Price of Sex (73m)

11:30am –This Is My Land... Hebron (75m)

Friday, May 27

10:00am –Impunity (85m)

Monday, May 30

10:00am– Familia (82m)

Tuesday, May 31

10:00am– Love Crimes of Kabul (71m)

11:30am –The Green Wave (80m)

PUBLIC SCREENING SCHEDULE

Thursday, June 16

Benefit Screening and Reception

6:00pm THE WHISTLEBLOWER (Canada/Germany, 111m)

Q&A with filmmaker Larysa Kondracki and special guests + reception to follow

Friday, June 17

Opening Night Screening and Reception

7:00pm GRANITO: HOW TO NAIL A DICTATOR (US, 100m)

Q&A with filmmaker Pamela Yates and special guests + reception to follow

Saturday, June 18

1:00pm GRANITO: HOW TO NAIL A DICTATOR (US, 100m)

Q&A with filmmaker Pamela Yates and special guests to follow

4:00pm WHEN THE MOUNTAINS TREMBLE(US, 83m)

Q&A with filmmaker Pamela Yates to follow

6:30pm BETTER THIS WORLD(US, 93m)

Q&A with filmmakers Katie Galloway and Kelly Duane de la Vega to follow

9:00pm THE GREEN WAVE(Germany/Iran, 80m)

Q&A with filmmaker Ali Samadi Ahadi to follow

Sunday, June 19

1:30pm THE GREEN WAVE(Germany/Iran, 80m)

Q&A with filmmaker Ali Samadi Ahadi to follow

4:00pm BETTER THIS WORLD(US, 93m)

Q&A with filmmakers Katie Galloway and Kelly Duane de la Vega to follow

6:30pm IF A TREE FALLS(US, 85m)

Q&A with filmmakers Marshall Curry and Sam Cullman to follow

Monday, June 20

4:00pm BETTER THIS WORLD(US, 93m)

Q&A with filmmakers Katie Galloway and Kelly Duane de la Vega to follow

6:30pm LOVE CRIMES OF KABUL(Afghanistan/US, 71m)

Q&A with filmmaker Tanaz Eshaghian to follow

8:45pm IF A TREE FALLS(US, 85m)

Q&A with filmmakers Marshall Curry and Sam Cullman to follow

Tuesday, June 21
 4:00pm THE GREEN WAVE(Germany/Iran, 80m)
 Q&A with filmmaker Ali Samadi Ahadi to follow
 6:30pm THE TEAM(Canada, 80m)
 Q&A with filmmaker Patrick Reed to follow
 8:45pm LOVE CRIMES OF KABUL(Afghanistan/US, 71m)
 Q&A with filmmaker Tanaz Eshaghianto follow

Wednesday, June 22
 4:00pm LOVE CRIMES OF KABUL(Afghanistan/US, 71m)
 Q&A with filmmaker Tanaz Eshaghianto follow
 6:30pm IMPUNITY(Colombia/France/Switzerland, 85m)
 Q&A with filmmakers Juan José Lozano and Hollman Morrsto follow
 9:00pm THE TEAM(Canada, 80m)
 Q&A with filmmaker Patrick Reed to follow

Thursday, June 23
 4:00pm THE TEAM(Canada, 80m)
 Q&A with filmmaker Patrick Reed to follow
 9:00pm IMPUNITY(Colombia/France/Switzerland, 85m)
 Q&A with filmmakers Juan José Lozano and Hollman Morrsto follow

Friday, June 24
 4:00pm IMPUNITY(Colombia/France/Switzerland, 85m)
 Q&A with filmmakers Juan José Lozano and Hollman Morrsto follow
 6:30pm YOU DONT LIKE THE TRUTH – 4 DAYS INSIDE GUANTANAMO(Canada, 99m)
 9:30pm THE PRICE OF SEX(US/UAE/Bulgaria/Moldova/Greece/Turkey, 72m)
 Q&A with filmmaker Mimi Chakarovato follow

Saturday, June 25
 1:00pm FAMILIA(Sweden, 82m)
 Q&A with filmmaker Alberto Herskovitsto follow
 3:30pm THE PRICE OF SEX(US/UAE/Bulgaria/Moldova/Greece/Turkey, 72m)
 Q&A with filmmaker Mimi Chakarova and special gueststo follow
 Festival Centerpiece and Reception
 6:00pm SING YOUR SONG (US, 104m)
 Q&A with film subject Harry Belafonte, moderated by Amy Goodman of "Democracy Now!" + reception to follow
 9:15pm 12 ANGRY LEBANESE: THE DOCUMENTARY(Lebanon, 78m)

Sunday, June 26
 1:30pm THE PRICE OF SEX(US/UAE/Bulgaria/Moldova/Greece/Turkey, 72m)
 Q&A with filmmaker Mimi Chakarova + receptionto follow
 4:00pm 12 ANGRY LEBANESE: THE DOCUMENTARY(Lebanon, 78m)
 6:30pm LOST ANGELS(US, 77m)
 Q&A with filmmaker Thomas Napperto follow
 9:00pm TIM HETHERINGTON: NO BOUNDARIES(US, 80m)
 Screening of DIARY and panel discussion to follow

Monday, June 27
 4:00pm THIS IS MY LAND... HEBRON(Israel/Italy, 75m)
 Q&A with filmmakers Giulia Amati and Stephen Natansonto follow
 6:30pm FAMILIA(Sweden, 82m)
 Q&A with filmmaker Alberto Herskovitsto follow
 9:00pm LOST ANGELS(US, 77m)
 Q&A with filmmaker Thomas Napperto follow

Tuesday, June 28
 4:00pm LOST ANGELS(US, 77m)
 Q&A with filmmaker Thomas Napperto follow
 6:30pm THIS IS MY LAND... HEBRON(Israel/Italy, 75m)
 Q&A with filmmakers Giulia Amati and Stephen Natansonto follow
 8:45pm LA TOMA (THE SIEGE)(Colombia/US, 88m)
 Q&A with filmmakers Angus Gibson and Miguel Salazarto follow

Wednesday, June 29
 4:00pm FAMILIA(Sweden, 82m)
 Q&A with filmmaker Alberto Herskovitsto follow
 6:30pm LA TOMA (THE SIEGE)(Colombia/US, 88m)
 Q&A with filmmakers Angus Gibson and Miguel Salazarto follow
 9:00pm THIS IS MY LAND... HEBRON(Israel/Italy, 75m)
 Q&A with filmmakers Giulia Amati and Stephen Natansonto follow

Thursday, June 30
 4:00pm LA TOMA (THE SIEGE)(Colombia/US, 88m)
 Q&A with filmmakers Angus Gibson and Miguel Salazarto follow

Closing Night and Reception
 7:00pm LIFE, ABOVE ALL (Germany/South Africa, 105m)

Q&A with filmmaker Oliver Schmitz and lead actress Khomotso Manyaka+ reception to follow

All films are screened at the Film Society of Lincoln Center's Walter Reade Theater, 165 West 65th Street, upper level (between Broadway and Amsterdam Ave.)

TICKET INFORMATION: Ticket information for the 2011 Human Rights Watch Film Festival can be found at www.FilmLinc.com or in person at the Walter Reade Theater box office. Hours: Mon.-Fri. opens at 12:30 p.m., Sat./Sun. opens 1/2 hr before first public screening; closes 15 minutes after last public screening, at 6 p.m. when there are no public screenings. For more information visit www.FilmLinc.com, www.hrw.org/iff or call 212-875-5601. Experience the festival on the go with HRWFF's new mobile site: Visit www.hrw.org/iff from your mobile device to buy tickets to your favorite events, browse the film schedule, invite friends to screenings, view trailers and listen to interviews with filmmakers.

Human Rights Watch

Human Rights Watch is one of the world's leading independent organizations dedicated to defending and protecting human rights. We work tenaciously to lay the legal and moral groundwork for deep-rooted change and fight to bring greater justice and security to people around the world. Through the Human Rights Watch Film Festival we bear witness to human rights violations and create a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. The film festival brings to life human rights abuses through storytelling in a way that challenges each individual to empathize and demand justice for all people. To learn more about our work or to make a donation, visit www.hrw.org

Film Society of Lincoln Center

Under the leadership of Rose Kuo, Executive Director, and Richard Peña, Program Director, the Film Society of Lincoln Center offers the best in international, classic and cutting-edge independent cinema. The Film Society presents two film festivals that attract global attention: the New York Film Festival, currently planning its 49th edition, and New Directors/New Films which, since its founding in 1972, has been produced in collaboration with MoMA. The Film Society also publishes the award-winning Film Comment Magazine, and for over three decades has given an annual award—now named "The Chaplin Award"—to a major figure in world cinema. Past recipients of this award include Charlie Chaplin, Alfred Hitchcock, Martin Scorsese, Meryl Streep, and Tom Hanks. The Film Society presents a year-round calendar of programming, panels, lectures, educational programs and specialty film releases at its Walter Reade Theater and the new state-of-the-art Elinor Bunin Munroe Film Center, opening June 2011. The Film Society receives generous, year-round support from 42BELOW, American Airlines, The New York Times, Stella Artois, the National Endowment for the Arts, WNET New York Public Media, Royal Bank of Canada and the New York State Council on the Arts. For more information, visit www.filmilinc.com



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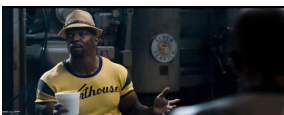


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Harry Belafonte/Sing Your Song

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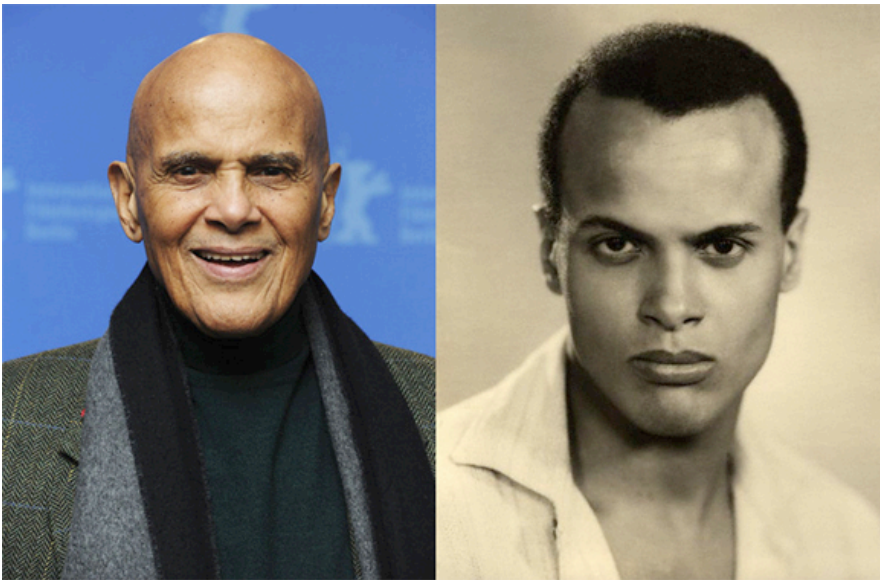
Harry Belafonte's Sing Your Song is Centerpiece of 2011 HRWFF
by Wilson Morales

THE 2011 HUMAN RIGHTS WATCH FILM FESTIVAL

Co-presented by the Film Society of Lincoln Center
June 16-30 at the Walter Reade Theater

HUMAN RIGHTS WATCH

As the Festival Centerpiece of the **2011 Human Rights Watch Film Festival** on June 25, **Sing Your Song** is an inspiring portrait of **Harry Belafonte**, with the legendary entertainer and activist present to discuss the film.



Susanne Rostock's Sing Your Song intimately surveys the life of entertainer and activist Harry Belafonte. From his rise to fame as a singer and his experiences touring a segregated country, to his crossover into Hollywood, Belafonte's groundbreaking career personifies the American civil rights movement. Rostock reveals Belafonte to be a tenacious activist, who worked intimately with Dr. Martin Luther King, Jr., mobilized celebrities for social justice, participated in the struggle against apartheid in South Africa, and took action to counter gang violence, poor prison conditions, and youth incarceration.

Human Rights Watch is one of the world's leading independent organizations dedicated to defending and protecting human rights. We work tenaciously to lay the legal and moral groundwork for deep-rooted change and fight to bring greater justice and security to people around the world. Through the Human Rights Watch Film Festival we bear witness to human rights violations and create a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. The film festival brings to life human rights abuses through storytelling in a way that challenges each individual to empathize and demand justice for all people. To learn more about our work or to make a donation, visit www.hrw.org


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The BLACKstream blog is the home to news and up to date information about the projects of the National Black Programming Consortium, and all things public media relating to the experiences of the Afro Diaspora. Here we also encourage an ongoing conversation on politics, culture, entertainment, independent media, community media production, and more.

Check Out The Human Rights Watch Film Festival



-
- Posted: May 23, 2011

NBPC is thrilled to support two wonderful films this year featured as part of the Human Rights Watch Film Festival – a wonderful story of a TV show in Kenya designed to deal with the post election violence, and the moving biography of human rights activist and world-renowned musician Harry Belafonte – and as part of our partnership we would like to extend two complimentary tickets to each screening. To be eligible for this just look out for our tweets (@NBPCmedia) for each film and be the first to re-tweet the message. Each of these titles are wonderful and even if you don't win our complimentary tickets you should definitely look to attend and enjoy the festival.

Check out more about the festival here: <http://www.hrw.org/en/iff/new-york>

And thanks to our friends at the festival discount tickets are being offered for our partner screenings. More about the films below, and how to get your discount tickets.

THE TEAM (New York premiere) + Q&A with filmmaker

Tuesday June 21 6:30 p.m.

Wednesday June 22 9:00 p.m.

Thursday June 23 4:00 p.m.

For tickets visit: <http://www.filmlinc.com/films/on-sale/the-team>

Can one TV show save a nation? Calm has returned to Kenya after the deadly post-election violence of 2007, but persistent discrimination among ethnic groups has left the country a powder keg that could easily reignite. Patrick Reed's remarkable film brings us behind the scenes of an innovative television series which aims to ease tribal tensions and set the stage for open dialogue and understanding. The storyline focuses on a tribally diverse soccer team who must find ways to overcome deep-rooted hatred and work together to succeed. Thousands of viewers across Kenya gather together in community centers to watch the story unfold –building mutual understanding and acceptance with each episode. Yet, the message may come too late as the actors themselves may become victims of the discrimination they have been so passionately seeking to combat.

Patrick Reed—Canada—2010—80m—doc
In English and Swahili with English subtitles

SING YOUR SONG

Festival Centerpiece

Saturday June 25 | 6:00 p.m.

Screening followed by discussion with Film Subject Harry Belafonte and Amy Goodman, author and the host of Democracy Now!

For tickets visit: <http://www.filmlinc.com/films/on-sale/sing-your-song>

With remarkable intimacy, visual style, and musical panache, Susanne Rostock's documentary, Sing Your Song, surveys the inspiring life of singer, actor, and activist Harry Belafonte. From his rise to fame as a singer and his experiences touring a segregated country, to his

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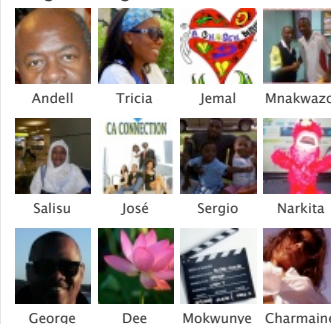
National Black Programming Consortium Check out the new short exclusively at BlackPublicMedia.org, directed by Joel Schumacher. Jason Guitierrez struggles to come to terms with his sexuality; and stand up for someone who is more than a friend - <http://www.blackpublicmedia.org/>

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National Black Programming Consortium Jason is popular, athletic, has a girlfriend, and boyfriend?! Well, he's figuring it out. Check out "Man in the Mirror" only at BlackPublicMedia.org

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crossover into Hollywood, Belafonte's groundbreaking career personifies the American civil rights movement. Rostock reveals Belafonte to be a tenacious activist, who worked intimately with Dr. Martin Luther King, Jr., mobilized celebrities for social justice, participated in the struggle against apartheid in South Africa, and took action to counter gang violence, prisons, and youth incarceration. Belafonte's beliefs elicited unwarranted invasions by the FBI into both his personal life and career, leading to years of struggle with the powers that be. Nonetheless, an indomitable sense of optimism still motivates Belafonte, as he continues to ask, "What do we do now?" (Official Selection, Sundance Film Festival 2011) This HBO Documentary Film premieres on HBO in Fall 2011.

PAGES

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Susanne Rostock— Cuba, Ethiopia, Germany, Kenya, South Africa, US—2011—104m—doc
In English

***** Discounted Ticket Information:**

The Film Society of Lincoln Center and Human Rights Watch are delighted to offer National Black Programming Consortium fans and subscribers a \$3 discount off the general admission price to all the screenings in the Human Rights Watch Film Festival.

For each screening of your choice, you may purchase a pair of tickets at the \$9 Affiliate price.

Purchase Options:

Online (Select the "Affiliate" ticket type) In Person at the Walter Reade Theater

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Complete information about purchasing tickets, as well as detailed film information, screening schedule, and guest appearances is available on FilmLinc.com.

<http://www.filmlinc.com/films/series/human-rights-watch-film-festival>

Walter Reade Theater and Box Office

West 65th Street, between Broadway & Amsterdam, Upper Level – Lincoln Center The box office opens at 12:30 PM Monday-Friday, and one half hour before the first screening on Saturday/Sunday. It closes every day 15 minutes after the start of the last show. If there are no evening screenings, the box office closes at 6pm.

For more information call 212-875-5601 during hours of operation.

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members,
Wanda Colon and **Javier Machado**, I had the chance to speak to Steve and John, recalling the days long ago of John's Mirror Repertory Company with **Geraldine Page**.

Claire Martin and **Richard Rodney Bennett** sing the wonderful songs of **Irving Berlin** at the Oak Room in the Hotel Algonquin. They are a delight, and **Rex Reed**, **Mary Foster Conklin** and **KT Sullivan** congratulated them afterwards.

The opening night of *Open Roads: New Italian Cinema June 1-8*, featured a Q & A with **Gianni Di Gregorio**, the star and director of an amusing comedy *The Salt of Life/Gianni e le donne*. Two gorgeous twins from the film, **Laura** and **Silvia Squizzato** were present for the occasion. Afterwards, I saw *The Solitude of Prime Numbers/La solitudine dei numeri primi*, by **Saverio Costanzo**, starring the splendid **Alba Rohrwacher**.

Love Crimes Of Kabul, by **Tanaz Eshaghian**, is powerful film, which follows three prisoners in a women's jail for moral crimes, such as pre-marital sex. It's a powerful indictment of the horrible treatment and discrimination against women in Afghanistan. *The Green Wave*, by **Ali Samadi Ahadi**, is about the election in Iran in 2009 and the aftermath, when the government destroyed the opposition with brutal violence. It is also an indictment against a vicious government under its ruthless leader **Amadinejad**. *Familia*, by **Mikael Wistrom** and **Albert Hershovits**, follows a woman from Peru, who leaves her family to work in Spain. The description of their family life is depressing, and the poverty is appalling. This, unfortunately, is true of the life of many of the legal and illegal immigrants, who work in menial jobs, hoping for a better life in wealthier countries. The three films will be shown at the Film Society of Lincoln Center *Human Rights Watch Film Festival June 16-30* and they should be seen.



06-01-11 (L-R) Mary Foster Conklin. Claire Martin. KT Sullivan after Claire Martin and Richard Rodney Bennett's opening night cabaret performance at the Oak Room in the Algonquin Hotel. 59 West 44th St. Tuesday night 05-31-11

One of my favorite events each year is *The Theater Hall of Fame 2011 Fellowship Luncheon*, which this year was a salute to the wonderful **Rosemary Harris** at the New York Friars Club. Her husband **John Ehle**, **Charles Strouse**, **Earl Hyman**, **Marian Seldes**, **Elizabeth Wilson**, **Pia Lindstrom**, **Jack O'Brien** and **Brian Murray** attended, and the three recipients of the fellowships, **Nick Adams**, **Daniel Talbott** and **Mimi Turque**.

I always enjoy caricature unveilings at Sardi's, and it was a delight to see **Ellen Barkin**, **Joe Mantello** and **John Benjamin Hickey** of *The Normal Heart* receive their well deserved caricatures. Directors **Joel Grey** and **George C. Wolfe** were there to toast their cast members.

The 40th Anniversary of the New York Police Foundation celebrated the occasion with a gala at the Waldorf Astoria honoring **Ronald O.Perelman**, and guests included **Ray Kelly**, **Michael Douglas**, **Chevy Chase**, **Jon Bon Jovi**, and my favorite columnist **Cindy Adams**.

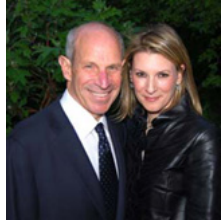
Love, Loss, and What I Wore has a new cast, **Emily Bergl**, **Emme, Julie Halston**, **Ashley Austin Morris** and **Susan Sullivan**, and the celebration took place at B. Smith's restaurant. It is always a lovely party, and since the cast keeps changing monthly, we celebrate twelve times a year. I like that.

The Illusion, by **Tony Kushner**, opens tomorrow, and I caught a preview last night. Three of my favorite actors, whom I am privileged to call my friends, **Lois Smith**, **David Margulies** and **Peter Bartlett**, are starring in the play.



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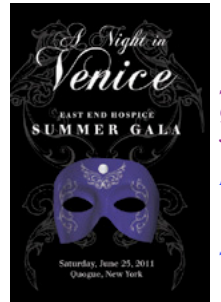


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BOXOFFICE MAGAZINE

INTERVIEW:

Director Tanaz Eshaghian on Humanizing Afghan Women Prisoners with 'Love Crimes of Kabul'

ON JULY 06, 2011 BY HILLARY ESCHENBURG



Director Tanaz Eshaghian's new documentary *Love Crimes of Kabul* shines a light on a women's prison in the Afghan capital where half the prisoners are held for moral crimes. The film introduces us to four inmates and their crimes: Kareema, imprisoned for pre-marital sex with her boyfriend-turned-fiancé; Aleema for running away from home; Sabereh for having sex with the boy next door; and Nasima for killing her adulterous, pedophile husband. Through revealing interviews conducted inside the prison, Eshaghian cuts through our own stereotypes to take a direct look at women bound—literally—by societal constraints. Boxoffice recently spoke with Eshaghian about how to make

Western audiences look beyond the burqa.

What prompted you to make a documentary about a women's prison in Afghanistan?

The way the project came about was the president of documentaries at HBO, Sheila Nevins, had read an article about an Afghan boy and girl who had fallen in love and were trying to run away together to Iran and were caught, brought back, beheaded—all with the families' blessing. We were talking about doing a documentary about that, but it was in a Taliban-run area and it was just too dangerous. I tried to find something that would hit on the same subject, mainly the idea of people taking their personal life into their own hands and the possible repercussions that could have. I came across a piece about a women's prison in Kabul, and women were there for doing precisely that sort of thing—premarital sex with the person they want, adultery, basically allowing themselves to follow what they desired without thinking about the shame factor. So then the idea was let's do it inside the women's prison because it's in Kabul, and Kabul is a relatively safe place that I can go.

How did you gain access? It seems like you had a lot of flexibility within the prison itself.

You would think. Access was hell. The footage conveys the opposite, which I'm so grateful for. We were there for five weeks and I think we went there maybe 12 or 15 times and every time we had to renegotiate with everyone from the guards up front to the main guards to the female guards inside. It was just a constant, "What do you want?" "Why are you here?" "Haven't you shot enough?" "How many times can you film the same people?" It was kind of funny because they're used to journalists, and journalists get the story and they go. They're not used to the weird documentary filmmaker who's kind of trying to shoot a very fly-on-the-wall type film in a prison where access is hell. So, they couldn't figure out why I wanted to hang out with the same people. And they kept asking, "How many times can you ask the same question?" I kept telling them I wasn't. It was pretty difficult.

Do you think that was more because they didn't understand what you were doing or because they were trying to keep that stuff hidden?

Honestly, I think it's just the culture. It would almost give them anxiety if they didn't bother me. I think they just needed to bother me just to feel in control and safe, and that's what they're supposed to do.

Was there anything they prevented you from filming that you really wish you could have included in the final film?

From the prison I got pretty much what I needed, but I really wanted to film the court scenes. We got pretty close, but every time we got kicked out. They were amazing. The one that we did film was with Kareema and [her boyfriend] Firuz, and that was great. I really wanted to film Sabereh's trial and Aleema and Zia's trial and they just would not let us in. I tried everything. A friend of mine is very well connected with people in the government and they all know each other. I even tried having him call the judge, but nothing worked.

Since you spent a decent amount of time in the prison, were you able to form bonds with any of the women, or stronger bonds with some than others?

Yes. With Kareema, and also with Aleema and with Nasima, the one who murdered her husband. I think I actually really got to feel a friendship and when I was leaving they were sad, I was sad, there was a bit of crying. There was actually a relationship formed. I think if you don't form that kind of relationship with your subjects, you're not going to have a good film. That is, in my belief, a primary foundation for a good film.

What they were sharing was pretty personal. They seemed to be very comfortable in front of the camera.

The thing that me and cameraman Cat Patterson tried to do was become friends with them and just create a feeling that was natural. I think people can pick up on it when you genuinely are just trying to figure out what on earth is going on. And a lot of people respond to that when they realize your angle is not anything odd or weird, but just really trying to understand what's happening.

Will you be able to keep in touch with any of them or is that going to be pretty restricted?

I heard from Kareema about 7 or 8 months ago and she had a little boy, and she was quite happy. I tried to reach Aleema but I ended up reaching her mom, and she was still in prison. But now I heard she's out and I tried to call the number and it was no longer working. I didn't really form much of relationship with Sabereh and I think she's still in prison.

What do you hope that your audience will take away from this film?

After [viewers] leave, the women become people that they feel they know. When they walk away, they now know an Afghan woman, not just this abstract thing where they have all these conceptions, but they actually see one expressing her views with a plan, someone who is calculating and manipulating, someone who laughs, smiles, cracks a joke—it's no longer that mysterious, oppressed, silent woman in a burqa that people forget is a human being. These are women who sometimes wear burqas. They're not that weird. I think when you watch it, it's no longer Burqa Lady, it's Sabereh, it's Kareema, it's Aleema.

What struck me, especially with younger women like Sabereh and Kareema, is they're just average girls talking about boys that they like.

Right, exactly. And they're totally cute and giggly and adorable.

It was also interesting to watch Kareema because she was very calculating and clearly looking out for herself.

I know, and she is just incredible. I realized with her it doesn't matter what culture you're born in to—it's all about your character. She is going to get what she wants whether she is in Kabul or Paris. She knows what she wants,

and what society wants is really not of great interest to her. And that's just character, it's incredible.

Did one story stand out to you more particularly than the others?

For me the most interesting story is Kareema and Firuz because what's actually happening there is Kareema is using a system that is generally considered to be working against you to her favor. That, to me, is incredible. Here is a woman who is using the fact that a guy cannot just sleep with you and leave you in order to get the guy she wants. I thought that was kind of amazing. It's a very particular form of feminism. She liked this guy, and he's coming from a place where it's difficult to get sex easily so he's psyched that the girl next door was climbing through his window at night. And he impregnates her and wants to walk away, and she says, "Too bad for you." What she does is she uses the system to get him to marry her and stay and be a father and a husband. Because she knows perfectly well that if they end up in prison, the only chance they have of getting out is if they get married. I thought that was kind of incredible. Someone actually told me—one of the boys who was translating the footage here in New York—that it's actually become quite common in Kabul as a trick that they use, which I actually thought was quite funny. I remember when I was in college or high school there would have been plenty of girls who would have loved to do this.

That was interesting too because at first I thought that her plan backfired on her, because it seemed as though she hadn't intended on getting into prison. But I kept watching and realized that was very much intentional.

Yeah. Well, he was just going to take off and then she really would have been ostracized. What's interesting is if these stories were happening in more rural areas where these women would have behaved, they wouldn't have just ended up in prison or court, they would have just been handled by the tribe—and the head of the tribe—and they probably would have just been beheaded. Here you're getting the Afghan version of New York City.

And most of the Afghan population is in more rural areas, is that correct?

Yeah.

So this isn't necessarily an example throughout society, it's more specific to Kabul?

Well, it's just shades. It's still the same logic, so it is still an example of society. It's very shameful; it's just a matter of how it would have been handled. For example, instead of prison it would have been potentially just stoning or beheading.

***Love Crimes of Kabul* recently played at the 2011 Human Rights Watch Film Festival. It will air on HBO starting July 11.**

Jewish Nazism Thrives In Hebron

By [Peter Milosheff](#), viewed 217 times.

06/29/2011 10:23:00



A Palestinian woman being kicked by Jewish kids.

Hebron is a major center of the three great Abrahamic religions. It is also home to one of the first Israeli settlements in the West Bank and the only one right in the heart of a Palestinian city.

Hebron was originally a Canaanite royal city before it became one of the principal centers of the Tribe of Judah. The earliest references to Hebron are found in the Hebrew Bible, where the city is shown to change from being under Hittite control during the time of Abraham (Gen. 23) to falling under Canaanite ownership five hundred years later, during the time of the Israelite conquest of Canaan (Joshua 10:5,6).

Using the above as an excuse, 500 Jewish settlers have illegally settled in the old part of the occupied town and practice an extreme form of biological racism with the explicit aim to drive out the 160,000 indigenous Palestinians and establish a Jewish majority, a goal they are slowly achieving with the collusion and protection of the Israeli army. Indeed, as this stirring call to action argues, the cultural and economic life of the town is being deliberately suffocated.

Beating, spitting, humiliating, degrading, stone-throwing and all sorts of unimaginable abuse are part of the daily routine a handful of fanatic Jews subject the occupied local Arab population. Bazaars and places of congregation are being cordoned off and Palestinians are being evicted from their homes.

Featuring interviews with members of the Israeli parliament and prominent [Haaretz](#) (newspaper) journalists, **This Is My Land... Hebron** expertly lifts the lid on the destruction of the Palestinian way of life in old Hebron.

Watching the documentary evokes the same sickening feelings of utmost disgust that watching documentaries on the Nazi death camps evoke. The paradox and cruel irony in this case is the fact that it is Jews who allow themselves to treat other human beings in similar fashion. Another question that begs being asked is how is it that Israeli society allows that. The answer is simple - they "do not know". The same way the broad German public did not know of Jewish extermination during Hitler's Third Reich.

The movie can be seen at **Lincoln Center** during the ongoing [Human Rights Watch International Film Festival](#) in New York, from June 16 to June 30, 2011.



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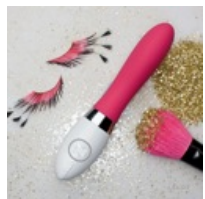
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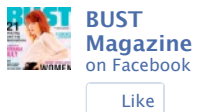


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Women Directors at Human Rights Watch Film Festival, NYC

Posted by: [Ariana Anderson](#) in [Feminizzle](#) on Jun 06, 2011



The Human Rights Watch Film Festival will take place June 16-30 at the Walter Reade Theater at Lincoln Center in New York. This year the festival features 19 films from 12 countries, and *nine* female directors. As we all know, the film industry (like many others) is overwhelmingly male-dominated, so this gender equality is highly commendable.

Though perhaps we should expect no less from [Human Rights Watch](#), which is a truly wonderful organization devoted to bringing justice worldwide. Through their film festival they are able to create a wider forum to discuss human rights issues, and as their website explains, “empower audiences with the knowledge that personal commitment can make a difference.”

The powerful and important films directed by women at this year’s festival will be:

The Whistleblower, directed by first time filmmaker Larysa Kondracki, is based on a true story about a newly appointed peacekeeper in post-war Bosnia, played by Academy Award winner Rachel Weisz. Her idealism is harshly confronted by the corrupt political reality, and she courageously outs the U.N. for covering up a sex-scandal.

Pamela Yates directed the political thriller/memoir *Granito: How to Nail a Dictator*, with co-directors Peter Kinoy and Oaco de Onis. This film actually shows how their film *When the Mountains Tremble*, also showing at the festival, was used as forensic evidence in a genocide case against a Guatemalan military dictator.

Better This World, directed by Katie Galloway and Kelly Duane de la Vega, tells the story of two idealistic Texan teenagers who become activists in the anti-war movement, and “cross a line that radically changes their lives” at the 2008 Republican Convention.

Follow three women in Afghanistan’s Badum Bagh prison through their trials in *Love Crimes of Kabul*, directed by Tanaz Eshaghian. The women were jailed for “moral crimes” like running away from home to escape abuse and allegations of adultery.

The Price of Sex, directed by Mimi Chakarova, documents the sex trafficking of Eastern European women. The story is told by the women themselves “who refused to be silenced by shame, fear, and violence.”

This is my Land...Hebron, directed by Giulia Amati and Stephen Natanson, features interviews with activists, Israelis, and Palestinians living in Hebron, about the desolate and war-torn city.

In *Sing Your Song* Susanne Rostock follows the life of singer, actor, and activist Harry Belafonte. Famous for his work with the Civil Rights Movement, he also took action against gang violence, youth incarceration, and apartheid in South Africa.

Zeina Daccache led 45 prisoners of Lebanon’s largest prison in a transformative and

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healing project to create their own version of Reginald Rose's *12 Angry Men* and documented it to create her own film, *12 Angry Lebanese: The Documentary*.

Find more information on the New York HRW Film Festival and full descriptions of all 18 films, on the [official website](#).

[Image of *The Whistleblower* from [IMDB](#)]

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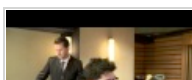


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Human Rights Watch Film Festival June 16-30 @ The Film Society of Lincoln Center

The 22nd annual edition of the festival returns with stories of resilience from across the globe about the universal issues that grip our time. Human Rights Watch—one of the world's leading independent human rights organizations—invites you to engage with these compelling films that are spurring vital dialogue. One of the most striking themes in this year's selection is the power of media in all its forms to influence the craft of filmmaking and to impact human rights. Many titles are making their exclusive New York or U.S. debuts.

The festival will launch on June 16 with a fundraising Benefit Night for Human Rights Watch, featuring the Bosnia-set political thriller *The Whistleblower*, starring Rachel Weisz. More information about the film and the benefit is available on hrw.org

The main program will begin on June 17, with the Opening Night presentation of *Granito: How to Nail a Dictator*, the latest documentary from Pamela Yates, here with her sixth film in the festival. Another highlight is the Festival Centerpiece on June 25, *Sing Your Song*, an inspiring portrait of Harry Belafonte, with the legendary entertainer and activist present to discuss the film. On June 26 the festival will feature a special program, *No Boundaries: Tim Hetherington*, a tribute to the visionary work of the late photographer, filmmaker and journalist. The Closing Night screening on June 30 will be *Life, Above All*, a moving coming-of-age drama set in a South African township ravaged by HIV/AIDS.

For Film Titles and Showtimes go to:

<http://www.filmlinc.com/films/series/human-rights-watch-film-festival>

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[From the New York Times:](#)

If there is one hard lesson we've learned since 9/11, it is the degree to which fear lurking just below the placid surface of everyday existence can poison the social climate. Fear of terrorism, fear of disease, fear of the Other, of the Unknown, is easy to instill and hard to dislodge. Instead of surrendering blindly to paranoia, one way of combating it is to confront the very things that scare us the most. Attending the Human Rights Watch Film Festival, which returns to New York for its annual run, Thursday through June 30 at the Film Society of Lincoln Center's Walter Reade Theater, is as good a way as any I can think of to quiet those fears. It is one thing to read about the conflicts in the Middle East, Africa and Latin America and quite another to see the faces and hear the voices of people, who, to reiterate a cliché, are really just like us.

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Cine Latino en Nueva York

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Entrevista: Pamela Yates, Granito: How to Nail a Dictator

THURSDAY, JUNE 16, 2011 [LEAVE A COMMENT](#)

En una de las secciones especiales del DVD *When the Mountains Tremble* (Cuando las Montañas Tiemblan, 1983), vemos a una muy joven y comprometida **Susan Sarandon** describir los eventos que sucedieron en Guatemala a comienzos de la década de los 80, como indignantes e inconcebibles. 25 años más tarde esos mismos adjetivos puede que vengan a la mente de muchos, quienes estén viendo por primera vez la ópera prima de la directora neoyorquina **Pamela Yates**. No es sorpresa que tan excepcional documental que tiene como eje narrador a **Rigoberta Menchú** —único en presentar imágenes del conflicto armado y hablar sobre el genocidio en ese país centroamericano y en el cual casi pierde la vida— tenga una secuela. El material fílmico inédito de esa primera aventura, se convirtió en evidencia forense en el juicio contra del dictador **General Efraín Ríos Montt**, que sucedió en España. De esa exploración, junto con la búsqueda por justicia social que muchos guatemaltecos continúan, nació **Granito: How to Nail a Dictator** (Yates, Peter Kinoy & Paco de Onis) que mañana inaugura el [Festival Internacional de los Derechos Humanos en Nueva York](#). No solo se exhibe el filme que estuvo en competencia este año en **Sundance**, sino que *When the Mountains Tremble* (pronto en **Netflix**) tendrá una presentación especial también. Para hablar de esta secuela, entrevistamos a **Pamela Yates** —quien domina a la perfección el español—, también comenta sobre el inicio de su campaña al **Oscar**, su próximo proyecto y de que manera es influenciada por Nueva York.



Christian Del Moral: Quién diga que no existen las secuelas en el género documental tiene que ver *Granito* y *Cuando las Montañas Tiemblan*, en programa doble. ¿Alguna vez pensaste que habría una segunda parte, de tan impactante historia?

Pamela Yates: No. No, en esa época porque yo pensaba que la esperanza en Guatemala —para realmente transformar a la sociedad—, era pérdida, cuando los generales y las dictaduras son tan

poderosas uno no piensa que pueden cambiar las cosas, ¿verdad? Ellos tenían todo el poder, y es como uno de los temas de la película, realmente se necesita una vida entera para tener un cambio social y uno tiene que estar comprometido de toda la vida. Eso es lo que estoy tratando de comunicar en *Granito*, más que una historia increíble y que solamente pasa a una persona —me parece a mí— una vez en la vida; también estoy tratando de transmitir todas las lecciones que he aprendido en mi vida como documentalista.

CD: Y eso se refleja en *Granito* —que es una metáfora por justicia—, una historia personal y directa que data desde hace un par de décadas. ¿Cuándo decidiste que era posible filmarla y hasta donde

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querías llegar con este filme?

PY: Concebí la idea en 2003, cuando estuve estrenando **Cuando las Montañas Tiemblan** por primera en Guatemala, en la capital. Es decir, 20 años después de haberla hecho, tenía la oportunidad de mostrarla abiertamente en la Universidad de San Carlos. Entre la audiencia, se encontraba la abogada del caso por genocidio y me preguntó que si de pronto existe otro material inédito fílmico que pudiera servir como evidencia y si podíamos buscar a través de todo ese material. Entonces, como tenemos **Skylight Pictures** por más de 25 años, conservamos todo el material y así comenzamos con esa búsqueda, y encontramos la evidencia. Entre **Peter Kinoy**, **Paco de Onís**, y yo pensábamos que si empezábamos en otro proyecto, sería la secula del documental **Cuando las Montañas Tiemblan**. Pero pensaba que sería un filme sobre el caso, que íbamos a triunfar, que tendría un buen fin de la historia y bla bla bla. Pero no fue así, y cuando fuimos a Guatemala para filmar **Granito** conocí a tantas personas que nunca perdieron la esperanza por obtener justicia. Todos pensamos que sería un documental mejor.



CD: Lo que demuestra **Granito** es el poder de la justicia social a través del documental. Cuando te dijeron que se podría usarse como prueba para enjuiciar a un dictador, ¿te motivo más o hubo preocupación?

PY: ¿Preocupación, en que sentido?

CD: En el sentido de que no pudieras encontrar el material (la evidencia) que ellos estaban buscando...

PY: Un poquito, pero como fue una exploración tan interesante para mí que la búsqueda, era parte de la aventura y mi responsabilidad. Si no encontraba algo, así sería, pero lo que pensaba era que las partes más importantes que pudieran servir como evidencia forense, eran las partes inéditas. En esa época, en 1982, no sabía que esto serviría como evidencia; no tenía la experiencia en temas de justicia y del derecho. ¡No sabía! Así que no incluimos esa parte en el documental, esto me sorprende, y también mi talento o no talento de entrevistar a un general.

CD: Ahora que retomaste **Cuando las Montañas Tiemblan**, con este documental ¿qué sientes al verte [foto a la derecha de Newton Thomas Sigel], sin miedo y demás?

PY: No lo veo así, porque los guatemaltecos tienen mucho más coraje que yo. Ellos se están exponiendo ante tanto peligro, todos los días. Yo estaba pensando más, en algo colectivo, entre **Cuando las Montañas Tiemblan** y su material inédito, la documentación de los archivos históricos de la Policía Nacional y la evidencia que **Freddy Peccerelli** estaba recogiendo en las



LO MAS LEIDO



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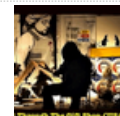
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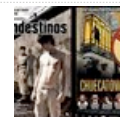
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exhumaciones en la Verbena. Así que todos juntos formamos, la prueba de que es importante documentar las violaciones a los derechos humanos siempre, aunque exista el momento en que no podamos cambiarlo. Lo que fue difícil para mí, fue hacer un documental y narrarlo en primera persona porque no estoy acostumbrada. Y cuando comenzamos [con la filmación] pensaba que sería solo una de las personalidades en el documental y no narrarlo, fue difícil estar emocionalmente honesta con la persona que era hace 30 años y con la que soy ahora.



CD: *Granito* abre el [Festival Internacional de los Derechos Humanos en Nueva York](#), se habla de una campaña para el Oscar y ¿para cuando llegará a los cines?

PY: Vamos a estrenarlo en Nueva York en septiembre o octubre, también en Los Angeles, después en por toda la nación. Esperamos compartir el mensaje de Granito a través del mundo, así que no es una posible campaña, ¡es una campaña para el Oscar! [Hicimos una campaña en Kickstarter](#) durante febrero y marzo para buscar fondos y conseguimos 35 mil dólares en 30 días. Estamos utilizando eso para la campaña y estamos trabajando con **Wendy Lidell** de **International Film Circuit**, quien está manejando la campaña. Nunca hemos hecho con nuestros documentales, ya que estamos más metidos con campañas de alcance comunitario (*outreach*) de dos a tres años, pero con el mensaje de Granito pensamos que sí podemos hacer la campaña para que llegué a un público mayoritario (*mainstream*)

CD: El español es un factor importante en ambos documentales ¿crees que el dominarlo ayudó para ganarte la confianza [de las partes involucradas] y hacer un trabajo mucho mejor?

PY: Claro que sí, me parece que hablar español en América Latina, o en Nueva York, es estar dentro de un cariño entre amigos y colegas, y en el caso de Guatemala estar dentro de la confianza, no tanto con el ejército sino también con la guerrilla. Y además es la manera de entender lo que está pasando, culturalmente hablando, y para mí aprender español en Guatemala era magnífico porque estaba hablando mucho con la gente indígena y también es su segundo idioma así que estábamos haciendo equivocaciones sin pena.



Foto: Dana Lixenberg

CD: Llegaste a Nueva York muy joven, a los 16 años ¿cómo te ha influenciado la ciudad y qué opinas de los cambios que experimenta?

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PY: Siempre he estado enamorada de Nueva York, porque como soy de un pueblo de 2 mil personas, para mí Nueva York, es una experiencia de liberación. ¿Los cambios en Nueva York? Uff, eso es otro documental. (Sobre la influencia), bueno yo me sentía como una exiliada en mi pueblo pequeño, y hay muchas personas como yo en Nueva York, creo que la energía de la ciudad viene de gente que está escapando sus pueblos o sus países, o gente que viene a Estados Unidos a tener una vida mejor. Para mí esa es la belleza de Nueva York.

CD: Finalmente ¿cuál es tu próximo proyecto?

PY: Estamos haciendo un cuarteto de documentales sobre la justicia tradicional, el primero fue **Estado de Miedo** sobre el informe final de la Comisión de la Verdad y Reconciliación peruana, el segundo era **La Hora de la Verdad: The Reckoning** acerca de la Corte Penal Internacional, el tercero es **Granito** y la cuarta será sobre la memoria colectiva y de eventos históricos y también será un documental global

CD: ¿Estará listo para Sundance el próximo año?

PY: Oh no, hablamos en cuatro años, o en dos o tres.

Granito: How to Nail a Dictator se proyecta mañana a las 7:00 pm y el sábado, 1:00 pm. **Cuando las Montañas Tiemblan** se exhibe el sábado a las 4:00 pm. Pamela Yates e invitados especiales estarán presentes al término de dichas funciones. [Tickets aquí](#)

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Latin American Films
at the Human Rights Watch Film Festival
2011
June 16 - 30



IMPUNITY (New York premiere) + Q&A with filmmakers Juan José Lozano and Hollman Morris—Colombia/France/Switzerland—2010—85m—doc. In Spanish with English subtitles

What is the cost of truth for families immobilized by Colombia's violent past? In 2005, Colombia started gathering evidence about the horrific violence being carried out by illegal paramilitias. A highly controversial Justice and Peace process allowed paramilitary leaders to hand in their weapons and give themselves up voluntarily in exchange for reduced sentences. Impunity documents the hearings in which paramilitaries describe atrocities they have committed in detail as the families of their victims listen and watch on projected screens. Through a series of these testimonies, footage of paramilitary crimes, and interviews with victims and experts, the brutal history of paramilitary violence comes to light. Yet due to serious irregularities in the Justice and Peace process, many families express their fear that they will never know the truth surrounding the deaths of their loved ones, and that the perpetrators will escape punishment. In an era where many countries are tempted to sacrifice justice in the name of "peace", what happens in Colombia will resonate beyond its borders.

Presented in partnership with Cinema Tropical, www.cinematropical.com, Committee to Protect Journalists, www.cpj.org, and International Center for Transitional Justice, www.ictj.org.

Wednesday, June 22, 6:30pm; Thursday, June 23, 9pm; Friday, June 24, 4pm



LA TOMA (THE SIEGE) (US premiere) + Q&A with filmmakers Angus Gibson and Miguel Salazar—Colombia/South Africa—2011—88m—doc. In Spanish with English subtitles

When the wife of Carlos Rodriguez said goodbye to her husband as he left for

work at the Palace of Justice on November 6, 1985 – she never imagined the next time she would see him would be on a video tape decades later, being escorted by Colombian soldiers at gunpoint out of the building. La Toma deftly captures the inconceivable story of the siege of Bogota's Palace of Justice, home to Colombia's Supreme Court. When 35 heavily armed members of the emboldened M-19 guerilla movement storm the Palace of Justice in November 1985, hundreds are taken hostage, including nearly all of Colombia's Supreme Court judges. For 27 hours, the country is transfixed as the military moves in to regain control and a fiery battle ensues. When the smoke clears, close to a hundred people are dead and twelve others are unaccounted for, their bodies vanished without a trace. The family of Carlos Rodriguez, like many others, believes their loved ones have been "disappeared"—removed from the building by government forces, accused of aiding the guerillas, tortured, and then killed. Twenty-five years later, the families of the disappeared demand answers, no matter how devastating the truth may be. Colonel Plazas Vega, a leader of the operation is indicted for their disappearance. In the course of his highly charged trial, the lawyers, prosecutors and the judge all face death threats and fear for their lives. The case becomes a touchstone for the integrity of justice in Colombia and beyond.

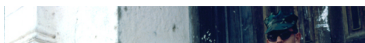
Tuesday, June 28, 8:45pm; Wednesday, June 29, 6:30pm; Thursday, June 30, 4pm



FAMILIA (US premiere) + Q&A with filmmaker Mikael Wiström and Alberto Herskovits—Sweden—2010—82m—doc. In Spanish with English subtitles

A poignant and powerful documentary, Familia sensitively observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her extended family in Peru. Working with a family they have known for over 35 years, Mikael Wiström and Alberto Herskovits take an emotional look at the family's separation due to economic circumstances, providing a unique insight into the experience of thousands of families who do the same each year. The film develops the double plot line of Naty's lonely life in unknown surroundings as a maid in Spain and the life of Daniel, her husband, and the family she leaves behind in Peru. Stunning camera work adds to the emotional strength of the film as each member of the family struggles to cope in her or his own way.

Saturday, June 25 1pm; Monday, June 27, 6:30 pm; Wednesday, June 29, 4pm



GRANITO: HOW TO NAIL A



Dictator (New York premiere)
 Pamela Yates, Peter Kinoy and Paco de Onís—US—2011—100m—doc. In English and Quiché and Spanish with English subtitles

Part political thriller, part memoir, *Granito* takes us through a haunting tale of genocide and justice that spans four decades, two films, and filmmaker Pamela Yates's own career. *Granito* is a story of destinies joined together by Guatemala's past and of how a documentary film from 1982, *When the Mountains Tremble*, emerges as an active player in the present by becoming forensic evidence in a genocide case against a military dictator. In an incredible twist of fate, Yates was allowed to shoot the only known footage of the army as it carried out the genocide. Twenty-five years later, this footage becomes evidence in an international war crimes case against the very army commander who permitted Yates to film. Irrevocably linked by the events of 1982, each of the film's characters is integral to the country's reconstruction of a collective memory, the search for truth, and the pursuit of justice. Through the work of American filmmakers, forensics experts in Guatemala, and lawyers in Spain, the quest for accountability in Guatemala continues—with each individual contributing his or her own "granito", or tiny grain of sand. (Official Selection, Sundance Film Festival 2011) US theatrical release Fall 2011. *Granito* will have its national broadcast premiere on the POV (Point of View) series on PBS in 2012.

Friday, June 17, 7pm (Opening Night). Screening followed by discussion with filmmakers and film subjects Kate Doyle, Alejandra Garcia and Fredy Peccerelli and reception; **Saturday, June 18, 1pm** - Screening followed by discussion with filmmakers.



When the Mountains Tremble + Q&A with filmmakers
 Directed by Pamela Yates and Newton Thomas Sigel, Produced and Edited by Peter Kinoy—US—1983—83m—doc. In English and Quiché and Spanish with English subtitles

In the early 1980s, death squads roamed the Guatemalan countryside in a war against the unarmed indigenous population that went largely unreported in the international media. Filmmakers Pamela Yates and Newton Thomas Sigel threw themselves into the task of bringing the crisis to the world's attention by making a documentary that took them into remote areas of the country where civilian massacres were taking place. Central to their story is Rigoberta Menchú, a Maya indigenous woman who was spurred into radical action by the murders of her father and two brothers. No less admirable, however, is the courage of the filmmakers. *When the Mountains Tremble*, which was originally released in 1983, has been digitally re-mastered and updated since Menchú was awarded the Nobel Peace Prize in 1993.

Saturday, June 18, 4pm

Discounted Ticket Information:

The Film Society of Lincoln Center and Human Rights Watch are delighted to offer Cinema Tropical email list subscribers a \$3 discount off the general admission price to all the screenings in the Human Rights Watch Film Festival. For each screening of your choice, you may purchase a pair of tickets at the \$9 Affiliate price.

Purchase Options:

Online (Select the "Affiliate" ticket type) In Person at the Walter Reade Theater

IMPORTANT: Please printout this email! You will need to present it at the Walter Reade Theater Box office to take advantage of this offer.

Complete information about purchasing tickets, as well as detailed film information, screening schedule, and guest appearances is available on FilmLinc.com.

<http://www.filmlinc.com/films/series/human-rights-watch-film-festival>

Walter Reade Theater and Box Office

West 65th Street, between Broadway & Amsterdam, Upper Level - Lincoln Center The box office opens at 12:30 PM Monday-Friday, and one half hour before the first screening on Saturday/Sunday. It closes every day 15 minutes after the start of the last show. If there are no evening screenings, the box office closes at 6pm. For more information call 212-875-5601 during hours of operation.

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OPENINGS

Lincoln Center gets a multi-screen movie theater



wallg / flickr

By Maricela Gonzalez

Today the Lincoln Center on 65th St. will unveil the [Elinor Burin Munroe Film Center](#).

This is not your typical art-house theater—it's a multi-screen, state-of-the-art multimedia venue with the 150-seat Francesca Beale Theater, the 90-seat Howard Filman Theater, an amphitheater, *and* a Wifi-enabled café.

The Film Society of Lincoln Center (FSLC) kicks off its multiplex with the premiere of “[Page One: Inside The New York Times](#),” the Sundance Film Festival darling that gives audiences a never-before-seen look into the makings of The New York Times. Catch director Andrew Rossi at a Q&A session following the screening today or Times reporter Brian Stelter tomorrow, June 18 at the 6:40, 8:00 or 8:35 p.m. screenings. Get your tickets [here](#).

Today also marks the start of main programming for the [Human Rights Watch Film Festival](#) at the FSLC's original 268-seat cinema space, Walter Reade Theater. Showcasing independent works from all over the world that deal with human rights issues, the festival also includes buzzed-about films such as the Bosnian-set thriller “Whistleblower” starring Rachel Weisz and the eco-terrorist documentary “If a Tree Falls.”

From July 1 to 14, the FSLC will also be home to the 10th Annual [New York Asian Film Festival](#). The New York Asian Film Festival brings a vast array of new and old classics such as the fantasy noir and Tribeca Film Fest favorite “Detective Dee and the Mystery of the Phantom Flame, the classic midnight movie “Riki-Oh: The Story of Ricky,” and the world premiere of the bizarre action-comedy “Ninja Kids!!!”

The best part? Student tickets for all FSLC programming are a steal at \$9. In addition, the Human Rights Watch offers a \$21 three-film pass for its festival. The New York Asian Film Festival also provides a discounted film pass: ten films for \$79.

The Film Society's vast offering of films are sure to please many film buffs, especially those underwhelmed by summer popcorn fare.

TAGS: [Elinor Burin Munroe Film Center](#), [lincoln center](#), [movies](#)

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The Human Rights Watch Film Festival

The **Human Rights Watch Film Festival** returns to New York and [The Film Society of Lincoln Center](#) with a program of 18 films from 12 countries. To buy tickets visit: [FilmLinc.com](#)

Admission

\$12 - General Public

\$9 - Students

\$8 - Seniors

\$7 - Film Society & HRW Members



12 Angry Lebanese (New York Premiere)

For nearly a year and a half, 45 prison inmates in Lebanon's largest prison found themselves working together to present their version of Reginald Rose's play 12 Angry Men, which they rename 12 Angry Lebanese.

Director:

Zeina Daccache

Year of Production:

2009

Running time:

78m

Better This World (New York Premiere)

A dramatic story of idealism, loyalty, crime, and betrayal, Better This World goes to the heart of the "war on terror" and its impact on civil liberties and political dissent in the United States after 9/11.

Director:

Katie Galloway and Kelly Duane de la Vega

Year of Production:

2011

Running time:

93m

Familia (US Premiere)

A poignant and powerful documentary, Familia sensitively observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her extended family in Peru.

Director:

Mikael Wiström and Alberto Herskovits

Year of Production:

2010

Running time:

82m

Granito: How to Nail a Dictator (New York Premiere) Opening Night Film & Reception

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Part political thriller, part memoir, *Granito* takes us through a haunting tale of genocide and justice that spans four decades, two films, and filmmaker Pamela Yates's own career.

Director:

Pamela Yates, Peter Kinoy and Paco de Onis

Year of Production:

2011

Running time:

100m



If a Tree Falls (New York Premiere)

How far would you go to create change? In December 2005 Daniel McGowan, a prominent New York City social justice organizer, was arrested by federal agents in a nationwide sweep of activists linked to crimes by the Earth Liberation Front (ELF)—a group the FBI has called America's "number one domestic terrorism threat."

Director:

Marshall Curry (director) and Sam Cullman (co-director)

Year of Production:

2011

Running time:

85m

Impunity (New York Premiere)

What is the cost of truth for families immobilised by Colombia's violent past? In 2005, Colombia started gathering evidence about the horrific violence being carried out by illegal paramilitias in a highly controversial Justice and Peace process.

Director:

Juan José Lozano and Hollman Morris

Year of Production:

2010

Running time:

85m

La Toma (The Siege) (US Premiere)

When the wife of Carlos Rodriguez said goodbye to her husband as he left for work at the Palace of Justice on November 6, 1985 – she never imagined the next time she would see him would be on a video tape decades later, being escorted by Colombian soldiers at gunpoint out of the building.

Director:

Angus Gibson and Miguel Salazar

Year of Production:

2011

Running time:

88m



Life, Above All (New York Premiere) Closing Night Film & Reception

Life, Above All reinvents the coming-of-age story when a young girl must maintain the facade of a normal life amidst utter instability.

Director:

Oliver Schmitz

Year of Production:

2010

Running time:

105m

Lost Angels (New York Premiere)

Meet the residents of Los Angeles' Skid Row as they prove to the world – you don't need a roof over your head to build a community.

Director:

Thomas Napper

Year of Production:

2010

Running time:

77m

Love Crimes of Kabul (US Premiere)

Jailed for running away from home to escape abuse, for allegations of adultery, and other “moral crimes,” the women of Afghanistan's Badum Bagh prison band together to fight for their freedom.

Director:

Tanaz Eshaghian

Year of Production:

2011

Running time:

71m

**Sing Your Song** (Festival Centerpiece)

With remarkable intimacy, visual style, and musical panache, Susanne Rostock's documentary, Sing Your Song, surveys the inspiring life of singer, actor, and activist Harry Belafonte.

Director:

Susanne Rostock

Year of Production:

2011

Running time:

104m

The Green Wave (New York Premiere)

The Green Wave is an artistic portrait of modern political rebellion, an exposé of government-sanctioned violence, and a vision of hope that continued resistance may galvanize a new future not just for Iran but for the region as a whole.

Director:

Ali Samadi Ahadi

Year of Production:

2010

Running time:

80m

**The Price of Sex** (New York Premiere)

The Price of Sex is an unprecedented inquiry into a dark side of immigration: the underground criminal network of human trafficking and the experiences of Eastern European women forced into prostitution abroad.

Director:

Mimi Chakarova

Year of Production:

2011

Running time:

73m

The Team (New York Premiere)

Can one TV show save a nation? Patrick Reed's remarkable film brings us behind the scenes of an innovative television series which aims to ease tribal tensions and set the stage for open dialogue and understanding.

Director:
Patrick Reed
Year of Production:
2011
Running time:
80m



The Whistleblower - Benefit Film and Reception

An American police officer's expectations of helping to rebuild a devastated country are dashed when she uncovers a dangerous reality of corruption, cover-up and intrigue amid a world of private contractors and multinational diplomatic doubletalk.

Director:
Larysa Kondracki
Year of Production:
2011
Running time:
118m



This is My Land... Hebron (North American Premiere)

Hebron is the largest city in the occupied West Bank, home to 160,000 Palestinians. It is also home to one of the first Israeli settlements in the West Bank and the only one right in the heart of a Palestinian city.

Director:
Giulia Amati and Stephen Natanson
Year of Production:
2010
Running time:
75m

Tim Hetherington: No Boundaries

In *Diary*, a highly personal and experimental film that expressed the subjective experience of his work, Tim Hetherington turns the camera inward after more than a decade reporting. A panel of friends and collaborators will discuss his work and legacy.

Director:
Tim Hetherington
Year of Production:
2010
Running time:
20m (film) 60m (Discussion)

When the Mountains Tremble

In the early 1980s, death squads roamed the Guatemalan countryside in a war against the unarmed indigenous population that went largely unreported in the international media. A unique group of filmmakers threw themselves into the task of bringing the crisis to the world's attention.

Director:
Directed by Pamela Yates and Newton Thomas Sigel, Produced and Edited by Peter Kinoy
Year of Production:
1983
Running time:
83m



You Don't Like the Truth - 4 Days Inside Guantanamo (NY Premiere)

You Don't Like the Truth – 4 Days Inside Guantanamo is a stunning documentary based on security camera footage from an encounter in Guantanamo Bay between a team of Canadian intelligence agents and Canadian citizen Omar Khadr, then a 16-year-old detainee.

Director:

Luc Côté and Patricio Henríquez

Year of Production:

2010

Running time:

99m

Event Date and Time:

Thu, 06/30/2011 - 4:00pm



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HRW Film Festival: An Interview with Andrea Holley

June 24, 2011 by [cultureID](#)



From June 16 – June 30th, [The Human Rights Watch Film Festival](#), co-presented by [The Film Society of Lincoln Center](#), is featuring a program of 18 fiction, documentary, and animated films from 12 countries. The 2011 festival has been organized around four themes:

- Truth, Justice, and Accountability
- Times of Conflict and Responses to Terrorism
- Human dignity, discrimination, and Resources
- Migrants' and Women's Rights

Fitting squarely within the cultureID model of arts and activism, we reached out to Andrea Holley, the Deputy Director of the film festival, for additional insights.

One of the beliefs of cultureID is that issues of political and social relevance, which are expressed through cultural endeavors, have an extremely strong impact and ability to move people in a specific way. Was that part of the genesis of the festival, which is celebrating a 22 year track record?

The creators of the festival were seeking to raise awareness about human rights issues in a way that Human Rights Watch's research and reports could not – in a way that spoke to people on an emotional and personal level as well as on an intellectual and political level. Film is above all about storytelling. And the stories of individuals who face tyranny and repression, who triumph over these same forces, and who then speak out on behalf of others are what move people in our audiences to empathize and demand justice for people everywhere.

The selected films range from “The Whistleblower,” a narrative with big name stars like Rachel Weisz and Vanessa Redgrave, to “You Don’t Like The Truth – 4 Days inside Guantanamo,” a documentary based on security camera footage declassified by the Canadian Courts. How is the choice of films determined?

The first question is always about the story of the film. How compelling is the story and how well-crafted is the film? That is our first criterion. We then vet films for factual accuracy. The films we showcase do not necessarily represent the position of Human Rights Watch, but they do have to fall within the parameters of our standards for accuracy and credibility. We do not seek out films for particular themes or from particular regions. Each year is different and the themes emerge from the existing range of films available to us in a given year.

Film reaches people on a visceral level. The Human Rights Watch has wedded the strands of cultural content makers and on the ground activism together. The festival’s centerpiece is “Sing Your Song,” a documentary about the singer/actor/activist Harry Belafonte. Was that an organic choice —to show how a life of creativity and activism could be merged?



“Sing Your Song” spoke to us at the festival because it showed a story of Harry Belafonte that many people don't know. His activism is definitely known in certain circles, but the sheer range of issues he has taken up and the longevity of his commitment to those issues are remarkable. He also represents someone who is an activist even when it is at great risk to himself – both in the United States and elsewhere. Harry Belafonte inspires others to act through his own life and story – and that is something we find invaluable at our festival.

What would you like to see attendees find as the main takeaway of the festival?

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We want our audiences to see that things are never hopeless, that each of us can make a difference. Our films show a wide spectrum of individuals in various places and a broad range of situations. And time and time again, we come back to the same point. If one stops to think, one quickly realizes that we all have some skill or some experience that allows us to change things.

Photo: Courtesy of "Sing Your Song."

[cultureID's blog](#)



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Human Rights Watch Film Festival: June 16 – 30, 2011

June 14, 2011 in *Upcoming Events* by [Sarah Jones](#)

Now in its 22nd year, the Human Rights Watch Film Festival returns to New York with an extraordinary program of films set to inspire, inform and spark debate. A co-presentation of Human Rights Watch and the Film Society of Lincoln Center, the festival will run from June 16th – 30th, 2011 at the Film Society’s Walter Reade Theater. Nineteen of the best human rights themed films from 12 countries will be screened, 17 of them New York premieres. A majority of the filmmakers will be on hand after the screenings to discuss their films with the audience.

The Human Rights Watch Film Festival program this year is organized around four themes: Truth, Justice and Accountability; Times of Conflict and Responses to Terrorism; Human Dignity, Discrimination and Resources; and Migrants’ and Women’s Rights. Many of this year’s films demonstrate the power of traditional and new media to influence filmmaking and impact human rights.

For more information, and to see a 2011 calendar of events, visit: www.hrw.org/en/iff/new-york



Tags: film festivals, Human Rights Watch Film Festival, Lincoln Center
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June 21, 2011

"If a Tree Falls": New Documentary on Daniel McGowan, Earth Liberation Front and Green Scare

A new documentary, "If a Tree Falls: A Story of the Earth Liberation Front," tells the story of environmental activist Daniel McGowan. Four years ago this month, McGowan was sentenced to a seven-year term for his role in two acts of politically motivated arson in 2001 to protest extensive logging in the Pacific Northwest—starting fires at a lumber company and an experimental tree farm in Oregon. The judge ruled he had committed an act of terrorism, even though no one was hurt in any of the actions. McGowan participated in the arsons as a member of the Earth Liberation Front but left the group after the second fire led him to become disillusioned. He was arrested years later after a key member of the Earth Liberation Front—himself facing the threat of lengthy jail time—turned government informant. McGowan ultimately reached a plea deal but refused to cooperate with the government's case. As a result, the government sought a "terrorism enhancement" to add extra time to his sentence. McGowan is currently jailed in a secretive prison unit known as Communication Management Units, or CMUs, in Marion, Illinois. We play an excerpt from the film and speak with the film's director, Marshall Curry. We also speak with Andrew Stepanian, an animal rights activist who was imprisoned at the same CMU as McGowan, and with Will Potter, a freelance reporter who writes about how the so-called "war on terror" affects civil liberties. [includes rush transcript]

Filed under [War on Terror](#)

Guests:

Marshall Curry, filmmaker and co-director of the new documentary, *If a Tree Falls: A Story of the Earth Liberation Front*.

Andrew Stepanian, an animal rights activist who was jailed at the same CMU as Daniel McGowan for six months. Andrew was freed from prison in 2009 after serving a total of 31 months behind bars.

Will Potter, freelance reporter who focuses on how the war on terrorism affects civil liberties. He runs the blog, "GreenIsTheNewRed.com." He is also the author of the new book *Green is the New Red: An Insider's Account of a Social Movement Under Siege*.

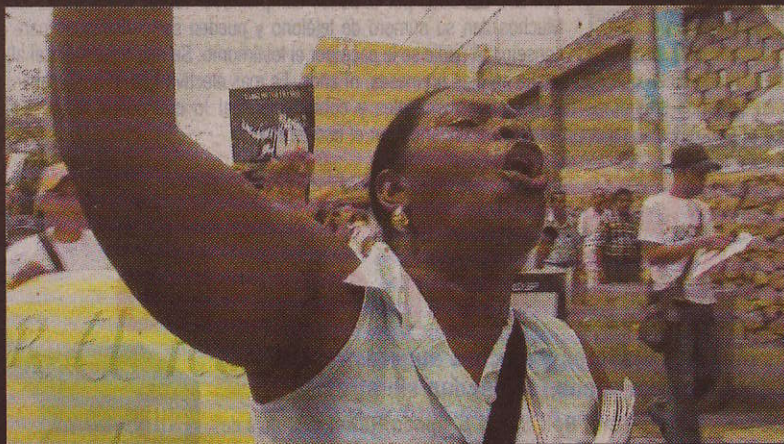
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FOTOS: CORTESIA

■ Una escena de "Granito" filme que inaugura el festival.



■ "Impunidad" es otra de las películas que se exhiben.

Filmes

Latinos

REBECA HERRERO/EDLP

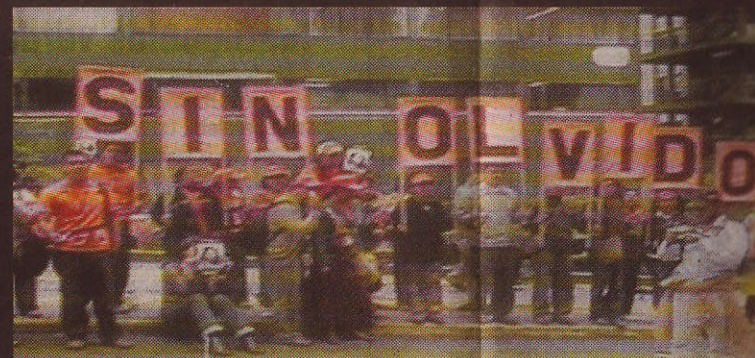
NUEVA YORK — Algunas de las crisis sociales de América Latina de las últimas décadas, son tratadas en documentales que se presentan en el Festival de Cine de los Derechos Humanos que se inicia hoy.

La crisis en Guantánamo, el acto terrorista en el Palacio de Justicia que mató a decenas de personas en Bogotá en el 1985, y una masacre de indígenas en Guatemala en los años 80, —filmada por Pamela Yates que presentó a Rigoberta Menchú al mundo, antes de que ganara el Nobel de la Paz hace 18 años—, son algunos de los documentales que se estarán presentando en la XXII edición del Festival de Cine "Human Rights Watch".

El festival se realizará en el Walter Reade Theatre en el Lincoln Center.

"Es muy difícil hacer estos documentales", explica John Biaggi, el director del Festival. "Hay un financiamiento muy limitado, pero sí te puedo decir que con el tiempo ha crecido, ya que comenzamos hace 22 años con tan solo 8 filmes. Ahora tenemos muchos más que vienen de to-

en 'Festival de Cine de Derechos Humanos'



Where are the disappeared of the Palace of Justice?



■ “Tree Falls” trata sobre la deforestación de los bosques.



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das partes del mundo”, añade el director cuyo festival de cine se realiza alrededor del mundo.

“Somos los que llevamos más tiempo y tenemos presencia en varias ciudades a nivel internacional, pues el tema de los derechos humanos se ha puesto en boga”, comenta Biaggi.

Los filmes colombianos predominan en esta edición. “Impunidad” de Juan José Lozano y Hollman Morris, un activista muy conocido (es una); destaca también el documental ‘La Toma’ cuyo director fue Miguel Salazar, y ‘Granito’, nuestra película que abrirá el festival y que proviene de Guatemala, la misma utiliza material de ‘When the Mountain Trembles’, filmada por la conocida directora Pamela Yates, sobre el genocidio de los indígenas en ese país en los 80”, recuenta Biaggi.

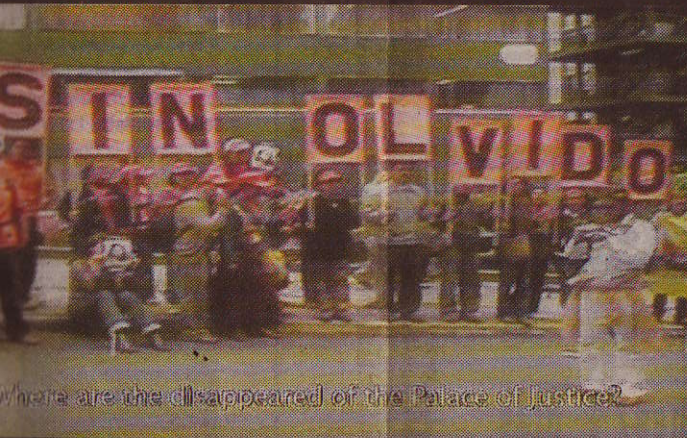
“Yo pienso que antes no veíamos mucha calidad en cuanto a la parte técnica, pues la mayoría de los documentalistas eran activistas, apasionados por el arte, pero ahora con la tecnología y el acceso a la información nos damos cuenta del crecimiento que existe en este gremio”, concluye.

■ “La Toma”, es una película que trata sobre un desaparecido en Colombia, durante la toma del Palacio de Justicia, por el M19.



■ Una escena del filme “Life Above All”.

en 'Festival de Cine de Derechos Humanos'



Where are the disappeared of the Palace of Justice?

"La Toma", es una película que trata sobre un desaparecido en
Bogotá, durante la toma del Palacio de Justicia, por el M19.



escena del filme "Life Above All".

INFORMACION

Human Rights Watch es una organización sin fines de lucro que desde hace 30 años trabaja en pro de la derechos humanos a nivel global. El festival de cine que organiza desde hace 22 años, lo realiza en colaboración con el Film Society del Lincoln Center, las funciones son en Walter Reade Theater. El festival es del 16 al 30 de junio. Mas información en: www.hrw.org

FILMES LATINOS

● "Granito", filme de Pamela Yates, Peter Kino y Paco de Onís (2011). Los tres cineastas exploran el pietaje original que la documentalista Yates filmó en 1982 –cuando fue autorizada por el gobierno de Guatemala– de grabar la masacre de cientos de indígenas en ese país y que en la actualidad sirve de evidencia para el juicio de crímenes de guerra, en el que se pide justicia por este genocidio. Esta cinta fue la "Selección Oficial del Festival de Cine Sundance en el 2011".

● "La Familia". Alberto Herskovitz (2010). El director sigue a un familia peruana que conoce desde hace 35 años y explora la vida de la matriarca del clan, que decide dejar a toda su familia para irse a trabajar como mucama en España. Un filme sobre el aislamiento y la realidad del inmigrante latino en la Península Ibérica.

● "La Toma", Angus Gibson y Miguel Salazar. La esposa de Carlos Rodríguez lucha por justicia para saber el paradero de su marido que desapareció luego de la toma del Palacio de Justicia en Bogotá en 1985. Un centenar de personas perecieron cuando el Gobierno decidió arremeter contra los 35 terroristas de la guerrilla del M-19 que ocuparon el Palacio. Uno de ellos fue Rodríguez y en la actualidad, Colombia juzga al Coronel Plaza Vegas, encargado de la misión.

● "Impunidad", Juan José Lozano y Hollman Morris. Este largometraje explora la crisis de los paramilitares que obtuvieron penas leves por crímenes atroces contra civiles, mientras los familiares claman justicia.

● "When the Mountains Tremble", Pamela Yates (1983). El documental original de Yates que se exhibió al mundo a mediados de los 80 sobre una masacre indígena en Guatemala.

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CINE | Hasta el próximo 30 de junio

El genocidio de Guatemala abre el Festival 'Human Rights Watch' de Nueva York

'Granito' vuelve sobre los pasos de 'Cuando las montañas tiemblan'
 Narra el proceso judicial iniciado en España contra el dictador Ríos Montt
 El juez Pedraz y la abogada Almudena Bernabéu, entre los protagonistas

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Carlos Fresneda (Corresponsal) | Nueva York
 Actualizado lunes 20/06/2011 09:26 horas

"Granito: How To Nail A Dictator" theatrical trailer from [Skylight Pictures](#) on [Vimeo](#).

Pamela Yates hizo historia en 1983 con una denuncia sangrante sobre el genocidio en Guatemala: **'Cuando las montañas tiemblan'**, la película que presentó al mundo a una poderosa mujer maya llamada **Rigoberta Menchú**.

Casi treinta años después, la cineasta norteamericana ha creído que ha llegado el momento de poner su definitivo 'granito de arena' para que los **responsables de las matanzas que causaron más de 200.000 muertos** se sienten por fin en el banquillo.

'Granito' se titula precisamente el documental que hurga en las heridas abiertas de la masacre, como la entrevista con el dictador Efraín Ríos Montt, reconvertido con el tiempo en congresista, aunque 'acorralado' en su propia tierra por el proceso iniciado en el 2006 en España.

La película **abrió el Festival Human Rights Watch de Nueva York** horas después de la noticia que ha devuelto la esperanza a los guatemaltecos que perdieron a sus familias: la detención del ex general Mario López Fuentes, acusado de la matanza de 300 indígenas mayas en

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6. 'Sexo, alcohol y cumbia', las juergas de Messi
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8. La venganza de Hugh Hefner
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10. La SEC estudia el fraude de la agencias de rating

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la región de Ixil en 1982.

"No sé si ha sido un guiño del destino o si es acaso el principio del fin de la impunidad con la que han vivido los generales", aseguró Pamela Yates, que sin embargo recaló las luces y sombras que atenazan constantemente Guatemala: el favorito para las elecciones de septiembre no es otro que el general en Otto Pérez Molina, al frente del Partido Patriota y prometiendo "mano dura".

El revuelo causado por 'Granito' desde su proyección en el Festival de Sundance ha llegado ya hasta Guatemala y amenaza con irrumpir de lleno en el proceso electoral. **"Esperemos que la película sirva para movilizar a la población** y sacar a los generales de la complacencia", declara la abogada Almudena Bernabéu, que puso en marcha el proceso judicial por el genocidio e intentó reclamar la extradición a España de Ríos Montt.

"Es un escándalo que todos los generales sigan viendo como si tal cosa y en el mismo lugar donde lo llevan haciendo desde que ocurrieron las masacres, convencidos de que nunca tendrán que rendir cuentas", advierte Bernabéu.

Freddy Peccerelli, antropólogo forense, **no deja de recibir amenazas de muerte por su rebuscar en las fosas colectivas** del cementerio de la Verbena, empeñado en poner nombres y apellidos a los cadáveres anónimos. Alejandra García tampoco se ha dejado amilanar por quienes han intentado impedir que llegue hasta el final en la muerte de su padre, Fernando. Antonio Caba vive esperando el día en que pueda ver sentados en el banquillo a quienes ordenaron la ejecución de su propia familia ante sus ojos de niño.

'Granito' tiene algo de premonitorio en su título, deudor de la Premio Nobel de la Paz Rigoberta Menchú, que explica ante la cámara su auténtico sentido: "No podemos realmente cambiar las cosas por nosotros mismos, en solitario, **pero podemos ayudar a que cambien**, poniendo nuestro granito de arena y contribuyendo al cambio colectivo".

'Impunidad', dirigida por Juan José Lozano y Hollman Morris, nos ofrece otra incursión no demasiado lejana en los **crímenes de los paramilitares en Colombia**. 'La Toma', de Angus Gison y Miguel Salazar, captura entre tanto el asalto al Palacio de Justicia por los guerrilleros del M-19 y el drama personal de la mujer de Carlos Rodríguez y tantos otros 'desaparecidos'.

En 'Familia', **Mikael Wistrom y Alberto Herskovits** siguen entre tanto las tribulaciones de Naty, una emigrante peruana que decide dejar atrás a su propio marido, Daniel, para salir de la pobreza y trabajar con su segunda 'familia' en España.

Las protestas callejeras en Irán ('The Green Wave'), el tráfico humano ('The Price of Sex'), los coletazos de la guerra contra el terror ('Better this World', 'You don't like the truth-4 days in Guantanamo'), la persistente persecución de las mujeres en Afganistán ('Love Crimes in Kabul'), el impacto del SIDA en África ('Life, above all') o la redención en medio del gueto urbano ('Lost Angels') **completan el programa** del Festival del Cine Human Rights Watch que se celebra hasta el 30 de junio en la Film Society del Lincoln Center.



INTIMIDATION: A scene from the animated and live action documentary about the Iranian democracy movement, 'The Green Wave.' (Courtesy of Visit Films)

Standout at Human Rights Watch Film Festival

Are a stolen election and a massive, coordinated assault on human rights enough to forestall reform in the Islamic Republic of Iran, or will they fuel the fires lit by the "Green" coalition over time?

Hundreds of Iranians from all walks of life were arrested during the protests of 2009, many of whom would never be heard from again. The courage and idealism of those Iranian activists is celebrated in Ali Samadi Ahadi's partially animated documentary *The Green Wave*, which is easily the best and most appropriate film at the 2011 Human Rights [Watch Film](#) Festival (HRWFF).

The revolution that nearly was, was not televised in Iran. However, it was recorded on Twitter, blogs, and cell phone cameras. Based on the [blog](#) entries of real Iranians, "Wave" gives a [voice](#) to those whom the government silenced, telling their stories with animation stylistically similar to that of Ari Folman's "Waltz with Bashir."

Each POV character had previously given up on politics, yet the candidacy of Mir Hossein Mousavi inspired them to re-engage with the political process.



MOURNING: A scene of mourning by Iranian youth in response to violent government crackdowns during the democracy protests that erupted in Iran in 2009, as seen in the film 'The Green Wave.' (Courtesy of Visit films)

Adopting green as their official color, they campaigned with a hopeful fervor reinforced by polls showing a landslide victory for their candidate. Then on Election Day, the predictable reports of "irregularities" began, culminating in a [government](#) blackout of the media and the inevitable announcement of Ahmadinejad's dubious re-election.

Outraged but feeling empowered, the Green activists took the streets in protest. "The Green Wave" pulls no punches in documenting the brutal suppression that followed.

Yes, in many ways Mousavi is a problematic figure, who had been handpicked by the ruling establishment to serve as Ahmadinejad's opponent. While his stance toward Israel might not have been appreciably different, he embraced the Green platform of liberalization. He also had the virtue of not holding a messianic complex, unlike his chief rival.

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The Green Wave

Director: Ali Samadi Ahadi
Cast: Mitra Khalatbari, Shadi Sadr, Payam Akhavan
Running Time: 80 minutes
Rating: Unrated
Language: In English and Farsi with English subtitles

The Green Wave is a very well constructed film, integrating strikingly dramatic animation well suited to representing the abject brutality of the Iranian government with eyewitness video shot on handheld devices. As a result, no one watching the film can possibly question whether these abuses really did

happen.

Further bolstering the case, Ahadi includes some moving testimony from survivors of the government's orchestrated attacks among his talking-head interviews. Perhaps the most chilling [animated](#) testimony, though, comes from a militia man who considers himself most likely damned (in the eternal sense) for his actions in the crackdown.

The Green Wave manages to be both an infuriating and inspiring film. Dedicated to the protesters who were tortured and killed, it expresses hope that the spirit of their movement will eventually serve as a catalyst for meaningful reform in Iran. Yet, it is difficult to share that optimism given the atrocities it [documents](#).

Socially significant and aesthetically accomplished, *The Green Wave* was one of the most important films at this year's Sundance Film Festival and is the best film at the 2011 HRWFF. Highly recommended, it screens Saturday (6/18), Sunday (6/19), and Tuesday (6/21) at the Walter Reade Theater.

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- [Movie Review: 'Super 8'](#)

Joe Bendel writes about independent film and jazz and lives in New York. To read his most recent articles, please visit jbspins.blogspot.com.

Rating:  4 / 5

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legendary and beloved band the Orchestre Septentrional. The film captures the nuances and complexities that make Haiti one of the most fascinating countries in the hemisphere. It interweaves the extraordinary story of Orchestre Septentrional's six decades of creativity with the history of Haiti and how it went from being the first free black republic with a huge wealth of natural resources to a shattered country that cannot support its citizens. free live concert by the The 20-piece Caribbean big band "SEPTENTRIONAL" plays for free on April 22nd at the North Cove in Battery Park City

Tribeca Filma Festival

DVD

FROM BRITAIN WITH LOVE

Curated by the Film Society of Lincoln Center, and in partnership with Emerging Pictures - the showcase will premiere at the Film Society of Lincoln Center on June 11 as part of the opening celebration for its state-of-the art Elinor Bunin Munroe Film Center. Each of the films will be shown once at the Film Society of Lincoln Center and once downtown at the IFC Center. Simultaneous screenings will be held throughout the country through the Emerging Pictures digital cinema network.

From Britain with Love will include three films making their US Premiere: TOAST, IN OUR NAME, THIRD STAR and three films that have had select festival screenings across the country: A BOY CALLED DAD, AFRICA UNITED and NEDS.

Film Society Lincoln Center

Through 7/9

HUMAN RIGHTS WATCH FILM FESTIVAL

6/27

THIS IS MY LAND... HEBRON (Israel/Italy, 75m) Q&A with filmmakers Giulia Amati and Stephen Natanson to follow

6:30pm FAMILIA (Sweden, 82m)

Q&A with filmmaker Alberto Herskovits to follow

LOST ANGELS (US, 77m)

Q&A with filmmaker Thomas Napper to follow

6/28

LOST ANGELS (US, 77m)

Q&A with filmmaker Thomas Napper to follow

THIS IS MY LAND... HEBRON (Israel/Italy, 75m)

Q&A with filmmakers Giulia Amati and Stephen Natanson to follow

LA TOMA (THE SIEGE) (Colombia/US, 88m)

Q&A with filmmakers Angus Gibson and Miguel Salazar to follow

6/29

FAMILIA (Sweden, 82m)

Q&A with filmmaker Alberto Herskovits to follow

LA TOMA (THE SIEGE) (Colombia/US, 88m)

Q&A with filmmakers Angus Gibson and Miguel Salazar to follow

THIS IS MY LAND... HEBRON (Israel/Italy, 75m)

Q&A with filmmakers Giulia Amati and Stephen Natanson to follow

6/30

LA TOMA (THE SIEGE) (Colombia/US, 88m)

Q&A with filmmakers Angus Gibson and Miguel Salazar to follow

Closing Night and Reception

LIFE, ABOVE ALL (Germany/South Africa, 105m)

Q&A with filmmaker Oliver Schmitz and lead actress Khomotso Manyaka + reception to follow

Walter Reade Theater

6/27 - 29

Rack up RECORDINGS

MARCUS STRICTLAND TRIO IDIOSYNCRASIES

Intelligent, hard moving jazz ensemble mixes saxophonist Strickland's compositions with the likes of Bjork and Stevie Wonder. Includes Ben Williams, bassist and E.J. Strickland, drummer.

Strick Muzik

اجتهاد Femin ijtihad

[Human Rights Watch to screen Afghan film](#)

“Love Crimes of Kabul” will be screened June 20-22 at the New York Human Rights Watch film festival. The film, created by Tanaz Eshaghian, documents the trials of three young Afghan women accused of “moral crimes” like premarital sex, adultery and sodomy. These crimes account for half the individuals currently incarcerated in Afghanistan’s notorious Badam Bagh prison. The film will be shown at the Film Society of Lincoln Center Water Reade Theater. A full schedule is available [here](#).

For a review of the film, click [here](#).

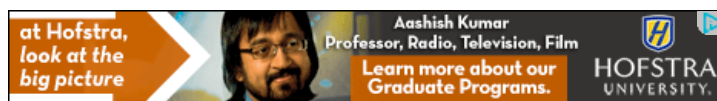
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The Business of Film and Entertainment

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A Festival Focus On Human Rights

Posted on [June 14, 2011](#)

■ Written by: Sandy Mandelberger, Managing Editor

The 22nd annual **Human Rights Watch Film Festival** is back again at Lincoln Center, bringing New York audiences a compelling series of stories of resilience from across the globe. **Human Rights Watch**, one of the world's leading independent human rights organizations, is hosting this provocative series that is meant to spur vital dialogue about the universal issues that grip our time. One of the most striking themes in this year's selection is the power of media in all its forms to influence the craft of filmmaking and to impact human rights. Many titles are making their exclusive New York or U.S. debuts.



THE WHISTLEBLOWER

The festival will launch on June 16 with a fundraising **Benefit Night for Human Rights Watch**, featuring the Bosnia-set political thriller **THE WHISTLEBLOWER**. The film, directed by **Larysa Kondraki**, stars Oscar winner **Rachel Weisz** as an American police officer who takes a job working as a peacekeeper in post-war Bosnia. Her expectations of helping to rebuild a devastated country are dashed when she uncovers a dangerous reality of corruption, cover-up and intrigue amid a world of private contractors and multinational diplomatic doubletalk. The film, which will be distributed by the **Samuel Goldwyn Company** later this year, won the **Audience Prize** at the **Palm Springs International Film Festival**.



The main program will begin on June 17, with the Opening Night presentation of **GRANITO: HOW TO NAIL A DICTATOR**, the latest documentary from Festival veteran **Pamela Yates**.



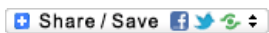
The Festival Centerpiece on June 25 is **SING YOUR SONG**, the inspirational portrait of legendary singer/actor/activist *Harry Belafonte*, who will be present at the screening to discuss the film and his life's work. On June 26, the Festival will host **NO BOUNDARIES: TIM HETHERINGTON**, a special tribute to the visionary work of the late photographer, filmmaker and journalist, who was killed last month covering the civil war in Libya.



LIFE, ABOVE ALL

The Closing Night screening on June 30 will be the premiere of **LIFE, ABOVE ALL**, a moving coming-of-age drama set in a South African township ravaged by HIV/AIDS. For people of conscience or those who want to get a deeper understanding of the issues that are now shaping our world, the **Human Rights Watch Film Festival** is an unmissable event. For more information on the complete series, visit:

<http://www.filmlinc.com/films/series/human-rights-watch-film-festival>



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HOME FILM FESTIVALS PREVIEWS HUMAN RIGHTS WATCH FILM FEST 2011

Human Rights Watch Film Fest 2011

Written by L E Shannon
Tuesday, 14 June 2011 00:00

Film Festivals - Previews



The **Film Society of Lincoln Center** brings back the **Human Rights Watch Film Festival** for its 22nd annual edition from **June 16 - 30, 2011** at the **Walter Reade Theater, at Lincoln Center in New York City.**

Human Rights Watch -- one of the world's leading independent human rights organizations -- is worth supporting as it is an opportunity to see thought-provoking, well-done social action films that are not always available elsewhere.

One of the most striking themes in this year's selection is the power of media in all its forms to influence the craft of filmmaking and to impact human rights. Many titles are making their exclusive **New York** or **US** debuts.

The Festival launches on June 16 with a fundraising Benefit Night for Human Rights Watch. The featured screening is the **Bosnia**-set political thriller based on a true story, ***The Whistleblower***, directed by **Larysa Kondracki** and starring **Rachel Weisz, Vanessa Redgrave, Monica Bellucci, David Strathairn.**



La Toma dir. Angus Gibson, Miguel Salazar

Kathryn Bolkovac is an **American** police officer who takes a job working as a peacekeeper in post-war Bosnia. Her expectations of helping to rebuild a devastated country are dashed when she uncovers a dangerous reality of corruption, cover-up and intrigue amid a world of private contractors and multinational diplomatic doubletalk.



The Whistleblower, dir. Larysa Kondracki

Discussion follows the film with Kathryn Bolkovac and **Madeliene Rees**, and filmmaker **Larysa Kondracki**. Moderated by **Liesl Gerntholtz**, Director, Women's Rights Division, Human Rights Watch.

The Opening Night presentation is ***Granito: How to Nail a Dictator***, the latest documentary from **Pamela Yates**. (Official Selection, Sundance Film Festival 2011)

In an incredible twist of fate, in 1982 Yates was allowed to shoot the only known footage of the army in **Guatemala** as it carried out the genocide, which later became part of her 1983 documentary ***When the Mountains Tremble*** (being shown at the Festival as well.)

Twenty-five years later, this footage becomes evidence in an international war crimes case against the very army commander who permitted Yates to film. Through the work of American filmmakers, forensics experts in Guatemala, and lawyers in **Spain**, the quest for accountability in Guatemala continues -- with each individual contributing his or her own "**granito**", or tiny grain of sand.

The Festival Centerpiece is ***Sing Your Song***, director **Susanne Rostock's** inspiring portrait of **Harry Belafonte**. "Rostock reveals Belafonte to be a tenacious activist, who worked intimately with **Dr. Martin Luther King, Jr.**, mobilized celebrities for social justice, participated in the struggle against

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TRAVEL FEATURE

ATA World Congress Convenes in Senegal



African Renaissance monument, Dakar



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The 36th Annual Africa Travel Association (ATA) World Congress runs May 25 - 29, 2011 at the Le Méridien President in Dakar, Senegal. The theme of this year's event is "Destination..."

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apartheid in **South Africa**, and took action to counter gang violence, prisons, and youth incarceration." The legendary entertainer and activist will be present to discuss the film.

Another special program is the film *No Boundaries: Tim Hetherington*, a tribute to the visionary work of the late photographer, filmmaker and journalist. The film is accompanied by a screening of Hetherington's own film, *Diary*, a highly personal and experimental film in which Tim turns the camera inward after more than a decade reporting.

A panel of friends and collaborators will discuss his work and legacy: **Carroll Bogert** (Human Rights Watch), **James Brabazon** (*Liberia: An Uncivil War*), **Michael Kamber** (Photojournalist, *The New York Times*) and **Jamie Wellford** (International Photo Editor, *Newsweek*)



Tim Hetherington

Nestor Almendros Award - The Festival is delighted to present **Mimi Chakarova**, filmmaker of *The Price of Sex*, with the **Human Rights Watch 2011 Nestor Almendros Award** for courage in filmmaking.

"*The Price of Sex* is a feature-length documentary about young **Eastern European** women who have been drawn into a world of sex trafficking and abuse. It is a story told by the young women who refused to be silenced by shame, fear, and violence.

Emmy-nominated photojournalist Mimi Chakarova, who grew up in **Bulgaria**, takes [viewers] on a personal journey exposing the shadowy world of sex trafficking from Eastern Europe to the **Middle East** and **Western Europe**. Filming undercover and gaining extraordinary access, Chakarova illuminates how even though some women escape to tell their stories, sex trafficking thrives."

The screening is followed by a panel discussion with Mimi Chakarova, **Danielle Malangone**, Deputy Project Director, **Midtown Community Court - New York**, **Robert Rosenthal**, Executive Director, **Center for Investigative Reporting**. Moderated by **Aisling Reidy**, Senior Legal Advisor, Human Rights Watch

The Closing Night screening is *Life, Above All*, directed by **Oliver Schmitz**, a moving coming-of-age drama set in a South African township ravaged by HIV/AIDS.

A young girl struggles to maintain the facade of a normal life amidst utter instability. When her mother's illness becomes apparent, the community turns against her family. Her mother chooses to leave home on the advice of a well-meaning but overbearing neighbor, who has her own secrets.

Other screenings include:

Familia

dir. **Mikael Wiström, Alberto Herskovits** (Sweden)

This documentary sensitively observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her extended family in **Peru**. An emotional look at the family's separation due to economic circumstances, providing a unique insight into the experience of thousands of families who do the same each year.



Life, Above All, dir. Oliver Schmitz

Impunity

dir. **Juan José Lozano, Hollman Morris** (Colombia / France / Switzerland)

In 2005, **Colombia** started gathering evidence about the horrific violence carried out by illegal paramilitias. A highly controversial **Justice and Peace** process allowed paramilitary leaders to hand in their weapons and give themselves up voluntarily in exchange for reduced sentences. *Impunity* documents the hearings in which paramilitaries describe atrocities they have committed in detail as the families of their victims listen and watch on projected screens. Yet due to serious irregularities in the process, many families fear that they will never know the truth surrounding the deaths of their loved ones, and that the perpetrators will escape punishment.



Familia dir. Mikael Wiström, Alberto Herskovits

La Toma / The Siege

dir. **Angus Gibson, Miguel Salazar** (Colombia/South Africa)

"This challenging film recounts the action-packed day of the **Siege of the Palace of Justice** in Colombia." The families of the disappeared demand answers, no matter how devastating the truth may be. **Colonel Plazas Vega**, a leader of the operation, is indicted for their disappearance. In the course of his highly charged trial, the lawyers, prosecutors and the judge all face death threats and fear for their lives.

Lost Angels

dir. **Thomas Napper**

Meet the residents of **LA's Skid Row** as they prove to the world that you don't need a roof over your head to build a community. **Los Angeles, California** has been designated the homeless capital of America, with an estimated 48,000 individuals living on the streets. *Lost Angels* brings us into part of the city that many chose to ignore: downtown's Skid Row.

Love Crimes of Kabul

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dir. **Tanaz Eshaghian (Afghanistan/US)**
Jailed for running away from home to escape abuse, for allegations of adultery, and other "moral crimes," the women of **Afghanistan's** Badum Bagh prison band together to fight for their freedom.

The Team

dir. **Patrick Reed (Canada)**
A group of **Kenyans** produce a TV soap opera hoping to bridge deep ethnic divisions in a country struggling to recover from violence after the 2007 elections.

This Is My Land... Hebron

dir. **Giulia Amati, Stephen Natanson (Israel/Italy)**
This film lifts the lid on **Hebron** as it is today: a city fraught with violence and hate. Hebron is the largest city in the occupied **West Bank**, home to 160,000 **Palestinians**. It is also home to one of the first **Israeli** settlements in the West Bank and the only one right in the heart of a Palestinian city.

You Don't Like the Truth - 4 Days Inside Guantanamo

dir. **Luc Côté, Patricio Henríquez (Canada)**
A "shocking documentary [from] security camera footage of an encounter in **Guantanamo Bay** between a team of **Canadian** intelligence agents and Canadian citizen **Omar Khadr**, then a 16-year-old detainee. Based on seven hours of video footage recently declassified by the Canadian courts, this documentary delves into the unfolding high-stakes game of cat and mouse between captor and captive over a four-day period.

For more information, go to www.filmlinc.com/films/series and select Human Rights Watch Film Festival. See also hrw.org

Human Rights Watch Film Festival
June 16 - June 30

Walter Reade Theater at Lincoln Center
165 W. 65th St. (at Amsterdam Ave.)
New York City
(212) 875-5601

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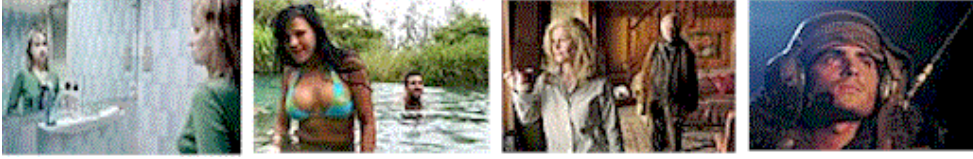
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Human Rights Watch Film Festival
New York: June 16 – 30, 2011

The [Human Rights Watch Film Festival](http://film-forward.com/hrwff11.html) travels to New York for its 22nd annual presentation, co-sponsored by the advocacy organization and the Film Society of Lincoln Center. Nineteen films from 12 countries fall into four lofty (and ever-more depressing) themes of “Migrants’ and Women’s

Rights;” “Truth, Justice, and Accountability;” “Human Dignity, Discrimination, and Resources;” and “Times of Conflict and Responses to Terrorism.” Needless to say, very serious documentaries are the primary focus this year.

The Price of Sex is an example of outstanding, multi-faceted investigative journalism by Mimi Chakarova, winner of the festival’s 2011 Nestor Almendros Award for courage in filmmaking. Prostitutes from Eastern Europe have, unfortunately, become a ubiquitous cliché in international thrillers. Through seven years of gaining trust from sources across continents, Chakarova reveals the anguished truths behind the stereotypes to track the profits and incalculable losses behind the sex trafficking business. Her monotone, somnolent narration belies her wrenching interviews with distraught victims and her dangerous undercover encounters with braggart pimps and corrupt cops. She shows step-by-step how the desolate poverty and family apathy now endemic in such places as her home village in Bulgaria, Ossetia, and in Moldova (the No. 1 exporter of women in Europe) encourages duplicitous work recruiters (the majority of whom are female) promoting fictitious jobs. They then pass the painfully naïve, usually very young women on to brutal agents in such cities as Istanbul and Dubai, who sell them to pimps, who resell them to brothels and sex clubs. If an escape is attempted, they, at best, get deported back home in shame, with minimal help from social service agencies, or they just disappear. Women Make Movies will distribute this exposé to ensure their desperate stories do not fade away.

Two documentaries look inside flashpoints in the headlines that have rarely been seen this close up. *This Is My Land... Hebron* walks the streets of the disputed West Bank city, occupied by Israel since 1967, where 600 Jewish settlers vociferously defend their territorial imperatives amidst 160,000 Palestinians. Israeli co-director Stephen



Natanson interviews the settlements’ official spokesmen and fervent women settlers who explain how they nobly defend the patriarchs’ resting place for all Abrahamic religions. But camcorder footage taken for an Israeli human rights organization captures the hate-filled faces of Orthodox Jewish families, whose children scream, taunt, curse, and throw rocks and garbage at Palestinian homes and shops. From the other side, it is more than disingenuous for Italian co-director Giulia Amati to present the Palestinians as only peace loving while foreign Christian volunteer chaperones sing “Kumbaya.”

Throughout, the aggressive role of the 2,000-plus Israeli soldiers in enforcing the expanding encroachment is disturbing. The film's powerful images will inevitably come to mind the next time a viewer hears claims that the Jewish settlements on the West Bank are an impediment to peace.

You Don't Like the Truth—4 Days Inside Guantanamo is a fascinating annotation of an interrogation that crystallizes the grim, ambiguous reality behind the fictional confrontations in TV shows when a young person's future is at stake. Directors Luc Côté and Patricio Henríquez dissect excerpts of seven hours of video that was ordered to be released by the Canadian Supreme Court—a manipulative four-day 2003 interrogation of Canadian-born Omar Ahmed Khadr by the Canadian Security Intelligence Service. He was wounded and captured the year before in an Afghanistan battle when he was 15, and tortured there before transport to Gitmo. His legal defenders see him as a child soldier who could not have physically thrown the grenade that killed an American soldier; the U.S. and Canadian governments view him as a war criminal and complicit son of an Al Qaeda operative. Experts, family members, and regretful American soldiers provide the background that shaped the pressured questions and answers. Former prisoners, whose parallel stories were told in Michael Winterbottom's [The Road to Guantanamo](#) (2006), also comment. The documentary will have a September theatrical release in the U.S.

Two documentaries sympathetically portray American citizens who have been accused as domestic terrorists and then zero in on the ambiguous role of informants. In ***If a Tree Falls: A Story of the Earth Liberation Front***, director and narrator Marshall Curry only knew Daniel McGowan as his wife's office employee in New York City until the FBI arrested him in 2005 for past acts of extreme eco-activism on the West Coast. Setting out to find the roots of his case, Curry found footage that articulate activists and their allies filmed to promote their cause, which has rarely, if at all, been seen outside movement circles. Their frustration with mainstream environmentalism was sparked by a thwarted 1997 Eugene, Oregon civil protest over a threatened grove. McGowan, his ex-girlfriend, and others explain the influence of charismatic leader Jake Ferguson in encouraging their decentralized cells to grow ever more radical in their tactics, targeting arson attacks on the equipment and buildings of developers, timber companies, and SUV dealerships (in what the documentary keeps calling "only" property damage). Padding after McGowan through the ups and downs of romance and legal prep during his house arrest gets too much screen time until Ferguson's cooperation with the Feds is revealed and the dire implications of McGowan being charged under terrorism enhancement provisions of the law have to be faced. Oscilloscope Laboratories begins a national release later this month.

Similar issues about domestic terrorism accusations, claimed entrapment by an informant, and calculated confession unfold in ***Better This World***. Directors Katie Galloway and Kelly Duane de la Vega follow two 20-something friends from Midland, Texas, who ended up making eight bombs outside the 2008 Republican National Convention. Their chronological tale of idealism betrayed is heightened by the legal and loyalty pressures between the two young men and the different ways their families handle the government's tactics against them. The documentary will air on PBS's *POV* series in September.

Love Crimes of Kabul demonstrates what happens when entrapment reaches inside homes in Afghanistan, where almost half the women in the central prison are there for "moral crimes." Women, who are otherwise powerless in the society, are seen here as the canny accusers and zealous enforcers

of family honor when it suits their romantic and financial well-being, particularly when rival tribes are involved. Director Tanaz Eshaghian extensively interviews three women and their families during their long wait for trial and their wily negotiations for marriage and dowry. Harsh sentences await them if they are too stubborn. (An older woman serving time for murdering her unfaithful husband is a bemused commentator on the women's situations.) The film will be shown on HBO next month.

South American military and leftist guerrillas are staple representations of violence in cinema, and three documentaries play on those stereotypes with varying effectiveness to champion their victims when power shifts. Director Pamela Yates spends a lot of self-congratulatory screen time in *Granito: How to Nail a Dictator* looking for outtakes from her 1982 documentary *When the Mountains Tremble*. She sets out to prove that the Guatemalan military was targeting Indians while cutting a swath through the jungle to squash leftist guerrillas for decades. (Excerpts from the earlier film are included here, and it is also showing in the festival.) Her interview with a commander trumpeting his supervision is submitted as evidence of genocide before the International Criminal Court, but tantalizing references to who economically benefited from clearing the land of indigenous people are left unexplored. International Film Circuit plans a theatrical release later this year before the PBS broadcast next year on *POV*. *La Toma (The Siege)* revisits the Colombian army's decision to storm Bogota's Palace of Justice to dislodge 36 heavily armed guerrillas of the 19th of April Movement, who were holding 300 people hostage in 1985, including many judges. Over a hundred died in the chaos. Directors Angus Gibson and Miguel Salazar lose tactical and political context amidst the grief of a dozen families of building workers whose bodies were never found.



Juan José Lozano and Hollman Morris's *Impunity* is much more of a model in parsing complicated politics and recriminations while still keeping victims' anguish front and center. They provide a refreshingly clear explanation of decades of bloody operations of the paramilitary

armies vs. the guerrillas in Colombia, and how the exhausted country struggled to learn from the recent Truth and Reconciliation models of South Africa, Rwanda, and Peru with a 2005 Justice and Peace Law. The paras were offered civilian repatriation in exchange for confessions and a light sentence for their involvement in mass executions, but the wheels of justice grind exceedingly slow. (A bare hundred of the over 30,000 paras have been processed.) A gripping tale of conspiracies unfolds when higher and higher government officials are fingered as corrupt pawns of those growing and selling drugs and fruit. Then defendants and investigators start disappearing and getting assassinated.

One of the most notorious commanders becomes an unlikely symbol of transparent justice, and the U.S. is no white knight. *Impunity* does not stop at the just-following-orders defense.

Within this South American maelstrom, Mikael Wiström's and Alberto Herskovits's *Familia* offers quiet relief in focusing on people's everyday struggles. For decades, they have photographed the efforts of the growing Barrientos family in Peru to rise from poverty to a better life for their children. When the middle-aged mother decides their best hope is for her to work as a maid in Spain, the social and emotional impact on her family left behind is intimately and touchingly exposed.

There are a few sprinkles of hope within the overall gloom of the festival selections. Ali Samadi Ahadi's *The Green Wave* usefully shows how, day-by-day, "the Arab spring" actually began two years ago when (non-Arab) Iranians participated in, then protested, the presidential election. Graphic novel style animation illustrates the diaries of composite bloggers. The interviewees are still optimistic for change. In Thomas Napper's debut documentary *Lost Angels*, life on Skid Row in Los Angeles seems startlingly similar to life [On the Bowery](#) from 1957, with its searing personal testimonies of personal crises and redemption made possible with substantial long-term help from non-profit organizations and government support.

In this sea of despair, standard efforts look better than they would just on their own. In Patrick Reed's *The Team*, the multi-tribal cast of a Kenyan TV soap opera strives to heal post-election strife through fiction, despite discouragement in their lives. In *12 Angry Lebanese: The Documentary*, Zeina Daccache tracks how adding personal monologues and songs helped prisoners use her adaptation of *12 Angry Men* in a drama-as-therapy program, a catharsis that festival viewers could all use.

In the midst of my viewing these films, my father [Dr. Irwin D. Mandel](#) died. He was a renowned champion of preventive health care as a human right, who was inspired by idealistic portrayals of dedicated doctors and scientists in the movies, and who, in turn, greatly inspired his students, colleagues, and family. *Nora Lee Mandel*


June 20, 2011

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Recording the human-rights struggle: Festival filmmakers discuss their eye-opening documentaries

June 21, 2011

-By Maria Garcia



'This is My Land: Hebron'

In 1948, when a majority of the members of the United Nations signed the Universal Declaration of Human Rights, they sought to define them, and to hold governments to their promise to protect them. Yet the nature of these rights, who is empowered to ensure them, and how they are to be adjudicated when governments fail in their responsibility, lie at the core of every national and international conflict. Even in free societies where human rights are deemed inalienable, abuses are common. But so are people of conscience who demand injustices be rectified—

and, often, journalists and human-rights filmmakers are there to document the ensuing battles. In every society, their work is an exercise in freedom and preservation, a compiling of memory, and an irrefutable historical record.

The Human Rights Watch Film Festival, in its 22nd year in New York City, continues to celebrate the efforts of these artists with 16 documentaries and two narrative films screening June 16-30. *Life, Above All* (from Sony Pictures Classics), directed by Oliver Schmitz, is the touching story of a young South African woman's courage in confronting her neighbors' ignorance after her mother becomes ill with AIDS. *The Whistleblower* (from Samuel Goldwyn Films), directed by Larysa Kondracki and starring Rachel Weisz, is inspired by the real-life Kathryn Bolkovac, who stumbled upon a sex-trafficking ring that U.N. employees aided and, in some cases, frequented. Bolkovac, who was working for a security firm in the former Yugoslavia, was subsequently fired from her job. Sex trafficking is also the subject of this year's Nestor Almendros Award winner, *The Price of Sex*, by Mimi Chakarova, a Bulgarian photojournalist. In her documentary, Chakarova interviews several women who were trafficked and enslaved.

Women living in extreme circumstances are the subjects of two other documentaries this year. *Familia*, Mikael Wiström and Alberto Herskovits' bittersweet tale about an impoverished Peruvian family, follows Naty, the mother of three. She is forced to leave her loved ones behind in search of work abroad. In Tanaz Eshaghian's *Love Crimes of Kabul*, audiences get a close look at young Afghani women whose expressions of freedom in that war-torn country are often reported to authorities by their families. The filmmakers' subjects are women imprisoned in Kabul for breaking the rules of sexual conduct established by Sharia law.

Several of this year's films document disenfranchisement and human-rights violations in the United States, among them Thomas Napper's *Lost Angels*, a look at Los Angeles' Skid Row; Luc Côté and Patricio Henríquez's *You Don't Like the Truth —4 Days Inside Guantanamo* that includes live footage of interrogations; Kate Galloway and Kelly Duane de la Vega's *Better This World*, which documents the deterioration of civil liberties post 9-11; and Marshall Curry and Sam Cullman's *If a Tree Falls*, a portrait of the FBI's number-one target, the revolutionaries of Earth Liberation Front. Susanne Rostock's *Sing Your Song* profiles American performer Harry Belafonte, chronicling his life

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as an artist and activist.

Four documentaries center on Latin America. *When the Mountains Tremble* (Pamela Yates, Peter Kinoy) and *Granito: How to Nail a Dictator* (Pamela Yates, Peter Kinoy, Paco de Onis) are about Guatemala, while *Impunity* (Juan José Lozano, Hollman Morris) and *La Toma* (Angus Gibson, Miguel Salazar) recount recent events in Colombia.

Two documentaries are not easily categorized. Ali Samadi Ahadi's *The Green Wave* uses animation as a backdrop for the blog posts and tweets exchanged by Iranians during the 2009 elections that ended in violent protest. These are mixed with eyewitness video footage and interviews to provide an unusual picture of grassroots resistance. Zeina Daccache's *12 Angry Lebanese: The Documentary* portrays the filmmaker's efforts to reform prison life in Lebanon's largest jail through the formation of a theatre group.

One documentary, *This Is My Land: Hebron*, by Giulia Amati and Stephen Natanson, illustrates the continuing strife in that city, and represents a first effort at human-rights filmmaking by both artists. Along with *La Toma*, *Familia* and *Love Crimes of Kabul*, it stands out among the festival's many excellent documentaries. The directors and producers of these films took time to speak with us a week before the June 16 opening of the event, co-presented by The Film Society of Lincoln Center.

Giulia Amati, Stephen Natanson, *This is My Land: Hebron* (Israel/Italy, 75 minutes)

This project began when Giulia Amati, who is Italian, took a temporary position as a teacher of filmmaking for Palestinian youth living in Hebron, the largest city in the occupied West Bank. Unprepared for the war-like conditions in Hebron, home to 600 Jewish settlers and 160,000 Palestinians, Amati also realized she was in the midst of a conflict not often reported in the press. She called Stephen Natanson, whose documentaries about art and architecture she had edited, and asked him to join her in Hebron to film what would become *This is My Land: Hebron*.

The two novice human-rights filmmakers achieve a quiet balance in their profiles of the Jewish settlers who believe in their Biblical rights to the land, and the Palestinians who have lived on the same land for thousands of years but who are often forced out by the settlers. Their interviews with Hebron's residents and business owners, as well as an ex-soldier in the Israeli Army, and an Israeli journalist, are combined with live footage of Palestinians and Israelis in violent encounters. What follows is an edited version of our 35-minute telephone interview from Rome.

How did you maintain your objectivity in the highly charged atmosphere of this city?

Amati: We wanted to explain the truth of what's happening there. We tried to be ethical and express our experience. We just described what we saw. It was very important for us that every time we put something in the film, we expressed the events cinematically, without narration or music. We also edited the interviews carefully because we wanted viewers and our interviewees to understand that we were not trying to manipulate what we filmed.

Natanson: There is no music because we showed our film to a wonderful musician who composes the scores for my other documentaries and he refused to score this one.

Why?

Natanson: He said we did not need it. We tried narration, too, but we felt it did not work. We had many interviews and were hoping to understand more, but at a certain point we could not understand more than we had at the start. It was just the two of us and we did not have any funding. We were working on the documentary when we were not on other jobs. It took us three years, so it was a long and painful road to get as clear and as correct a vision as possible of the situation in Hebron.

You raise many issues in the film related to Israel's domestic policies, but also to an issue that concerns every country in the world, which is the effect of religious extremism.

Amati: We believe all of us in the world are somehow involved in the situation and it is not something that is just between the Israelis and Palestinians.

Natanson: One thing that's not difficult to perceive when you are in Hebron, and that we hope comes out of the film, is that the Palestinians don't have much wiggle room in this debate. Any improvement in the situation will have to come from those who have more power. The Palestinian community can do nothing. The political debate in Israel will have to evolve if it is true that one wants to have peace and justice. It's been going on for 40 years and it can go on for another 40 years.

Amati: This debate about Hebron will not end by people saying, "We know there are some crazy people there, but they are just extremists." The Israelis cannot say: "This does not involve us." I also think the Palestinians can do something. I mean that staying there, rather than leaving, is a way of fighting for their own cause. The fact that they continue to stay is unbelievable. I would have left. There is little hope for the future.

In one scene the Palestinians are heckled by settlers while picking olives, and in another young Palestinian girls are stoned while trying to get to school. Are you saying that everyday life for the Palestinians is a political act?

Natanson: Yes, that's right. It is, absolutely.

Amati: Israel is very close to Italy, just a few hours' flight. How can it be possible that this is going on in 2011 just across the border of my country and nobody is screaming? Here is a very strong Western documentary, but when you look inside the Occupied Territories, it's very different. It is like

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two countries in one.

Natanson: We made this film not considering the Italian audience, but we have managed to sell it and it has been incredibly successful here and in festivals. People want to know what goes on beyond their borders. When the film is screened, we witness in the audience the same sort of shock we felt when we were in Hebron. In some way, I think we have been able to pass on our personal experience.

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Recording the human-rights struggle: Festival filmmakers discuss their eye-opening documentaries

June 21, 2011

Mikael Wiström, Alberto Herskovits, *Familia* (Sweden, 82 minutes)

Familia is a fly-on-the-wall view of an indigent Peruvian family. Naty, circumspect and resolute, has spent most of her life with her sentimental partner Daniel, also the father of her three children. Daniel, who was born with polio, is aging and unable to earn enough to support their young son or to educate him. The documentary opens as Naty, who is 54 years old, makes the difficult decision to take a job as a hotel maid in Spain, which will separate her from her family for nine months.

Filmmaker Mikael Wiström met Naty and Daniel 35 years ago while on vacation in Peru, and the three have remained friends. Wiström's still photos of the couple, who once earned a living by retrieving objects from a garbage dump, provide glimpses of their past while *Familia*, with its unfolding drama, confronts their uncertain future. Wiström, who is Swedish, and friend Alberto Herskovits, who is Argentinian-German, collaborated on the documentary, Wiström handling the sound equipment and Herskovits the camera.

During filming, the two men would arrive each morning at the family's home and interview Naty or Daniel or their children, and record encounters that felt relevant and significant. Sometimes, they asked to be present at intimate moments, such as when Daniel and Naty said their goodbyes. Naty goes to Spain and the filmmakers follow, but they also stay close to the family members left behind in Peru. Unfortunately, Wiström was not available for an interview; what follows is an edited version of a conversation with Herskovits by telephone from Berlin.

I would like to ask you about these incredibly intimate conversations you were able to film—Herskovits: You are talking about the "Do you love me" scene?

Yes, that is one of them.

Even after seeing it so many times, I still feel surprised myself. I understand that there is an intimacy there that is very unusual. We knew that Naty was about to leave Peru and the only thing we asked Daniel was to help us organize a moment of intimacy between him and his wife so that they could say "goodbye" without being disturbed by the children. One day he invited us upstairs. We did not know what to expect. I was standing next to them filming and I felt the emotion very strongly. I felt his fear of her leaving, and maybe losing her—his insecurity. It was very touching.

In visits to sub-Saharan Africa and in Central America, I saw many women supporting their families through their handicrafts, yet they also continued to do housework and raise the children. Through Naty, you depict this essential role which women play in so many developing countries, a role not often acknowledged and rarely depicted in documentary films. Did you set out to do that?

Familia is very much a film about the women in the family. I think most women live that sort of life in developing countries. It is a powerful thing to be a woman in poor circumstances bearing the burden of the economy in your country. In Lima, I saw women traveling one and a half hours through the city to get to work. Here, the travel time alone would be a day's work! It is amazing to do that every day and then get home and take care of the home and family. In some ways, though, it is like that in all families.

Here there is the added dimension that Daniel was born with polio. So the family in a way is not typical. In a Peruvian family, the man would be in charge. That makes Daniel interesting because he has developed a motherly part of himself; he's very emotional, much more so than Naty. He cries and she doesn't.

There is that wonderful moment when he admits that he was not a good father to his adult daughters. It was surprising.

Yes, that's true. If there were any advantages to not leading his family, for him it was a great chance

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to become the father that many men never see. I think this was a wonderful development for him.

Why do you think Naty finally marries Daniel?

That's a great question. You can see a film on many levels. A documentary represents a large number of compromises and complications. We did the film together, Mikael and me, and in one way or another we had different approaches to the family. For me, I was always interested in the gap, in representing this family that is full of heart but also doing that realistically, representing the problems.

I think Mikael, being a friend of the family much longer than I, as well as part of the extended family—he's the godfather of the first-born daughter—maybe he had a harder time seeing things as they are. This is speculation, but to answer the question of why they married, I would say that Naty got rid of the trouble of *not* being married. I think she responded to some dream that surrounded her. That ideal of love and marriage in this family, or any family—I did not see it as a good end.

I didn't either.

Good. I must say that this was the biggest conflict we had throughout the editing process. It took over a year. The compromise was that we reduced the marriage scene to the point that it feels as though it might have happened, but maybe not.

It must have been very difficult during the making of the film, given Mikael's relationship with the family, to stay out of the obvious turmoil of their lives.

Yes, it was very difficult, especially when it comes to a situation when you feel that you have to intervene. It would feel odd or strange not to intervene, for instance, when there was some level of violence. We could not tolerate violence against women, even if it was part of the reality. There were moments when being a person was more important than being a filmmaker. It was difficult all the time, but both of us were clear, I think, about these problems and we discussed them all the time.

Are you influenced by Frederick Wiseman?

Yes, I am. Of course. I wish he could be there at HRWFF.

What do you hope Americans will take away from your documentary?

I would like them to go home and think that in a family that lives so differently than we do—all of us in the West—that we have so much in common with them. That's the punch line of the film on one level. The image of the poor is that these people are constantly crushed by the struggle to survive, yet there is such a richness in their social interactions. Their problems are very similar to the questions that we discuss in our families. That is something I feel. We are all one in the sense that families are powerful social constructs for us.

That is obvious in the scene when Naty and her daughter Judith speak, after Naty has returned to Peru. Naty is shocked to learn that Judith felt a terrible emotional burden while she was working in Spain.

Yes, Judith has an eating disorder. People think that's a thing found only in developed countries, but women have much in common. I hope that's the surprise that people take home with them after seeing the film.

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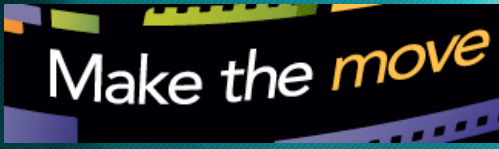

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Recording the human-rights struggle: Festival filmmakers discuss their eye-opening documentaries

June 21, 2011

Tanaz Eshaghian, *Love Crimes of Kabul* (Afghanistan/U.S., 71 minutes)

In Afghanistan, which is a theocracy, it is a crime for a couple to have sex before they are married, and men and women end up in jail if their affair is reported to authorities. Afterward, a trial takes place in which the couple must appear before a judge, a holy man, who assesses their guilt and passes sentence. Some of the women in Tanaz Eshaghian's *Love Crimes of Kabul*, set in the city's Badum Bagh prison, are serving sentences for these "love crimes," which include adultery as well as premarital sex, while others are awaiting trial. All of them are like young women everywhere—romantic, idealistic, shrewd, seductive and sometimes downright silly.

Originally, Eshaghian, whose previous work includes *Be Like Others* (2008)—about men who have state-sanctioned sex-change operations in Iran—set out to make a film that profiled women who married against their parents' wishes. That project turned out to be far too dangerous, and after some research, she discovered the Afghani women's prison. She filmed there with her camerawoman, Kat Patterson (*12th and Delaware*), for about two weeks, usually four hours a day, more if the prison guards allowed it. Eshaghian, now an American, is Iranian by birth. She was able to communicate with her subjects in Dari, a language similar to her native Farsi. What follows is an edited version of our conversation; it took place by telephone in New York City. *Love Crimes* will be broadcast on HBO in July 2011.

What was Kabul like?

Eshaghian: It was a very difficult place to navigate. I had been to Iran two years before when I made *Be Like Others*. I thought it would be like a town in Iran, not quite Tehran, more like in the countryside. Actually, Kabul is just economically shattered. It's so poor and you feel it all the time. The streets are not paved. People are traumatized and angry. There is nothing of the social veneer you should find there because culturally they are closer to Iran. There should be these Iranian customs where people would welcome you with a cup of tea, but it's not like that. That's all gone.

It was really rough. I was complaining to my Afghan driver about this—he had spent some time in Iran but then returned to Kabul after the Taliban had left—and he said: "You should have seen Kabul five years ago. You could not ask someone on the street for directions. Now it's better." They have been through hell.

The film opens with a rather provocative scene. A woman admits that she's killed her husband and we don't find out until a bit later that he was a child molester. The head guard, also a woman, laughs after the confession. Could you explain that opening and why you chose it?

I think it captured the flavor of the prison where you have people who would kill their husbands next to a woman who had premarital sex and was pregnant. I thought that was important, to give a sense what a mix of people there are in the prison.

As to the guard laughing, that was the mood in there. I wanted to communicate all of that. At one point, the guard was introducing me to a woman who had helped her husband kill 18 taxi drivers in order to take their taxis and sell them. She was laughing then, too. That was not weird in Kabul. The attitude is that life goes on. People might say: "What are you going to do? Make it a moral issue? Are you kidding? That's life!"

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are you kidding? That's me.

When you're watching the trial scene, you can almost imagine the judge as an ideal patriarch. He makes a decision with regard to the girl and her lover that basically supports family values. In some way, he protects the woman involved.

Yes, I see what you're saying. Patriarchy, ideally, is supposed to protect women. That's the deal, isn't it?

Yes, that's what I mean. It's at work here, but of course that is only when you consider the mindset of a theocracy, not when you realize that the young woman has gone to prison for having sex or that her family reported her.

Yes, and patriarchy goes wrong and women feel suffocated. It can be protective if you are willing to play by the rules. You have your brother, your uncle and your father and they are meant to take care of you but also are responsible for your purity and honor. If you blemish it, you have shamed them.

So, it's a system of exchange that you are a part of. There is a place for you. Who you are, what you will become, is predetermined, and that can be quite comfortable. I can see a solid 70 percent of my friends here in America would have fared better if they had that. There's less anxiety, there is less choice, less room for you to take your life in your own hands and mess it up.

A surprise for me was Aleema, the divorced woman prisoner who refuses to marry a man who is willing to take her as his second wife. That's after she says she can't return home either because her family would drown her.

I think she just didn't like the guy, and she was not the type who could do the calculation that made sense. Aleema is very modern. She is the most tragic of all the women in the film. She had been abused, and was moody but incredibly bright. She has an amazing imagination. Half of what she told me was lies, but those lies were imaginative. There was so much pain there.

You ask a judge at the end of the film what would happen if everyone acted on their desires. What did you think about his answer?

I couldn't resist. I expected it. I interviewed a mullah for *Be Like Others*, and I asked him the same question. He said basically the same thing, that if this was not controlled or contained, if the men were not turned into women so that everything is corrected, then there would be chaos. Chaos is the worst thing. There's this tremendous fear of social chaos in Iran and, obviously, in Afghanistan.

Angus Gibson, Miguel Salazar, *La Toma (The Siege)* (Colombia/South Africa, 88 minutes)

The 1985 siege of Bogotá's Palace of Justice by Colombia's M19 revolutionaries may not loom large in the memories of North Americans, but in its devastating aftermath 94 people were dead, including 11 of the 24 members of the country's Supreme Court. At the time, the justices were investigating politically sensitive cases, some involving Colombia's notorious drug cartels. Many of the 150 hostages disappeared, among them 12 cafeteria workers; in news footage, it is clear that all 12 had emerged from the burning ruins alive after the Colombian army, led by Colonel Plazas Vega, stormed the building. The day after the siege, charred remains were removed and much of the forensic evidence destroyed.

La Toma, by South African filmmaker Angus Gibson and Colombian filmmaker Miguel Salazar, marked the 25th anniversary of the event in 2010. It chronicles the 2009 trial of Plazas Vega, convicted for his mishandling of the operation and for the disappearances. His 30-year sentence, as well as the recent conviction of General Arias Cabrales in April 2011 on similar charges, are significant events in Colombia, where there are an estimated 20,000 *desaparecidos*, victims of the last 30 years of armed conflict between revolutionaries and government troops.

This well-researched and skillfully edited documentary reminds all Americans, North and South, of their shared history and of the continuing struggle to ensure justice and government accountability. Through gripping archival footage of the siege and Vega's trial, as well as interviews with witnesses, a former member of M19, forensic scientists, politicians, justice officials, survivors and Vega himself, what emerges is a complex picture of contemporary Colombia. Equally important is the documentary's portrayal of the group of family members of the disappeared cafeteria workers whose indomitable spirit over the past 25 years undoubtedly led to Vega's conviction.

What follows is an edited version of a telephone interview with Angus Gibson. Unfortunately, Miguel Salazar was traveling and could not be reached.

How did you and Miguel get together, and how did the project first begin?

Gibson: The International Center for Transitional Justice, which is based in New York and Bogotá, knew there was a 25th anniversary coming up of the siege of the Palace of Justice, and no definitive film had been made about it. They found Miguel who, up to that point, had only worked in short documentaries. The ICTJ also thought it might be interesting to have an outsider's view together with the insider's view Miguel provided. Both of us have an interest in the history of our own nations. They're complicated countries.

I found the project interesting because it is a look at the past through the contemporary. What became *La Toma* was described to me as a six-month project. I went to Bogotá to meet with Miguel. As you may know, these partnerships sometimes work and sometimes don't, but it turned out that I enjoyed immensely my work with Miguel. It felt like it was an incredibly privileged way to get a sense of Colombia. In the end, it did not take six months; it took two years.

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You said you had a crew, but tell me how you split the duties of filmmaking.

Miguel did some interviews, and I did others. I don't have Spanish, so I would talk to the person and Miguel would sit very close to me and whisper the translation in my ear. I am a useless linguist and he is an extraordinarily gifted linguist. He was able to simultaneously translate a very nuanced version of what was being said, and I would forget that there was any kind of language divide.

Do you think Colombians may take away from this documentary the fact that the protests of the families of the disappeared really worked?

We heard that at screenings in Colombia.

But at the end, the family members appear to feel somewhat defeated.

Yes, it felt like there was a long journey to come. However, I think they had taken the important first step. I think that Vega's trial was a very significant moment for all of them. No doubt about it.

Were they in danger during the course of the trial? Were you and Miguel threatened?

I don't think I was in danger, partly because I am not Colombian. I think it felt different for Miguel. The prosecutor and the judge are heroic in my view, and they were in danger. The families of all the disappeared have quite regularly been threatened. They have never backed down. I hope that the film communicates that. It is incredible that they have not given up after 35 years, and have become a family. I certainly don't think that this is the end of their journey. They've gone one part of the way.

Ana María Bidegain, the wife of an assistant justice of the court who was among the disappeared, also received threats. I am wondering if there was any divide between the families of the cafeteria workers and the families of those who had been in higher positions.

Soon after the event, Bidegain was advised to let it go. She left the country.

She's from Uruguay?

Yes, that's right. She left Colombia and moved to Miami. She's an incredible woman, and will be attending the festival.

The judge in this case was forced to leave Colombia, and the prosecutor, Angela Buitrago, lost her job. Vega is not in jail. Under President Calderon, the Army allegedly killed innocent civilians and characterized them as FARC [Revolutionary Armed Forces of Colombia] members. Before seeing your film, my feeling was that the Palace of Justice had not been restored. Is Colombia a military dictatorship?

I don't think it's a military dictatorship. I think there is a shift in Colombia. If we had tried to make this film sometime back, we would never have gotten the interviews that we got. People would have been too fearful to speak. I do feel that the trial was one step forward and two backward.

I never expected people from every side of our narrative to speak to us. If you are making a documentary, generally, you are either on one side of the narrative or the other. We would go to court and it would be strange and awkward because we were talking to the lawyers on both sides, the colonel and his wife, as well as the families of the disappeared. People gave us interviews because it was not in their view a local documentary and because there was potential for it to be shown in other parts of the world. For instance, my presence there ensured that.

The combination of Miguel being an insider and me being an outsider really served the film in terms of gaining access to people. For example, the prosecutor had not granted an interview to anybody else and she never did afterward. We hope the film will find an audience outside of Colombia. It screened there for what I imagined would be our most difficult audience, but in fact we got an extraordinarily warm reception.

Has Buitrago, the prosecutor, been able to resume her work, and is she still in danger?

She is working, and I asked her if she was fearful. She acknowledged being harassed, but she is never fearful. She would never admit to it; let's put it that way. She is an incredible woman. I did an interview with her in her office. I couldn't get it into the frame but there was this strange plaque on the wall. I asked what it was. She said: "It's the goddess of war." The people in her office, on some significant birthday, had given it to her because they think of her as the goddess of war. Really, she is.

Let's talk about what you would like American audiences to take away from La Toma. The first time I watched it, I was outraged by Vega's actions during the trial. The second time, I thought I could be in any of a number of South American countries.

I hope the audience in New York will understand the relentless struggle. The families never give up. For me, the spirit of that group of people you meet in the film, the families of the cafeteria workers, their lawyers, the prosecutor and the judge—if you just walk away with a sense of them and what they're trying to do, and a sense that there needs to be solidarity there, then I would be happy.

The importance of ensuring justice for the disenfranchised is a very strong but underlying theme in the film, isn't it?

Realize that the film was 50 minutes longer. One of our partners said that it could not be longer than 90 minutes. Maybe it's a better film, but many things that were in the documentary are no longer there. For example, there was more substantial contextual material; in the earlier cut, you understood more of the broader history of Colombia, as well as the lives of the people who are interviewed. Having said that, I do not feel disappointed in what it became.

I wonder if anything has changed in Colombia in the past 50 years. After watching your film, the answer might be that it has, but I also think that from a political standpoint, it hasn't. What do you think?

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There's a South African saying, "*ja-nee*," which means "yes-no." I feel that's what South Africa has in common with Colombia. I think your reaction is a perceptive reading.

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Recording the human-rights struggle: Festival filmmakers discuss their eye-opening

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Director of Human Rights Watch Film Festival Highlights 2011 Selection

Posted by John Biaggi on 6.15.2011

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One of the most striking themes among the films in this year's festival is the power of media in all its forms to influence the craft of filmmaking and to impact human rights.

The opening night film in the program illustrates how an individual filmmaker's long term relationship with a topic and an archive of footage can shape not only the course of a human rights investigation but the interpretation of history. Pamela Yates's *Granito* focuses on the evidentiary importance of her 30-year-old film outtakes in building a case of genocide against Guatemala's former president.

Patrick Reed's *The Team* shows another media force—television—in action as we witness the creation of a Kenyan soap opera designed to address the nation's ethnic tensions through its weekly broadcasts. Ali Samadi Ahadi's *The Green Wave* highlights the use of new media, using images from mobile phones and animated versions of web postings to recount events following Iran's 2009 elections.

The reframing of government-produced media adds a final twist to the theme of the power of media. Luc Côté and Patricio Henríquez's *You Don't Like The Truth – 4 Days Inside Guantanamo* expertly employs seven hours of declassified security camera footage from the Canadian government showing the interrogation of 16-year-old Omar Khadr, a Canadian citizen and Guantanamo detainee, while Hollman Morris and Juan José Lozano's *Impunity* skillfully incorporates the Colombian government's use of video conferencing as a tool in the demilitarization hearings there.

By incorporating all these forms of media, human rights filmmakers are increasing their impact, advancing the art of filmmaking, and bringing human rights stories to a broader audience.

- John Biaggi, Festival Director

Image from *The Team*

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TIM HETHERINGTON TRIBUTE AT HUMAN RIGHTS WATCH FESTIVAL

By [Lauren Wissot](#) in [News](#)
on Saturday, June 25th, 2011

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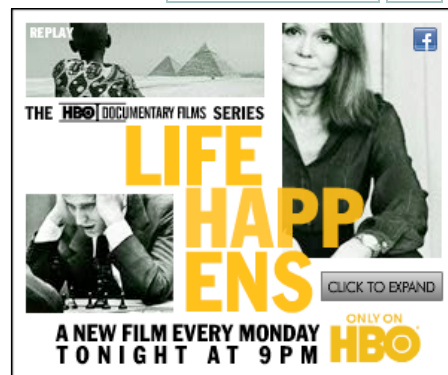
I didn't know Tim Hetherington very well, but like everyone who had encountered the critically acclaimed photojournalist, either in person or through his incredible work, I was stunned when I heard about his death while covering the uprisings in Libya. Last summer I had the great privilege of interviewing Hetherington and his co-director Sebastian Junger for *Filmmaker* magazine prior to the release of their Academy Award-nominated *Restrepo*, and the two struck me as polar opposites. Whereas bestselling author and journalist Junger seemed cut from the same passionate, gung-ho cloth as many of the patriotic men and women who serve in our armed forces, Hetherington appeared to be equal parts empathic and cerebral, the kind who would fully analyze a situation before taking action. Since I'd tagged Junger as the impulsive, think-fast soldier type and Hetherington as the cautious and thoughtful humanitarian aid worker his death brought home another cruel truth — war is governed not by tidy Geneva Conventions but by messy Lady Luck.

So I feel fortunate to have caught Hetherington's *Diary* at last November's IDFA before it carried the baggage of a final film. The short — which screens tomorrow night as part of a [tribute to Hetherington](#) at NYC's 2011 [Human Rights Watch Film Festival](#) — is a personal collage that juxtaposes secondhand sound bites from the BBC news with uncensored footage of what's actually happening on the ground in various war torn countries. Loving messages left by Hetherington's partner on an answering machine are wedded to images from halfway across the globe. Shots of men in heated battle swing swiftly to scenes of Times Square. A sadistic female soldier in jeans laughs as she scares away a terrified woman with her gunfire. In a sense *Diary* is a self-portrait of the director's psyche, an experimental doc that seems to be Hetherington's attempt to bridge his two lives. We see and hear only the fragments that comprise the isolated and closed battle zone — that which makes up both soldiers and war correspondents' schizophrenic world. Viewed again after his death, *Diary* has the sad feel of a work-in-progress — fitting for a patient and painfully hyperaware man with a camera who lived his life as such.

[Diary \(2010\)](#) from [Tim Hetherington](#) on [Vimeo](#).

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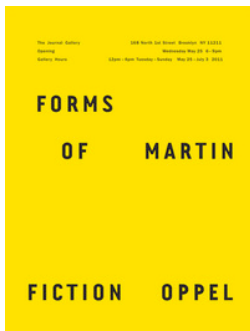
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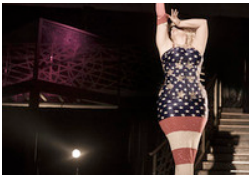
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The 2011 Human Rights Watch Film Festival

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
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“One of the more sobering film festivals on the circuit returns with a program that is sure to dial up discourse. This year's series explores four themes: Truth, Justice, and Accountability; Times of Conflict and Responses to Terrorism; Human Dignity, Discrimination, and Resources; and lastly, Migrants' and Women's Rights. Under the truth and justice banner is the New York premiere of *La Toma (The Seige)* which captures the 1985 attack on Colombia's Supreme Court. Human dignity is explored in *Lost Angels*, a documentary about the residents of Los Angeles' Skid Row, *The Team* looks at easing tribal tension in Kenya through a TV show and *Love Crimes of Kabul* talks to women who have been jailed in Afghanistan's Badum Bagh prison for committing moral crimes. A special screening and panel highlighting the contributions of Tim Hetherington, the photojournalist who was killed earlier this year while covering the Libyan civil war, also deems mention.”

 Mindy Bond, Flavorpill

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20/Film

Finding the Faces in the Bigger Pictures

Human Rights Watch Film Fest probes humanity's mechanics in trauma

BY SETH J. BOOKEY

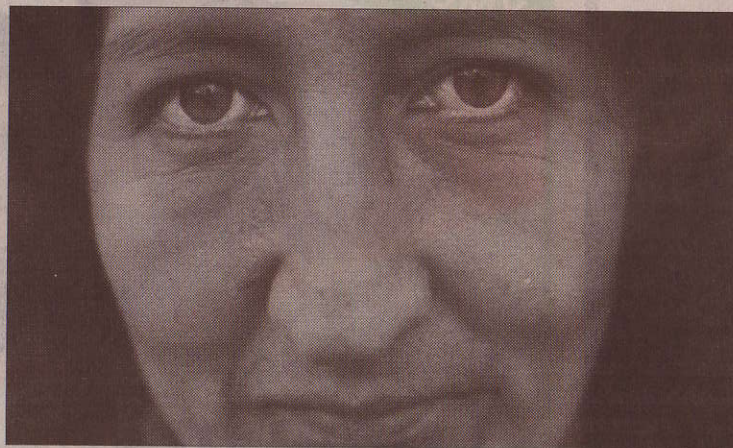
HUMAN RIGHTS WATCH FILM FESTIVAL

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Show time, more information at hrw.org/fff

Finding new, unusual ways to present human rights issues on film is daunting.

The Human Rights Watch Film Festival, for 22 years now, has brought a wide array of international stories to American film-goers who would typically never experience the sorts of traumas captured in these narrative and documentary films.

The directors of the 19 films from 12 countries in this year's festival have found new approaches to revisiting oppressive regimes, enabling passive viewers to morph into empathetic witnesses by presenting people, instead of issues, in up-close-and-personal detail.



In "Familia," Naty dreams of a better life, but emigration poses many challenges.

Looking at Protest from the Inside

Documentaries from the Middle East, though focusing on countries other than those dominating today's headlines, shed light on the people behind democratic protests.

THE GREEN WAVE

Directed by Ali Samadi Ahadi
In English and Farsi with English subtitles
Jun. 18, 9 p.m.; Jun. 19, 1:30 p.m.;
Jun. 21, 4 p.m.

interviews and real news footage — is using animation to reveal real Iranian protesters' stories taken from blogs and other Internet postings.

Hearing stories of rape and torture while under arrest, as well as the regrets of the police who went on killing sprees drives home the sketchier impressions we may have gleaned from coverage of this year's Arab Spring. Regardless of sides, almost everyone seems to have lost in the Iranian debacle. One detainee notes upon

group without trust can achieve nothing." Her direction leads to real emotional change; one prisoner realizes, "Even if we don't agree, we have to listen to each other." The play, attended by members of the government, helped advance legal changes in Lebanese society as well.

THIS IS MY LAND... HEBRON

Directed by Giulia Amati and Stephen Nathanson
In English, Hebrew, and Arabic with English subtitles
Jun. 27 4 p.m.; Jun. 28, 6:30 p.m.;
Jun. 29, 9 p.m.

There is no place under the Occupation I hate more than Hebron," says an editor of the Israeli newspaper *Ha'Aretz* to the camera in "This Is My Land... Hebron." This documentary presents Israeli pro-peace activists, ultra-Orthodox settlers, Palestinian residents, and even a former Knesset member as they discuss conditions in one of the largest Palestinian cities (more than 160,000 Palestinian residents) turned inside out by 600 crazed settlers and the

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► JUN 10, from p.16

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* * * * *

Holly's Back - Or Is She?

A blend of autobiography, animal behavior, and bald-faced lies, "Dog and Pony" is a poetic/comic meditation on the midlife crisis in the key of canine by the woman who drove Jesse Helms nuts. Or nuttier. After several years as a professional lesbian, 2010 Guggenheim recipient Holly Hughes gives up preaching to the perverted and takes a real job at a prestigious university, acquiring a small pack of dogs in the process. She discovers that as we age, the thin membrane between the animal and the human dissolves entirely. Time doesn't heal or heel, it brings new questions: "What is the sound of one lesbian clapping?" Dan Hurlin directs. **Dixon Place, 161A Chrystie St., btwn. Rivington & Delancey Sts. 10-11, 17-18, 7:30 p.m.** Tickets are \$15 at dixonplace.org or \$20 at the door.
* * * * *

This year, the festival's films are arranged in four broad themes — Truth, Justice, and Accountability; Times of Conflict and Responses to Terrorism; Human Dignity, Discrimination, and Resources; and Migrants' and Women's Rights.

Many of the filmmakers will be on hand after the screenings to discuss their films with the audience.

With several Arab nations simultaneously in serious turmoil for the first time in decades, a film like "The Green Wave" is prescient in its examination of the personal stories of pro-democracy protesters during the 2009 elections in Iran. The film's unique twist to the usual documentary techniques — tried-and-true talking-head

interviews — is highlighted by one of the film's protagonists. One detainee notes upon her release, "I was leaving a small prison for a larger one — a prison called Iran."

12 ANGRY LEBANESE: THE DOCUMENTARY

Directed by Zeina Daccache
In Arabic with English subtitles
Jun. 25, 9:15 p.m.; Jun. 26, 4 p.m.

Zeina Daccache follows the process of introducing drama therapy to Lebanon's overcrowded Roumieh prison, as 45 incarcerated men are brought together to produce a special version of the classic jury-room play "12 Angry Men." We follow the progress of several of the men learning to collaborate, open up to the camera, and change — as they identify with the characters or the story. Many of the men come to truly comprehend, for the first time, why they are in jail.

Some of Daccache's instructions to the imprisoned actors have implications that go beyond acting tips — "If we don't talk about real things, we cannot do monologues"; "A

by 600 crazed settlers and the 2,000 Israeli soldiers who are there to protect them.

Evoking both cinema-verité traditions and Thomas Paine's "Common Sense," the street scenes show us Palestinians and international observers not being protected by soldiers while settlers harass them endlessly, relentlessly. A South African man finds the conditions "worse than Apartheid" as we watch Palestinians go through a literal maze to get to their homes, some with their front doors welded shut. A former soldier turned peace advocate tells us, "Either you are for it [peace] or against it. Being silent is being against it. Everyone is obligated to stop being silent."

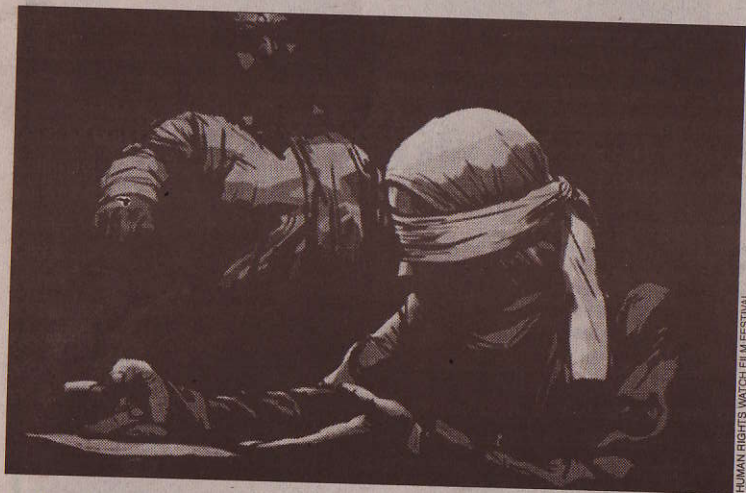
Facing the Consequences of Choice

Three films in the Migrants' and Women's Rights arena show how the decisions women make can mean isolation, imprisonment, and even sexual slavery.

SAT. JUN. 11

PRIDE It's All About Brooklyn

The big day in Park Slope kicks off with the annual **Pride 5k Fun Run** through Prospect Park. Registration begins at **8 a.m. at Bartel-Pritchard Sq., 15th St. at Prospect Pk. W. (F train to Prospect Pk./15th St.). The Multicultural Festival**, which features stage performances, a Kids Space, shopping, and great food, **kicks off at 11 a.m. at Prospect Park at Bartel-Pritchard Sq., and runs through 6 p.m.** Performers include Aiden Leslie, Aron Prince, CaLii, Cheryl and JaVone, Christine Martucci, India M, Kid Akimo, Kylie Edmond, Lady M, Lex Z, London Bridgez, Luscious Lola, Rhythm Locura, Shiragirl, Stefon Royce, and Switch 'N Play. **The Night Pride Parade begins at 7:30p.m., traveling down Fifth Ave. from 14th St. to Sterling Pl.** The grand marshals are Reverends Ann Kansfield and Jennifer Aull of the Greenpoint Reformed Church and Carl Siciliano, executive director of the Ali



HUMAN RIGHTS WATCH FILM FESTIVAL

In "Green Wave," animation helps tell the stories of Iranian dissidents who dare not show their faces after a brutal government response to 2009 protests.



HUMAN RIGHTS WATCH FILM FESTIVAL

Drama therapy leads to productive introspection and real change in "12 Angry Lebanese."

► HRW FILM FEST, from p.20

THE PRICE OF SEX

Directed by Mimi Chakarova
 In English and Bulgarian, Russian and Turkish with English subtitles
 Jun. 24, 9:30 p.m.; Jun. 25, 3:30 p.m.;
 Jun. 26, 1:30 p.m.

women under 25 years old in a Kabul women's jail. Inside, it almost looks like home — colorful blankets, regular clothes, and kids roaming around with toys. However, these women have committed the religious crimes of premarital sex or leaving their husbands, actions that are seen as threats to society.

How the women deal with their plight is fascinating — one is defiant and would rather remain in jail than be forced to marry someone she doesn't know or like. Another negotiates fiercely for a marriage with a fiancé (who is in a men's jail).

"Kabul" also explores Afghan society's expectations — arranged marriages and the money to make them happen, the goal of making fathers happy, and the shame of "everyone knowing and remembering forever" a girl's transgressions. Tribal and economic differences also weigh into every arranged marriage.

FAMILIA

Directed by Mikael Wiström and Alberto Herskovits
 In Spanish with English subtitles
 Jun. 25, 1 p.m.; Jun. 27, 6:30 p.m.;
 Jun. 29, 4 p.m.

An American photojournalist born in Bulgaria, Chakarova explores the fates of many women in Eastern European countries in "The Price of Sex." Jobs for women had been plentiful before the collapse of Communism; today, a young rural woman in Bulgaria or Moldova is more likely to get hoodwinked into a brothel in Dubai or Istanbul than into college or a real job.

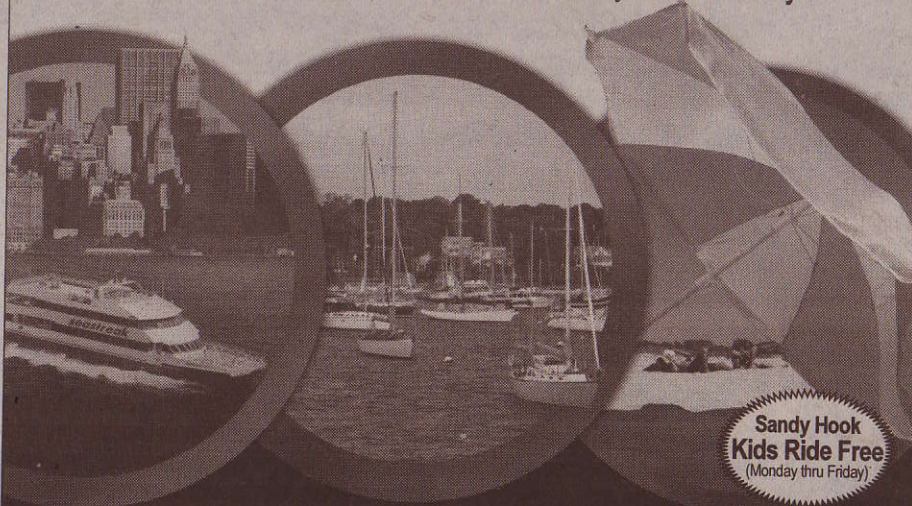
"One wrong move, and you suffer the rest of your life," says one woman, who was lured to Turkey by a woman offering a good opportunity. Once abroad, these women are forced to "repay the debt" of having been transported illegally to these brothels, where they often cannot leave the premises.

Chakarova is determined to tell this story, going undercover, posing as a prostitute, showing a world of pimps and

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security guards who watch these women's every move. The authorities are usually sanctioning the prostitution industry, and these women are told they are totally expendable.

The choice to remain home is hardly tempting — empty towns with few jobs and many alcoholics. But, "Don't want it all; it's not yours to have," warns one victim who returned home; where clothespins on a laundry line evoke how many girls go missing into human trafficking.

LOVE CRIMES OF KABUL

Directed by Tanaz Eshaghian

In Dari and Pashto with English subtitles

Jun. 20, 6:30 p.m.; Jun. 21, 8:45 p.m.;

Jun. 22, 4 p.m.

In America, if a woman feels like running off with a man, marrying a guy she loves, or leaving her husband, she is relatively free to do so. But in Afghanistan, she would wind up in a prison.

Tanaz Eshaghian interviews three

The choice to emigrate, with or without your family, made by thousands of people annually, carries enormous challenges. Directors Mikael Wiström and Alberto Herskovits present one Peruvian woman, Naty, who decides to take a job as a hotel maid in Spain. We see black-and-white images of her and her partner Daniel when their first children were young and he worked at a garbage dump. The stark poverty back then hasn't changed much from the circumstances they continue to endure, which send Naty abroad to earn more money.

Going to Spain is not an easy decision. We see Naty's isolation and hard work there. In Peru, her family feels her absence keenly, their relationships becoming strained and, then, close to breaking. She wants to spend more time with her youngest boy, since she had to work so hard through the childhoods of her older kids, but she is in Spain for 18 months. Later, still in need of money for her family, she decides to go back there again to work.

★ ★ ★ ★ ★

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Human Rights Watch Film Festival Draws Attention to Two “Domestic Terrorism” Cases

by Will Potter on June 13, 2011

in [Terrorism Prisoners](#)



In addition to their incredible work day in and day out, the folks at Human Rights Watch also run an [international film festival](#). This year, they are featuring two important films that examine the government’s “domestic terrorism” priorities.

“[If a Tree Falls: A Story of the Earth Liberation Front](#)” tells the story of Daniel McGowan, and “Operation Backfire.” And “[Better This World](#)” looks at the case of two Texas activists who were prodded into action by a disturbed government informant named Brandon Darby. Unfortunately, I haven’t had the opportunity to see either of them yet (I’m seeing “Better this World” at [SilverDocs](#), and hope to see “If a Tree Falls” in the next couple weeks), but I have heard great things.

It’s wonderful that a group like Human Rights Watch is raising awareness of these issues, and talking about them on [the Human Rights Watch podcast](#). It reflects a growing public awareness, and a recognition that these aren’t just compelling stories (as mainstream media often has treated them), but that they raise serious questions about human and civil rights.

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HTN - Local - New York City

Human Rights Watch Film Festival at the Walter Reade (6/16-30)

(1 post) (1 voice)

- Started 1 week ago by Michael Tully

Tags:

- [Better This World](#)
- [Human Rights Watch Film Festival](#)
- [Walter Reade](#)

Michael Tully
Administrator

It's that time of year again when NYC residents get to enjoy a program of cinema that will enlighten and inspire as much as it will drain and devastate. That's right, it's the Human Rights Watch Film Festival! The fest runs from June 16-30 at the Walter Reade Theater.

Go here for full program/screening information:

<http://www.hrw.org/en/fff/new-york>

I haven't seen much of the program personally but I can highly, highly--did I say HIGHLY yet?--recommend Katie Galloway and Kelly Duane de la Vega's BETTER THIS WORLD (June 18-20). It will fire you up.

POSTED 1 WEEK AGO #

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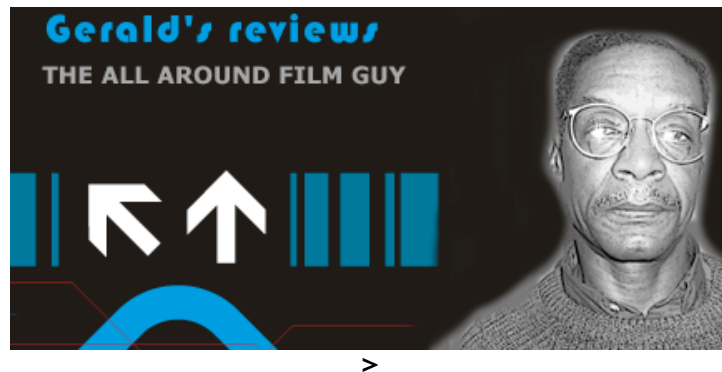
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"HUMAN RIGHTS WATCH FILM FESTIVAL" (NEW YORK JUNE 16-30)

Co-presented by the Film Society of Lincoln Center, Human Rights Watch is one of the world's leading independent organizations dedicated to defending and protecting human rights. This organization's works tenaciously to lay the legal and moral groundwork for deep rooted change and fight to bring greater justice and security to people around the world. The Human Rights Watch Film Festival bears witness to human rights violations and creates a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. This film festival brings to life human rights abuses through storytelling in a way that challenges each individual to empathize and demand justice for all people.

Human Rights Watch Film Festival Director, John Biaggi states; "One of the most striking themes among the films in this year's festival is the power of media in all its forms to influence the craft of filmmaking and to impact human rights. The opening night film in the program illustrates how an individual filmmaker's long term relationship with a topic and an archive

of footage can shape not only the course of a human rights investigation but the interpretation of history. Pamela Yates's *Granito: How to Nail a Dictator* focuses on the evidentiary importance of her 30-year old film outtakes in building a case of genocide against Guatemala's former president. Patrick Reed's *The Team* shows another media force - television - in action as we witness the creation of a Kenyan soap opera designed to address the nation's ethnic tensions through its weekly broadcasts. Ali Samadi Ahadi's *The Green Wave* highlights the use of new media, using images from mobile phones and animated versions of web postings to recount events following Iran's 2009 elections. The reframing of government-produced media adds a final twist to the theme of power of media. Luc Cote and Patricia Henriquez's *You Don't Like The Truth-4 Days Inside Guantanamo* expertly employs seven hours of declassified security camera footage from the Canadian government showing the interrogation of 16 year old Omar Khadr, a Canadian citizen and Guantanamo detainee, while Hollman Morris and Juan Jose Lozano's *Impunity* skillfully incorporates the Colombian government's use of video conferencing as a tool in the demilitarization hearings there. By incorporating all these forms of media, human rights filmmakers are increasing their impact, advancing the art of filmmaking, and bringing human rights stories to a broader audience."

****For more detailed information visit www.FilmLinc.com****

FILM REVIEW OF CLOSING NIGHT FILM by Gerald Wright

"LIFE, ABOVE ALL"

Directed by: Oliver Smitz

Running time: 106 min.

Release date: July 15, 2011 (Limited)

Genre: Art/Foreign, Drama, Coming-of-Age, and Adaptation in Sotho/French language with English subtitles.

Distributor: Sony Pictures Classics

MPAA Rating: PG-13

The statistics of the millions infected with HIV/AIDS in southern Africa find a human face in this gripping story of one pre-teen girl, who sees the disease threaten her family and community. This magnificent film adaptation based on the bestseller of eleven countries "*Chanda's Secrets*" by Allan Stratton, tells a story about children who have to take on responsibilities much too early in life and never get to experience a normal childhood.

In a touching and heart rendering story, screenplay writers Dennis Foon and Oliver Schmitz (dir.) has captured one of the anomalies of life on this planet at this point in time. *Life, Above All* deals with the HIV/AIDS crisis in Africa. The biggest anomaly about this epidemic in Africa is that even though it is hugely prevalent, it is a huge stigma to have the disease. It not only a stigma for the patient, but for the patient's entire family and village community.

The reality of the disease and its collateral damage is portrayed in a magnificent manner by a first time performance in front of a camera 15 year old Khomotso Manyaka as Chandra. She is the oldest child with two siblings and the focus of this film is through the eyes of this young girl. She has to deal with most difficult life conditions, but on top of all that, AIDS strikes at her house. The plot is masterfully crafted and most tenderly yet appropriately about the trials and tribulations of her dilemma, and what could be done if only people were willing to face things straight on, rather than hiding from reality.

Chandra is forced to give her dream of further education to care for her younger sister and brother in this harrowing but

wonderful coming-of-age film. However, Chandra's education serves her well as she faces the disease head-on. Chandra's womanizing drunkard stepfather Jonah (Aubrey Poolo) and baby brother dies of the disease. Now her mother Esther (Keabaka Makanyane), who is in mourning in the lost of her baby, has it and no one will talk about the cause. Her best friend Lillian (Lerato Mvelase) who hasn't a family, driven to prostitution has contracted the disease. Chandra is a character whom the audience come to care for and believe in, in spite of her almost impossible situation.

Supporting actors of the cast; Harriet Manamela, Tinah Mnumzana, Mapaseka Mathebe, and Rami Chuene gave terrific performances in completing this stimulating plot.

The details of the setting, location and shooting in southern Africa creates an authentic sense of the community , including the bush terrain, the poverty, overburdened hospitals, and struggling schools. The movie is convincing about the African life and smoothly woven into this moving story of poverty and courage, but the real insight for the viewer will be the appalling treatment of the AIDS victims.

Life, Above All is a vivid, heartbreaking tale. The Chandra character is intelligent, determined and a character who relies on instinct, knowledge, love, and humor to get her through her life trials. The message about overcoming ignorance and shame, and overcoming the facts is ever present in this film.

The tense story and the realistic characters should gain recognition as a submission in the Best Foreign Language category.

(FILM RATING A+)

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The Painful Price of Sex

June 23rd, 2011 in [Archive](#) by [The Kitchen Sisters](#) [1 Comment](#)

“I remember my youngest client in Dubai was 12 years old and my oldest was 83. Pimps give us lots of pills and drugs to forget, I feel that we are like Coca-Cola machines, waiting for the next client to come, put some money and have some pleasure,” said Vika *in the Price of Sex* .

Vika is one of many of victims of sex trafficking in the award winning documentary the [Price of Sex](#), created in collaboration with the [Center of Investigative Journalism](#), that will screen at the [Human Rights Watch Film Festival on June 24th to 26th in New York](#).

Over a period of seven years [Mimi Chakarova](#), a Bulgarian-born investigative journalist and Emmy winning photographer, traveled to villages in Eastern Europe, as well as Dubai and Turkey to hear the stories of those sold to pimps as girls , creating intimate portraits of the scarred women they had become.

After the fall of Communism, Eastern Europeans hoping for a better future, instead saw their lives become unhinged. The relative job and housing security Communism had offered fell away. In search for a better life, many girls were and continue to be lured to Italy, Greece and the Middle East. All too often the waitress job turned out to be that of a hooker.

The story of Eastern European girls forced into prostitution may be known to many. All too often they are presented as a tragic set of statistics easy to push away, to forget. However, by combining her extraordinary photography, undercover footage, and her personal journey to uncover the root cause of this tragic industry, Mimi Chakarova's *Price of Sex*, lingers and haunts.

The Price of Sex also contains a multimedia component complete with Chakarova's photo's and extra footage. For more information check out [Price of Sex Multimedia](#).

Popularity: 4%

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Human Rights Watch Film Festival: An Interview with Andrea Holley

Posted: 06/29/11 06:00 PM ET

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From June 16 to June 30th, The Human Rights Watch [Film Festival](#), co-presented by [The Film Society of Lincoln Center](#), is featuring a program of 18 fiction, documentary and animated films from 12 countries.

The 2011 festival has been organized around four themes:

- Truth, justice and accountability
- Times of conflict and responses to terrorism
- Human dignity, discrimination and resources

- Migrants' and women's rights

Fitting squarely within the cultureID model of arts and activism, I reached out to Andrea Holley, the deputy director of the film festival, for additional insights.

One of the beliefs of cultureID is that issues of political and social relevance, which are expressed through cultural endeavors, have an extremely strong impact and ability to move people in a specific way. Was that part of the genesis of the festival, which is celebrating a 22 year track record?

The creators of the festival were seeking to raise awareness about human rights issues in a way that Human Rights Watch's research and reports could not -- in a way that spoke to people on an emotional and personal level as well as on an intellectual and political level. Film is above all about storytelling. And the stories of individuals who face tyranny and repression, who triumph over these same forces, and who then speak out on behalf of others are what move people in our audiences to empathize and demand justice for people everywhere.

The selected films range from *The Whistleblower*, a narrative with big name stars like Rachel Weisz and Vanessa Redgrave, to *You Don't Like The Truth -- 4 Days Inside Guantanamo*, a documentary based on security camera footage declassified by the Canadian Courts. How is the choice of films determined?

The first question is always about the story of the film. How compelling is the story and how well-crafted is the film? That is our first criterion. We then vet films for factual accuracy. The films we showcase do not necessarily represent the position of Human Rights Watch, but they do have to fall within the parameters of our standards for accuracy and credibility. We do not seek out films for particular themes or from particular regions. Each year is different and the themes emerge from the existing range of films available to us in a given year.

Film reaches people on a visceral level. The Human Rights Watch has wedded the strands of cultural content makers and on the ground activism together. The festival's centerpiece is *Sing Your Song*, a documentary about the singer/actor/activist Harry Belafonte. Was that an organic choice -- to show how a life of creativity and activism could be merged?

Sing Your Song spoke to us at the festival because it showed a story of Harry Belafonte that many people don't know. His activism is definitely known in certain circles, but the sheer range of issues he has taken up and the longevity of his commitment to those issues are remarkable. He also represents someone who is an activist even when it is at great risk to himself -- both in the United States and elsewhere. Harry Belafonte inspires others to act through his own life and story -- and that is something we find invaluable at our festival.

What would you like to see attendees find as the main takeaway of the festival?

We want our audiences to see that things are never hopeless, that each of us can make a difference. Our films show a wide spectrum of individuals in various places and a broad range of situations. And time and time again, we come back to the same point. If one stops to think, one quickly realizes that we all have some skill or some experience that allows us to change things.

This article originally appeared on the website [cultureID](http://www.cultureID.com).

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The Human Rights Watch Film Festival Digs Deep, Asks the Hard Questions

Posted: 06/15/11 03:59 PM ET

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The Preamble to the Universal Declaration of Human Rights, created by the UN in 1948 states, "... recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world."

More than 60 years later, there are millions of our brothers and sisters globally who still have to experience even one of those principles in their lives, let alone the ideal combination of all three. And the basic notion of human rights remains a philosophical concept as complicated to wrap our minds around as the sociology of *Gemeinschaft und Gesellschaft*. Baffled by the name alone? Yeah, me too.

Personally, I have always found cinema to be the best avenue for becoming better educated, and learning about human rights is no exception to that rule. For those of us lucky enough to call NYC home, the upcoming 2011 [Human Rights Watch Film Festival](#) at the Film Society of Lincoln Center promises to fill up the rest of June. When I say we are lucky here in the Big Apple, you'll need to watch films like *The Team* and *Familia* to realize just how much.

Documentary filmmakers always fill a roomy spot in my heart, because of their ability to bring the world to their audiences, while challenging them to open their minds in the process. It's one thing to watch a fictional film about the homeless crisis in Los Angeles, another to be placed face to face with the real inhabitants of Skid Row, as we are thankfully forced to do in *Lost Angels* by Thomas Napper. But through the Human Rights Watch FF, it was amazing to discover that even jail sentences for men in Lebanon in *12 Angry Lebanese*, or a prison for women in Afghanistan in *Love Crimes of Kabul*, a family's struggle to make ends meet in Peru in *Familia*, or post-election violence in Kenya in *The Team* can all be made into poetic works of art.

The HRWFF will launch on June 16th with a fundraising Benefit Night screening of Larysa Kondracki's *The Whistleblower*, a thriller based on the true story of a UN peacekeeper's fight for justice in post-war Bosnia, starring Rachel Weisz. On June 25th it will feature Festival Centerpiece *Sing Your Song*, a cinematic homage to the inspiring life of singer, actor and activist

Harry Belafonte by Susanne Rostock. On June 26th there will be a special tribute titled *No Boundaries: Tim Hetherington*, featuring Hetherington's own *Diary* and a discussion about the late photographer, filmmaker, journalist and artist, recently slain in Libya, while closing night will feature the NY premiere of *Life, Above All*, the touching story of Chanda, a girl trying to deal with growing up in a South African township while living with an HIV-positive mother.

While I can guarantee that every single film in the festival is an absolute must-see, I was lucky enough to preview a few that went beyond the classic educational value of documentaries. Digging into my conscience, there they found a place that awakened in me a desire to do more, to help more, to assist in finding a solution that could bring peace -- of mind, heart and soul -- to my fellow humans, those around the world who don't have it as easy as I do.

The HBO Documentary Films' *Love Crimes of Kabul* allows a candid look inside Afghanistan's Badam Bagh prison, an institution where women accused of "moral crimes" are jailed. Filmmaker Tanaz Eshaghian presents a poignant view of Afghani women who are imprisoned for crimes that run the gamut from having relations with a man before marriage, to murdering their incestuous husband. Kareema, Sabereh, Aleema, Zia, Naseema and the wardens of Badam Bagh are strong, argumentative, charming, beautiful, unafraid and most of all, passionate women. The film will enjoy its US premiere at the festival and is presented in partnership with the Open Society Institute and Tribeca Film Festival.

Distribution company Women Make Movies brings to the festival *The Price of Sex*, by filmmaker Mimi Chakarova, presented in association with the International Center of Photography. The Emmy-nominated Chakarova is a photojournalist who travels on the trail of the sex trafficking and puts herself in harm's way on more than one occasion. The result of her courageous efforts is a film that shines the light full blast on the dark crimes of sex slavery, particularly those perpetuated on Eastern European women. Traveling throughout the areas of the world that both supply and demand this horrific skin trade, *The Price of Sex* is a documentary that should make the authorities in Dubai, Turkey and around Eastern Europe very nervous. Filmmaker Chakarova will be presented with the 2011 Nestor Almendros Award for courage in filmmaking during this year's HRWFF.

The film that instead promises to make our very own politicians very uncomfortable is *Lost Angels*, a slice of life on survival in the alleys of downtown Los Angeles, the area known as Skid Row. Narrated by Catherine Keener, *Lost Angels* captures the innermost thoughts and publicly lived lives of those whom society has marginalized and made conveniently invisible. It's an engrossing piece of filmmaking, complete with redemption, romance, conflict and a tragic hero figure. *Lost Angels* is presented in partnership with Picture the Homeless.

The Team is another survival story featuring a tragic hero, though not one I am going to give away in this piece, one you will have to discover through watching the film. This intense film on the making of a TV soap opera in post-election violence-ridden Kenya discovers a utopia of sorts within the enthusiasm and well-expressed ideals of Nairobi's youth. The idea to "address the whole society through the mouths of young people, who tend to be the most violent" in this conflict, is genius. But *The Team* was also among the most disturbing of the films, pointing to the volatility of any situation in the world today.

Finally, I'll leave you with a tease about the powerful *Familia*, by Mikael Wiström and Alberto

Herskovits. This filmmaking duo document the journey of a Peruvian family they have known for 35 years. Through their intimate portrayal of the daily struggles of Natividad (Nata), her husband Daniel and their children, we discover the true face of hardship, but also Nata's courage and resilience and her family's unfaltering love and unity. *Familia* is dedicated to all the women who are prevented from entering the EU to provide a better life for their families and is presented in partnership with Cinema Tropical and El Museo del Barrio.

Perhaps what I took away from the films are answers to some very personal questions: Is democracy always great, at any cost? Was Janis Joplin right when she sang "Freedom's just another word for nothing left to lose"? And just what constitutes real "human rights" for you and for me? I hope you too will find your own answers, within these beautiful films.

The Human Rights Watch Film Festival is co-presented with [The Film Society of Lincoln Center](#) and runs from June 16th to the 30th at the Walter Reade Theater in NYC.

Top image from Familia, used with permission of the filmmakers and HRW.

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News

Human Rights Film Festival Set to Host 17 NY Premieres & Tim Hetherington Tribute

iW By Daniel Loria (Updated 17 minutes ago)

The 22nd edition of the Human Rights Film Festival is set to run this summer from June 16 to 30 at the Film Society of Lincoln Center's Walter Reade Theater. 19 films from 12 countries will be featured at the fest. 17 are making their New York premieres.

The films are divided into four categories: Truth, Justice and Accountability; Times of Conflict and Responses to Terrorism; Human Dignity, Discrimination and Resources; and Migrants' and Women's Rights. A tribute to the late photographer and filmmaker Tim Hetherington ("Restrepo") is also slated.

Rachel Weisz stars in the festival's Benefit Night screening of "The Whistleblower" on June 16th. The opening night film will be a presentation of Pamela Yates' "Granito: How to Nail a Dictator" and the Centerpiece screening will be the Harry Belafonte documentary "Sing Your Song." For a complete schedule, visit the Human Rights Watch [website](#).



Susanne Rostock's "Sing Your Song." [Image courtesy of the Sundance Institute].

Below is the full release:

THE 2011 HUMAN RIGHTS WATCH FILM FESTIVAL

Co-presented by the Film Society of Lincoln Center
 June 16-30 at the Walter Reade Theater Program of 19 Films from 12 Countries — including 17 New York Premieres

NEW YORK, May 13, 2011 – Now in its 22nd year, the 2011 Human Rights Watch Film Festival returns to New York with an extraordinary program of films set to inspire, inform and spark debate. A co-presentation of Human Rights Watch and the Film Society of Lincoln Center, the festival will run from June 16 to 30 at the Film Society's Walter Reade Theater. Nineteen of the best human rights themed films from 12 countries will be screened, 17 of them New York premieres. A majority of the filmmakers will be on hand after the screenings to discuss their films with the audience.

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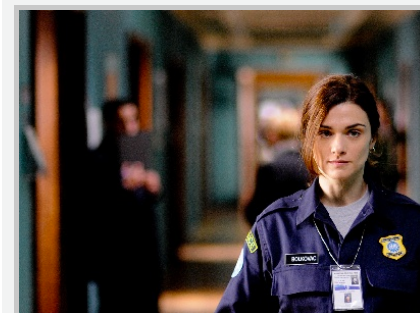
"By incorporating many forms of media, human rights filmmakers are increasing their impact, advancing the art of filmmaking, and bringing human rights stories to a broader audience," said John Biaggi, Human Rights Watch Film Festival director.

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The Whistleblower

Directed by **Larysa Kondracki** (Canada/Germany)
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Film Society of Lincoln Center Executive Director Rose Kuo added, “Human Rights Watch has a long tradition of featuring films that go beyond the typical to deliver stunning stories, harsh truths and enlighten New York audiences to the plight of nations and the courage of individuals in our world. The Film Society of Lincoln Center considers it a point of pride to co-present this film festival.”

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Truth, Justice and Accountability

Part political thriller, part memoir, *Granito: How to Nail a Dictator* illustrates how an individual filmmaker’s long-term relationship with a topic and an archive of footage can shape not only the course of a human rights investigation but the interpretation of history. It is a story of destinies joined together by Guatemala’s past and of how Pamela Yates’ 1982 documentary *When the Mountains Tremble*, which will also be shown during the festival, emerges as an active player in the present by becoming forensic evidence in a genocide case against a military commander. In a twist of fate, Yates was allowed to shoot the only known footage of the army as it carried out the mass killings. Twenty-five years later, this footage becomes evidence in an international war-crimes case against the army commander who permitted her to film. (Opens theatrically in Fall 2011 through International Film Circuit. Premieres on PBS’s *POV* series in 2012.)

Hollman Morris and Juan José Lozano’s *Impunity* documents the hearings in which Colombian paramilitary members describe atrocities they have committed as the families of their victims listen and watch on computer screens. Through this testimony, footage of the crimes, and interviews with victims and experts, the brutal history of paramilitary violence comes to light. Yet due to serious irregularities in the justice and peace process, many families express their fear that they will never know the truth surrounding the deaths of their loved ones, and that the perpetrators will escape punishment.

La Toma captures the November 6, 1985 siege of Bogota’s Palace of Justice, home to Colombia’s Supreme Court by 35 heavily armed M-19 guerrillas. The military moved in and close to a 100 people were killed—including nearly all of the Supreme Court Justices—and 12 others remained unaccounted for. The family of Carlos Rodriguez, like many others, believe their loved ones were “disappeared”—removed from the building by government forces, accused of aiding the guerrillas, tortured, and then killed. Twenty-five years later they demand answers, and filmmakers Angus Gibson and Miguel Salazar expertly record the events that lead to the highly charged trial.

Times of Conflict and Responses to Terrorism

A story of idealism, loyalty and betrayal, Katie Galloway and Kelly Duane de la Vega’s *Better This World* goes to the heart of the “war on terror” and its impact on civil liberties and political dissent in the US after 9/11. When two teenagers, David McKay and Bradley Crowder, seek to “make a difference” by participating in the anti-war movement, they are introduced to a local activist 10 years their senior. Months later at the volatile 2008 Republican Party Convention, the two cross a line that radically changes their lives. The result: multiple domestic terrorism charges and a high-stakes entrapment defense hinging on the actions of a controversial FBI informant. (Premieres on PBS’s *POV* series on September 6.)

By providing a backdrop for the urgent blog posts and tweets that became a lifeline to Iranian pro-democracy activists, *The Green Wave* recounts the dramatic events of one of the most severe domestic crises in the history of Iran. Filmmaker Ali Samadi Ahadi takes viewers into the world of Iranian citizens who risked their lives in the hopes of a better future. Interweaving online posts, video footage caught by those present, and extensive interviews, the film is an artistic portrait of modern political rebellion, an exposé of government-sanctioned violence, and a vision of hope that continued resistance may galvanize a new future.

Patrick Reed’s remarkable *The Team* brings us behind the scenes of an innovative television soap opera that aims to ease Kenya’s volatile ethnic tensions and set the stage for dialogue and understanding. The story line focuses on a tribally diverse soccer team whose members must find ways to overcome deep-rooted hatred and work together to succeed. Thousands of viewers across Kenya gather around their TV screens to watch the story unfold—building mutual understanding and acceptance with each episode. Yet the message may come too late, as the actors themselves may

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become victims of the discrimination they have been so passionately seeking to combat.

In *If A Tree Falls* director Marshall Curry (*Street Fight*) and co-director Sam Cullman turn their attention to the group the FBI calls America's "number one domestic terrorism threat"—the Earth Liberation Front (ELF). In December 2005, Daniel McGowan, a New York City social justice organizer, was arrested by federal agents for his links to the organization that carried out arson, from Oregon to Long Island, against businesses they accused of destroying the environment. The filmmakers provide a closer look at the group's disillusionment with strategies of nonviolent protest, while posing difficult questions about trying to effect change in a post-9/11 world. (Opens theatrically on June 22 through Oscilloscope Laboratories.)

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Hebron is home to 160,000 Palestinians and 600 Israeli settlers in the city center—plus 2,000 Israeli soldiers to defend them. The conflict between neighbors in *This is My Land...* Hebron is fueled by the determination to conquer one more meter of the city, keep the enemy at bay, and simply stand one's ground. Giulia Amati and Stephen Natanson's controversial film includes interviews with both Israelis and Palestinians living in Hebron, as well as activists on both sides, members of the Israeli parliament, and prominent Ha'aretz journalists, to lift the lid on a city fraught with violence and hate.

Luc Côté and Patricio Henríquez's shocking *You Don't Like The Truth – 4 Days Inside Guantanamo* uses seven hours of declassified security camera footage from the Canadian government to show the interrogation of 16-year-old Omar Khadr, a Canadian citizen and Guantanamo detainee. The film delves into the unfolding high-stakes game of cat and mouse between captor and captive as it analyzes the political, legal, and psychological aspects of the interrogation through interviews with Khadr's lawyers, a psychiatrist, an investigative journalist, former Guantanamo detainees, and a former US interrogator. (Opens theatrically on September 28 at Film Forum.)

Human Dignity, Discrimination and Resources

In *12 Angry Lebanese: The Documentary*, 45 prison inmates in Lebanon's largest prison work together to present their version of the classic play *12 Angry Men* under the direction of a drama therapist, Zeina Daccache. The choice of the play, which touches upon the themes of forgiveness, self-development, stigma, and hope, was no accident. Daccache added monologues, songs, and dance routines created by the prisoners to the original text. Her documentary includes rehearsals, drama therapy sessions, and interviews, revealing the tremendous dignity and despair of the prisoners as well as Daccache's boundless energy and patience.

Exploring cultural taboos, adolescence and religion through the lens of HIV/AIDS, Oliver Schmitz's deeply affecting drama *Life, Above All* brings viewers into the life of 12-year-old Chanda as she struggles to maintain the facade of a normal life amid utter instability. The spread of HIV/AIDS appears to be ravaging Chanda's South African township even though no one will speak the actual words. When her mother's illness becomes apparent, the community turns against Chanda's family. Her mother chooses to leave home on the advice of a well-meaning but overbearing neighbor, who has her own secrets. (Opens theatrically on July 15 through Sony Pictures Classics.)

Thomas Napper's revealing documentary *Lost Angels* introduces viewers to Los Angeles' Skid Row, home to many of the city's estimated 48,000 homeless people. The residents include a former Olympic runner, a transgendered punk rocker, and an eccentric animal lover and her devoted companion. Their stories paint a multifaceted portrait of life lived on the streets. Residents face challenges, including mental illness and drug addiction, with hope and a strong sense of community, while the local welfare officers see the roots of these problems in a political context.

Susanne Rostock's *Sing Your Song* intimately surveys the life of entertainer and activist Harry Belafonte. From his rise to fame as a singer and his experiences touring a segregated country, to his crossover into Hollywood, Belafonte's groundbreaking career personifies the American civil rights movement. Rostock reveals Belafonte to be a tenacious activist, who worked intimately with Dr. Martin Luther King, Jr., mobilized celebrities for social justice, participated in the struggle against apartheid in South Africa, and took action to counter gang violence, poor prison conditions, and youth incarceration. (This HBO Documentary Film premieres on HBO in Fall 2011.)

Migrants' and Women's Rights.

The poignant documentary *Familia* observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her family in Peru. Working with a family they have known for over 35 years, filmmakers Mikael Wiström and Alberto Herskovits (*Compadre*, HRWFF 2005) take an emotional look at family members' separation due to economic circumstances, providing insight into the experience of thousands of families who do the same each year. The film develops the double plot line of Nati's lonely life as a maid in Spain and the lives of the loved ones she leaves behind in Peru.

Love Crimes of Kabul is a fascinating look inside Afghanistan's Badam Bagh women's prison, where half the inmates are jailed for "moral crimes." Kareema awaits trial for pre-marital sex with her fiancé; Aleema ran away from a violent home; Sabereh stands accused of having slept with her neighbor. In a society where behavior is strictly controlled by an ideology of honor, and transgression can bring ruin to an entire family, these young women are seen as threats to the very fabric of society. Filmmaker Tanaz Eshaghian (Be Like Others) follows each case to trial, giving voice to those seen by the court only in terms of blame and embarrassment. (This HBO Documentary Film premieres on HBO on July 11.)

Intimate and revealing, The Price of Sex focuses on young Eastern European women who have been drawn into a world of sex trafficking and abuse. The award-winning photojournalist Mimi Chakarova, who grew up in Bulgaria, takes viewers on a personal journey, exposing the shadowy world of sex trafficking from Eastern Europe to the Middle East and Western Europe. Filming undercover and gaining extraordinary access, Chakarova illuminates how, even though some women escape to tell their stories, the trafficking of women continues to thrive. Chakarova is the recipient of the festival's 2011 Nestor Almendros Award for courage in filmmaking.

Based on true events, Larysa Kondracki's compelling political thriller The Whistleblower tells the story of Nebraska police officer Kathryn Bolkovac (Rachel Weisz) who discovers a deplorable cover-up and carries out a fight for justice in the former Yugoslavia. Bolkovac accepts a UN peacekeeping job through a private security contractor, but when she arrives in post-war Bosnia expecting a harmonized international effort, she finds chaos and disorder instead. When a brutally injured young woman lands in the UN's care, Bolkovac unearths an underworld of trafficking and traces the path of criminality to a shocking source. (Opens theatrically on August 5 through Samuel Goldwyn Films.)

In conjunction with this year's film program, the festival will present Exiled: Burma's Defenders, the renowned photographer Platon's portraits of Burmese former political prisoners, civil society leaders, ethnic minority group members, journalists, and other people in exile from their repressive homeland. The exhibit will be featured in the Frieda and Roy Furman Gallery at the Walter Reade Theater for the duration of the festival.

No Boundaries: Tim Hetherington pays tribute to photographer, filmmaker (Restrepo, Liberia: An Uncivil War), journalist, human rights activist, and artist Tim Hetherington, who was killed while covering the armed conflict in Libya in April 2011. Tim was a visionary who used photos, video, memoir, and testimony to explain and humanize conflicts as well as to simply illuminate the human condition. The festival will present a screening of Diary, a highly personal and experimental film that expressed the subjective experience of his work, followed by a discussion with friends and collaborators, including Carroll Bogert (Human Rights Watch) and James Brabazon (Liberia: An Uncivil War), who will discuss Hetherington's work and legacy.

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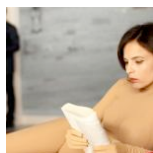


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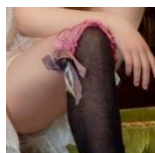
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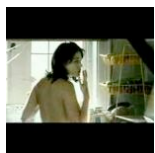
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2011 Human Rights Watch Film Festival June 16-30 - Lineup



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A story of idealism, loyalty and betrayal, Katie Galloway and Kelly Duane de la Vega's Better This World goes to the heart of the "war on terror" and its impact on civil liberties and political dissent in the US after 9/11. When two teenagers, David McKay and Bradley Crowder, seek to "make a difference" by participating in the anti-war movement, they are introduced to a local activist 10 years their senior. Months later at the volatile 2008 Republican Party Convention, the two cross a line that radically changes their lives. The result: multiple domestic terrorism charges and a high-stakes entrapment defense hinging on the actions of a controversial FBI informant. (Premieres on PBS's POV series on September 6.)

By providing a backdrop for the urgent blog posts and tweets that became a lifeline to Iranian pro-democracy activists, The Green Wave recounts the dramatic events of one of the most severe domestic crises in the history of Iran. Filmmaker Ali Samadi Ahadi takes viewers into the world of Iranian citizens who risked their lives in the hopes of a better future. Interweaving online posts, video footage caught by those present, and extensive interviews, the film is an artistic portrait of modern political rebellion, an exposé of government-sanctioned violence, and a vision of hope that continued resistance may galvanize a new future.

Patrick Reed's remarkable The Team brings us behind the scenes of an innovative television soap opera that aims to ease Kenya's volatile ethnic tensions and set the stage for dialogue and understanding. The story line focuses on a tribally diverse soccer team whose members must find ways to overcome deep-rooted hatred and work together to succeed. Thousands of viewers across Kenya gather around their TV screens to watch the story unfold—building mutual understanding and acceptance with each episode. Yet the message may come too late, as the actors themselves may become victims of the discrimination they have been so passionately seeking to combat.

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In *If A Tree Falls* director Marshall Curry (*Street Fight*) and co-director Sam Cullman turn their attention to the group the FBI calls America's "number one domestic terrorism threat"—the Earth Liberation Front (ELF). In December 2005, Daniel McGowan, a New York City social justice organizer, was arrested by federal agents for his links to the organization that carried out arson, from Oregon to Long Island, against businesses they accused of destroying the environment. The filmmakers provide a closer look at the group's disillusionment with strategies of nonviolent protest, while posing difficult questions about trying to effect change in a post-9/11 world. (Opens theatrically on June 22 through Oscilloscope Laboratories.)

Hebron is home to 160,000 Palestinians and 600 Israeli settlers in the city center—plus 2,000 Israeli soldiers to defend them. The conflict between neighbors in *This is My Land...* Hebron is fueled by the determination to conquer one more meter of the city, keep the enemy at bay, and simply stand one's ground. Giulia Amati and Stephen Natanson's controversial film includes interviews with both Israelis and Palestinians living in Hebron, as well as activists on both sides, members of the Israeli parliament, and prominent Ha'aretz journalists, to lift the lid on a city fraught with violence and hate.

Luc Côté and Patricio Henríquez's shocking *You Don't Like The Truth – 4 Days Inside Guantanamo* uses seven hours of declassified security camera footage from the Canadian government to show the interrogation of 16-year-old Omar Khadr, a Canadian citizen and Guantanamo detainee. The film delves into the unfolding high-stakes game of cat and mouse between captor and captive as it analyzes the political, legal, and psychological aspects of the interrogation through interviews with Khadr's lawyers, a psychiatrist, an investigative journalist, former Guantanamo detainees, and a former US interrogator. (Opens theatrically on September 28 at Film Forum.)

Human Dignity, Discrimination and Resources

In *12 Angry Lebanese: The Documentary*, 45 prison inmates in Lebanon's largest prison work together to present their version of the classic play *12 Angry Men* under the direction of a drama therapist, Zeina Daccache. The choice of the play, which touches upon the themes of forgiveness, self-development, stigma, and hope, was no accident. Daccache added monologues, songs, and dance routines created by the prisoners to the original text. Her documentary includes rehearsals, drama therapy sessions, and interviews, revealing the tremendous dignity and despair of the prisoners as well as Daccache's boundless energy and patience.

Exploring cultural taboos, adolescence and religion through the lens of HIV/AIDS, Oliver Schmitz's deeply affecting drama *Life, Above All* brings viewers into the life of 12-year-old Chanda as she struggles to maintain the facade of a normal life amid utter instability. The spread of HIV/AIDS appears to be ravaging Chanda's South African township even though no one will speak the actual words. When her mother's illness becomes apparent, the community turns against Chanda's family. Her mother chooses to leave home on the advice of a well-meaning but overbearing neighbor, who has her own secrets. (Opens theatrically on July 15 through Sony Pictures Classics.)

Thomas Napper's revealing documentary *Lost Angels* introduces viewers to Los Angeles' Skid Row, home to many of the city's estimated 48,000 homeless people. The residents include a former Olympic runner, a transgendered punk rocker, and an eccentric animal lover and her devoted companion. Their stories paint a multifaceted portrait of life lived on the streets. Residents face challenges, including mental illness and drug addiction, with hope and a strong sense of community, while the local welfare officers see the roots of these problems in a political context.

Susanne Rostock's *Sing Your Song* intimately surveys the life of entertainer and activist Harry Belafonte. From his rise to fame as a singer and his experiences touring a segregated country, to his crossover into Hollywood, Belafonte's groundbreaking career personifies the American civil rights movement. Rostock reveals Belafonte to be a tenacious activist, who worked intimately with Dr. Martin Luther King, Jr., mobilized celebrities for social justice, participated in the struggle against apartheid in South Africa, and took action to counter gang violence, poor prison conditions, and youth incarceration. (This HBO Documentary Film premieres on HBO in Fall 2011.)

Migrants' and Women's Rights

The poignant documentary *Familia* observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her family in Peru. Working with a family they have known for over 35 years, filmmakers Mikael Wiström and Alberto Herskovits (*Compadre*, HRWFF 2005) take an emotional look at family members' separation due to economic circumstances, providing insight into the experience of thousands of families who do the same each year. The film develops the double plot line of Nati's lonely life as a maid in Spain and the lives of the loved ones she leaves behind in Peru.

Love Crimes of Kabul is a fascinating look inside Afghanistan's Badam Bagh women's prison, where half the inmates are jailed for "moral crimes." Kareema awaits trial for pre-marital sex with her fiancé; Aleema ran away from a violent home; Sabereh stands accused of having slept with her neighbor. In a society where behavior is strictly controlled by an ideology of honor, and transgression can bring ruin to an entire family, these young women are seen as threats to the very fabric of society. Filmmaker Tanaz Eshaghian (*Be Like Others*) follows each case to trial, giving voice to those seen by the court only in terms of blame and embarrassment. (This HBO Documentary Film premieres on HBO on July 11.)

Intimate and revealing, *The Price of Sex* focuses on young Eastern European women who have been drawn into a world of sex trafficking and abuse. The award-winning photojournalist Mimi Chakarova, who grew up in Bulgaria, takes viewers on a personal journey, exposing the shadowy world of sex trafficking from Eastern Europe to the Middle East and Western Europe. Filming undercover and gaining extraordinary access, Chakarova illuminates how, even though some women escape to tell their stories, the trafficking of women continues to thrive. Chakarova is the recipient of the festival's 2011 Nestor Almendros Award for courage in filmmaking.

Based on true events, Larysa Kondracki's compelling political thriller *The Whistleblower* tells the story of Nebraska police officer Kathryn Bolkovac (Rachel Weisz) who discovers a deplorable cover-up and carries out a fight for justice in the former Yugoslavia. Bolkovac accepts a UN peacekeeping job through a private security contractor, but when she arrives in post-war Bosnia expecting a harmonized international effort, she finds chaos and disorder instead. When a brutally injured young woman lands in the UN's care, Bolkovac unearths an underworld of trafficking and traces the path of criminality to a shocking source. (Opens theatrically on August 5 through Samuel Goldwyn Films.)

In conjunction with this year's film program, the festival will present *Exiled: Burma's Defenders*, the renowned photographer Platon's portraits of Burmese former political prisoners, civil society leaders, ethnic minority group members, journalists, and other people in exile from their repressive homeland. The exhibit will be featured in the Frieda and Roy Furman Gallery at the Walter Reade Theater for the duration of the festival.

No Boundaries: Tim Hetherington pays tribute to photographer, filmmaker (Restrepo, *Liberia: An Uncivil War*), journalist, human rights activist, and artist Tim Hetherington, who was killed while covering the armed conflict in Libya in April 2011. Tim was a visionary who used photos, video, memoir, and testimony to explain and humanize conflicts as well as to simply illuminate the human condition. The festival will present a screening of *Diary*, a highly personal and experimental film that expressed the subjective experience of his work, followed by a discussion with friends and collaborators, including Carroll Bogert (Human Rights Watch) and James Brabazon (*Liberia: An Uncivil War*), who will discuss Hetherington's work and legacy.

COMPLETE PROGRAM INFORMATION CAN BE FOUND AT:

<http://www.hrw.org/iff>

All films are screened at the The Film Society of Lincoln Center's Walter Reade Theater, 165 West 65th Street, upper level (between Broadway and Amsterdam Ave.)

TICKET INFORMATION: Ticket information for the 2011 Human Rights Watch Film Festival can be found at <http://www.FilmLinc.com> or in person at the Walter Reade Theater box office. Hours: Mon.-Fri. opens at 12:30 p.m., Sat./Sun. opens 1/2 hr before first public screening; closes 15 minutes after last public screening, at 6 p.m. when there are no public screenings. For more information visit <http://www.FilmLinc.com>, <http://www.hrw.org/iff> or call 212-875-5601. Experience the festival on the go with HRWFF's new mobile site: Visit

<http://www.hrw.org/iff> from your mobile device to buy tickets to your favorite events, browse the film schedule, invite friends to screenings, view trailers and listen to interviews with filmmakers.

Human Rights Watch

Human Rights Watch is one of the world's leading independent organizations dedicated to defending and protecting human rights. We work tenaciously to lay the legal and moral groundwork for deep-rooted change and fight to bring greater justice and security to people around the world. Through the Human Rights Watch Film Festival we bear witness to human rights violations and create a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. The film festival brings to life human rights abuses through storytelling in a way that challenges each individual to empathize and demand justice for all people. To learn more about our work or to make a donation, visit <http://www.hrw.org>

Film Society of Lincoln Center

Under the leadership of Rose Kuo, Executive Director, and Richard Peña, Program Director, the Film Society of Lincoln Center offers the best in international, classic and cutting-edge independent cinema. The Film Society presents two film festivals that attract global attention: the New York Film Festival, currently planning its 49th edition, and New Directors/New Films which, since its founding in 1972, has been produced in collaboration with MoMA. The Film Society also publishes the award-winning Film Comment Magazine, and for over three decades has given an annual award—now named “The Chaplin Award”—to a major figure in world cinema. Past recipients of this award include Charlie Chaplin, Alfred Hitchcock, Martin Scorsese, Meryl Streep, and Tom Hanks. The Film Society presents a year-round calendar of programming, panels, lectures, educational programs and specialty film releases at its Walter Reade Theater and the new state-of-the-art Elinor Bunin Munroe Film Center, opening June 2011. The Film Society receives generous, year-round support from 42BELOW, American Airlines, The New York Times, Stella Artois, the National Endowment for the Arts, WNET New York Public Media, Royal Bank of Canada and the New York State Council on the Arts. For more information, visit <http://www.FilmLinc.com>

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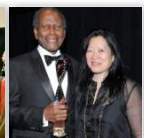
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Human Rights Watch Film Festival

Walter Reade Theater, 165 West 65th Street, Upper Level
June 16–June 30

The Human Rights Watch Film Festival returns to New York and The Film Society of Lincoln Center with a powerful program of eighteen films from twelve countries. ICP is a presenting partner of two films, *Granito: How to Nail a Dictator* and *The Price of Sex*. Part political thriller, part memoir, *Granito: How to Nail a Dictator* is a haunting tale of genocide and justice that spans four decades, two films, and filmmaker Pamela Yates's own career. Intimate and revealing, *The Price of Sex* is a feature-length documentary about young Eastern European women who have been drawn into a world of sex trafficking and abuse. Filmmakers will be present for discussion after each film.

Screenings:

Granito: How to Nail a Dictator: June 18 at 7:00 pm* and June 19 at 1:00 pm

The Price of Sex: June 24 at 9:30 pm, June 25 at 3:30 pm, and June 26 at 1:30 pm*

*Reception to follow

Tickets are on sale now—ICP Members receive a \$3 discount off the general admission price to all screenings. Just select the "Affiliate" ticket type online or purchase in person with your ICP Membership card and a printed copy of this email at the Walter Reade Theater box office at 165 West 65th Street. Complete information about purchasing tickets, as well as detailed film information, screening schedule, and guest appearances is available on www.filmlinc.com.

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So Much More Than Just 'Trafficked Women'

By Portia Crowe

NEW YORK, Jul 3, 2011 (IPS) - Mimi Chakarova had one simple objective in filming 'The Price of Sex,' her award-winning documentary about sex trafficking in Eastern Europe: "I'm trying to reach millions of people," she told IPS. "It's kind of a big goal to have."

The film, which documents the trafficking of young girls to countries like Turkey, Greece, and Dubai, aired alongside 19 others at the Human Rights Watch film festival in New York, which wrapped up late this week.

Chakarova is a photojournalist by training and has followed the issue for nearly a decade.

"It was more of a personal reaction to what was being covered in the press at the time," she said in an interview with IPS.

Having moved to the United States at a young age from Bulgaria, she was deeply moved by the stories, but found the coverage to be insufficient. Most journalists were men, posing as clients, who spent an hour with the women, photographing them in lingerie, covered in make-up, and high on drugs or alcohol.

"Those were the images of Eastern European women sold into sex. It was very much problematic because [they] are so much more than that," Chakarova said. "You have to understand how it happened in the first place."

She decided to "do things differently", and through her photography, intends to deconstruct stereotypes and desexualise Eastern European women.

"They're regular girls," she said. "You see where they come from, you see what their mothers look like, you see what their kids look like, and you see what, most importantly, they look like."

In Chakarova's work, the girls "are not in the shadow. Their faces are not anonymous," she said.

Tanaz Eshaghian, an Iranian-American filmmaker, also aims to tap into the power of telling individual stories in her documentary, 'Love Crimes of Kabul'.

She documents the young Afghan women of Badum Bagh jail who have been imprisoned for moral crimes – from running away from home to the intention to have premarital sex.

"I think that when people see this, they really have a different sense of the people over there, because now you see them as humans," Eshaghian told IPS.

She hopes her film will change the viewer's perception



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Roots of Trafficking Run Deep

After spending eight years documenting sex trafficking, Chakarova has some ideas on how to solve the problem.

"Unless we tackle the discrepancy between rich and poor countries, the discrepancy in access to justice, the high level of corruption – none of these hotlines are going to make a difference," she said, repeating the counsel of NGO worker Ana Revenco. Revenco works at Le Strada, a hotline for women who have been offered jobs abroad that offers tips on how to avoid being trafficked.

"They make a difference, but it's so minimal that we're not even scratching the surface," Chakarova told IPS. Instead, she said, real progress will result only from tackling the broader societal problems.

"You see how people are pocketing money. You see how the pimps are profiting. You see cops who are using the women," she said. "Unless you tackle those issues, Ana is absolutely right."

According to Chakarova, as long as there is poverty in the world, there will be vulnerable women, and the rich will take advantage of that. These women will take risks to feed their children, they will go abroad to work. "We know that that supply is not decreasing," she said. And we know there will always be a demand side: men who are willing to pay for sex."

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of Afghans, "so when you hear about Afghanistan, it's not just this big mush – which is what most people unconsciously just do to that place," she said.

The root of the problem is that "it's the governments that are corrupt; it's the cops that are corrupt," she said.

Instead, Eshaghian sought to change Western perceptions by depicting regular young women. "As you see, girls are not meek, or shy. They're giggly, cackley, kind of fun, and their spirit is not destroyed in the least," she said.

"If governments are not involved, if the political and social... systems are not in place to protect these people, and the justice system is not in place to punish people who are engaging in this, what are you left with? You're in the dark," she concluded.

She noted the reaction of some Afghan boys to her film:

"Finally, a film that shows that it's not just this poor little victim sitting there, that shows the ballsy chicks that we have to deal with!"

But the girls in Eshaghian's film are not necessarily the poster children of female liberation. They are not trying to make a statement or assert their self-determination.

"There's not this awareness of empowering yourself," Eshaghian told IPS. "Each person ... has made some decision for whatever myriad of reasons, and there they are, and as a result they're transgressing societal boundaries," she said.

They do not perceive themselves as victims or their society as flawed. "They're just surviving," Eshaghian said, "and trying to get what they want, one way or another."

If these two films provide factual accounts of ordinary women and girls' lives, Mikael Wiström and Alberto Herskovits' 'Familia' shows an ordinary family through a slightly rosier lens.

"It's a love story," Herskovits told IPS. "It's a complicated love story, and like all love stories, it's not an easy story," he said.

The film follows a Peruvian family whose mother goes to Spain to work as a maid. It examines the broader phenomenon of global migration and its impact on the developing world by telling an individual story, and Herskovits hopes the audience will identify with the family.

"We have much more in common with them than we are apart from them," he said.

"People usually believe that poor people, the only thing they do is run around the whole day to survive. But there's such a richness in the social interaction between them," he said, adding, "Many people can identify with that family, far away in Peru, [and] I think that is one of the main purposes of making the film."

Wiström first happened upon the Barrientos family while working as journalist in the 1970s. At that time, Daniel and Nati were living and working in a garbage dump on the outskirts of Lima.

They have since made several documentaries together, and stayed in touch over the years as the family moved from landfill to shack to the small house where they live now.

But they knew they were still not earning enough to survive; that is why Nati went abroad.

"The demands are so much higher when it comes to women serving, women taking care, women educating," Herskovits explained.

"This is an export of emotional energy that is, in a way, reflected in the migrant movement throughout the world," he said, noting that it is equally true in areas like sex trafficking.

While North American and European women are busy with their own careers, migrant women move in to fill the void in the home. But their absence in the developing world can have grave social and economic impacts.

"It shows, I think, a big decrease of life quality for the families that are splitting up," Herskovits said.

For the women like Nati who travel abroad, however, there is a silver lining.

"I'm convinced that each woman that is leaving for a migrant period in her life also is empowered," Herskovits said. "It's equally painful, but also empowering. . . [and] when they return home I think they are becoming agents of change too."

These filmmakers cannot single-handedly change society; they can only tell stories and, according to Chakarova, "show you the bare truth."

For her part, Chakarova hopes her work will inspire others to continue the battle - "even if it's not on sex trafficking, it could be another issue that's just as important," she said.

She hopes that everyone who sees the film will take some sort of action. "I want this to also be in the viewer's hands," she said. "Each one of us can do something."

(END)

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Tuesday, July 05, 2011 22:39 GMT

FILM-LATIN AMERICA: A Long, Tortuous Road to Justice

by Elizabeth Whitman

NEW YORK, Jun 20 (IPS) - Fredy Peccerelli and his team of forensic anthropologists sort through human bones and other remains - shoes, clothes, ID cards. A stack of long, thick bones dark with dirt accumulates as they painstakingly reconstruct what they can from Guatemala's La Verbana Cemetery, where for decades anonymous corpses have been dumped.

The year is 2010, the film, "Granito: How to Nail a Dictator". The Guatemalan Forensic Anthropologists Foundation is gathering evidence to help bring leaders of the Guatemalan government and military to trial for crimes against humanity. They are also trying to bring some sense of closure to the families of the murdered and disappeared during the Guatemalan civil war from 1960 to 1996.

"Granito", directed by Pamela Yates, Paco de Onis, and Peter Kinoy, chronicles the painstaking efforts by survivors, victims' families, lawyers, and other professionals, including Yates herself, to bring General José Efraín Ríos Montt, head of the military government from March 1982 to August 1983, to trial at the Spanish National Court for crimes against humanity.

In 1996, as a stipulation of peace accords ending the civil war, the Guatemalan Truth Commission investigated the mass killings and disappearances, which peaked in 1982, and discovered the army's pattern of targeting the indigenous Mayan population. The Center for Justice and Accountability estimates that over 200,000 were killed.

Yates was in Guatemala in 1982, filming "When the Mountains Tremble", a documentary about guerrillas' resistance efforts against a string of U.S.-backed military dictators. Some of the film's footage was used to help build a case of genocide against Ríos Montt.

The Human Rights Watch Film Festival, which opened late last week in New York, is screening both of these films and 17 others that relate to human rights.

Yates's film, along with "La Toma" (The Siege), directed by Angus Gibson and Miguel Salazar, and "Impunity", directed by Juan Jose Lozano and Hollman Morris, poignantly depict the unrestrained brutality of military regimes, the sufferings of survivors and families of victims, the drawn-out process of demanding justice, and above all, what seems to be the elusiveness of victory.

Obtaining justice: slow, and never steady

"La Toma" is the story of the army's siege on the Palace of Justice in Bogotá, Colombia in 1985, in which 94 people died. During the chain of events initiated by M19 guerrillas' takeover of the Palace and resulting in the army's overnight siege, 12 people disappeared. Only two returned.

Over a quarter century later, their families still demand that army leaders be held responsible. In June 2010, Colonel Alfonso Plazas Vega, commander of the army during the siege, was sentenced to 30 years in prison for aggravated

forced disappearances, but he has yet to actually go to prison.

"Impunity" exposes deep-rooted corruption within the Colombian government, which was complicit in or even paid paramilitary groups that carried out atrocities including mass killings and disappearances.

In 2005, the Justice and Peace Law was passed in Colombia. Some 31,600 paramilitaries ostensibly laid down arms. Of those, 3,600 were turned over to be prosecuted, and only 600 of those went to the Justice and Peace Law Tribunal for hearings.

In 2008, the Colombian government extradited 15 former paramilitary leaders to the U.S., where they would face charges of drug trafficking and money laundering - not the charges of conspiracy, racketeering, kidnapping and homicide that families and lawyers had demanded.

By July 2010, only two partial sentences had been passed for the assassinations of 11 people.

With so many crimes committed and so little justice brought upon the perpetrators, these films beg the question: where is justice?

Their answers are not straightforward, and yet somehow they are hopeful.

Angus Gibson, co-director of "La Toma", calls Vega's trial a "landmark." Even if at times holding leaders accountable seems to take one step forward and two steps backward, he tells IPS, "that one step forward is very important."

Pamela Yates has a similar outlook, maintaining that there are "many ways to look at justice done".

"I don't think justice is just done with a trial and a conviction," she elaborated in an interview with IPS.

She cites the example of Chilean dictator Augusto Pinochet. Detained in London to be extradited to Spain, he ultimately never went to trial but "his legacy was destroyed", Yates says.

Even so, these films prove that obtaining justice - or even raising that issue - is a painstaking process that can span decades. The sluggish pace is due partially to rule of law and evidence, and partially just a matter of political will, says Andrea Holley, deputy director of the HRW Film Festival.

As shown in "La Toma", the trial against Colonel Vega began in 2008, when the siege and disappearances occurred in 1985. Events in "Granito" have a similar time span.

As a human rights defender and a filmmaker, Yates says she is "used to setbacks". But every once in a while, "we have really great victories."

The power of collective change

"La Toma", Gibson says, is a "celebration of the relentless determination of the families of those disappeared, who... for 25 years didn't give up."

The aftermath of the trial - Vega convicted but not yet jailed - is not uplifting, but Gibson insists that "La Toma" is about progress achieved over the course of a quarter century in defending human rights.

Over the years, the human rights defenders have brought about a change in the paradigm of international and domestic justice. They demonstrate what Yates calls the "Granito concept" - the power of collective action.

"Granito" means a grain of sand. "Each of us has to figure out: what is the tiny grain of sand that we're going to contribute?" Yates explains. Believing that no one person is more heroic than another, she says, is a mindset that can "make it a lot easier for us to act".

Holley also speaks of the power of collective action. It is a concept, she says, that is not prevalent in the U.S. But elsewhere in the world, it is a way of life, and it manifests itself in the fight for justice.

Human rights is about "lots of people getting together, because we all have different skills," she tells IPS.

Yates believes that because human rights defenders and activists have worked together and so diligently, particularly in Latin America, they have been able to strengthen the judicial system and rule of law in their countries.

Raw snapshots of suffering as much as of determination, these films are also a testament to the dignity and victories of all those who defended their rights and demanded justice.

(FIN/2011)

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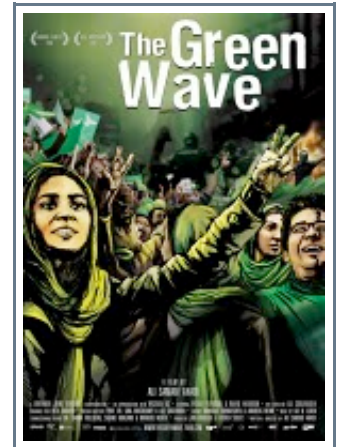
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thursday, june 16, 2011

HRWFF '11: The Green Wave

Are a stolen election and a massive, coordinated assault on human rights enough to forestall reform in the Islamic Republic of Iran or will they fuel the fires lit by the "Green" coalition over time? While our current administration was busy being scrupulously "nonprovocative," hundreds of Iranians from all walks of life were arrested during the protests of 2009, many of whom would never be heard from again. The courage and idealism of those Iranian activists is celebrated in Ali Samadi Ahadi's partially animated documentary *The Green Wave* (trailer [here](#)), which is easily the best and most appropriate film at the highly debatable [2011 Human Rights Watch Film Festival](#) that kicks off tonight with a gala screening of *The Whistleblower*, another film carrying the [Libertas](#) seal of approval.



The revolution that nearly was, was not televised in Iran. However, it was recorded on twitter, blogs, and cell phone cameras. Based on the blog entries of real Iranians, *Wave* gives a voice to those whom the government silenced, telling their stories with animation stylistically similar to that of Ari Folman's *Waltz with Bashir*. Each POV character had previously given up on politics, yet the candidacy of Mir Hossein Mousavi inspired them to reengage with the political process.

Adopting green as their official color, they campaigned with a hopeful fervor reinforced by polls showing a landslide victory for their candidate. Then on Election Day the predictable reports of "irregularities" began, culminating in a government blackout of the media and the inevitable announcement of Ahmadinejad's dubious re-election. Outraged but feeling empowered, the Green activists took the streets in protest. *Wave* pulls no punches documenting the brutal suppression that followed.

Yes, in many ways Mousavi is a problematic figure, who had been handpicked by the ruling establishment to serve as Ahmadinejad's opponent. While his stance towards Israel might not have been appreciably different, he embraced the Green platform of liberalization. He also had the virtue of not holding a messianic complex, unlike his chief rival.

[DocPoint '11: Shadow of the Holy Book](#)

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Wave is a very well constructed film, integrating strikingly dramatic animation well suited to representing the abject brutality of the Iranian government with eye-witness video shot on handheld devices. As a result, no one watching the film can possibly question whether these abuses really did happen. Further bolstering the case, *Wave* includes some moving testimony from survivors of the government's orchestrated attacks amongst his talking head interviews. Perhaps the most chilling animated testimony though, comes from a militia man who considers himself most likely damned (in the eternal sense) for his actions in the crackdown.



Wave manages to be both an infuriating and inspiring film. Dedicated to the protestors who were tortured and killed, it expresses hope the spirit of their movement will eventually serve as a catalyst for meaningful reform in Iran. Yet, it is difficult to share that

optimism given the atrocities it documents and the shrugs our current administration responded with. Socially significant and aesthetically accomplished, *Wave* was one of the most important films at Sundance and is the best film at the 2011 HRWFF. Highly recommended, it screens Saturday (6/18), Sunday (6/19), and Tuesday (6/21) at the Walter Reade Theater.

Labels: [Animated films](#), [Documentary](#), [HRWFF'11](#)

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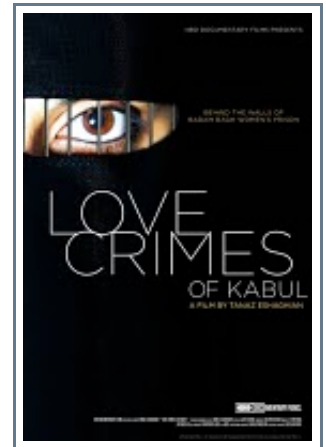
[HRWFF '11: The Green Wave](#)

[Cine Fest Brasil NY '11: Malu on a Bicycle](#)

saturday, june 18, 2011

HRWFF '11: Love Crimes of Kabul

Witness Islamic Sharia Law in practice. It is impossible to consider it anything less than institutionalized misogyny after observing the prosecution of "moral crimes" in Afghanistan. With remarkable frankness, Iranian-American filmmaker Tanaz Eshaghian takes viewers inside the Badam Bagh women's prison, where half the inmates are incarcerated on dubious morals charges in [Love Crimes of Kabul](#), one of the laudable selections of the [2011 Human Rights Watch Film Festival](#) that actually addresses human rights abuses.



All three of *Kabul's* primary POV figures are bright and attractive young women. All three stand accused of the heinous crime of premarital sex, but only one of them actually engaged in what would be perfectly legal behavior in a rational society. Not to be spoilery, but care to guess which one gets the most lenient sentence? Indeed, it quickly becomes apparent that justice has no place whatsoever in Islamic Law.

Easily the most shocking case is that of seventeen year old Sabereh, who simply had the misfortune to be caught eating a meal alone with a boy. Suspiciously, when a medical examination confirms her virginity, the prosecution switches gears, charging her with sodomy, the equivalent of going nuclear. Of course, Eshaghian's cameras were banned from Sabereh's trial, lest the railroading be exposed to sunlight, but the fix was obviously in.

At first, *Kabul* makes the audience's blood boil, but as the full implications of the injustices perpetrated in Badam Bagh become clear, viewers' stomachs will turn to ice. Eschewing talking heads and voiceovers, Eshaghian captures a visceral sense of life for the accused. She also records some brutally honest conversations as the women struggle with their Kafkaesque situations. Despite the relatively short running time, Eshaghian patiently lets scenes play out so viewers can appreciate their full import. Though her overall access is quite impressive, when her cameras are banned (as during Sabereh's "trial"), the significance is similarly inescapable.

[The Danish Oz: R](#)

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While Eshaghian's unfiltered approach is undeniably bold and bracing, she leaves one rather obvious question largely unexplored. In fact, one of the most striking aspects of *Kabul* is the considerable presence of toddlers in Badam Bagh, who were either delivered whilst their mothers serving their time or were essentially abandoned by their fathers. Strangely though, *Kabul* never tackles the issue of these true innocents growing up behind bars.



The injustices faced by the women of Badam Bagh in general and young Sabereh in particular demand official American intervention. No doubt, our current administration will get right on that, sometime after the U.S. Open. A shocking indictment, *Kabul* is a worthy companion film to [The Green Wave](#), both of which are highly recommended at this HRWFF.

It screens this coming Monday, Tuesday, and Wednesday (6/20-6/22) at the Walter Reade Theater. Part of HBO's Documentary Films Summer Series, *Kabul* also airs on several of the network's divisions through July 27th.

Labels: [Afghanistan](#), [Documentary](#), [HBO](#), [HRWFF'11](#), [Islamic Fascism](#)

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[HRWFF '11: The Green Wave](#)

sunday, june 19, 2011

HRWFF '11: The Price of Sex

Istanbul might be a beautiful city, but the women living in the Aksaray neighborhood would not know. That is because it is a red light district and most of the prostitutes there are slaves, confined to seedy sex clubs and prison-like quarters. Crusading photojournalist Mimi Chakarova tells the stories of the voiceless women trafficked into sexual slavery in [The Price of Sex](#) (trailer [here](#)), which screens during the [2011 Human Rights Watch Film Festival](#).



There is no question, sex trafficking is a problem in Western Europe and the Americas. However, when Chakarova wanted to investigate ground zero for sex slavery, she took her hidden cameras to Istanbul's Aksaray and Dubai, two cities which obviously have absolutely nothing in common, right?

Chakarova briefly acknowledges the hypocrisy of Muslim communities rather openly indulging in the fruits of sex slavery. Evidently, in Turkey, pre-marital sex is illegal but prostitution is not. There would seem to be an inherent contradiction there, but the crooked cops doggedly look the other way. While conditions might be slightly better in go-go Dubai, the fundamental realities remain the same. Demand for Eastern European women is also quite high in both "markets," reflecting a "Natasha" fetish amongst the clientele. Indeed, the frequency with which Eastern European women are targeted by trafficking rings hit close to home for the naturalized Bulgarian-American Chakarova.

While Chakarova does not serve the material particularly well when injecting her own relatively undramatic family history into the film, her intrepid undercover work posing as an Eastern European prostitute in Aksaray earns her a pass. She also scores serious documentary filmmaking street cred for her on-camera interview with two Aksaray brothel customers, who also happened to be cops. Having her cameras stolen from her Dubai hotel room pretty much represents the hat-trick for the filmmaker.

Still, Chakarova is far more effective exposing the brutality and corruption

[Cine Fest Brasil NY '11: Malu on a Bicycle](#)

[The Danish Oz: R](#)

[Cine Fest Brasil NY '11: 180°](#)



of the trafficking system, than analyzing root causes. She clearly blames the fall of Communism for leaving Eastern European women vulnerable to traffickers' false promises. Yet, Moldova and particularly Belarus, two of the prime suppliers of enslaved women, are hardly bastions of capitalism and individual rights—quite the opposite, in fact.



There is nothing sexy about *Price*, but what it documents is obscene. Though addressing painful subjects, Chakarova is a sensitive yet probing interviewer. She also wisely resists falling back on feminist “man-bashing,” trenchantly pointing out the recruiters are nearly always women. It is a worthy documentary, which actually addresses human

rights, making it one of a handful of recommended selections at this year's HRWFF. *Price* screens this coming Friday, Saturday, and Sunday (6/24-6/25) at the Walter Reade Theater.

Labels: [Documentary](#), [HRWFF'11](#), [Human Trafficking](#)

posted by J.B. @ [7:00 AM](#)



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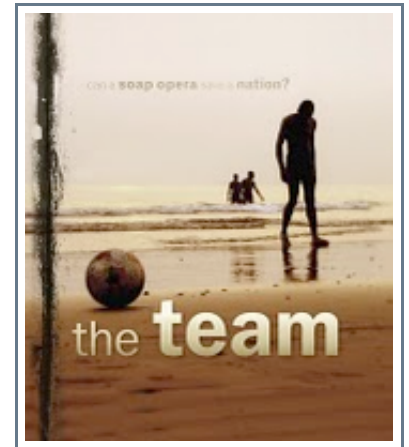
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monday, june 20, 2011

HRWFF '11: The Team

Like Atlanta in America, nearly every African connecting flight transfers through Nairobi. Not just a transportation hub, Kenya was considered the island of ethnic stability on the African continent. So when the deadly 2007 election riots cleaved largely along ethnic lines, many Kenyans were profoundly disturbed. Hoping to heal division, particularly amongst Kenya's swelling youth population, an experienced but still idealistic television crew began filming a telenovela about a multi-ethnic football (soccer) team. Patrick Reed documented the production and reception of their serial drama in *The Team* (trailer [here](#)), which screens tomorrow during the [2011 Human Rights Watch Film Festival](#).



John Sibi-Okumu, the eloquent script consultant for the series *The Team*, explains the urgency of the production when he speculates on the likelihood "the machete brigades are getting ready again" for the 2012 elections. Despite Kenya's relative prosperity, human nature remains a malevolent force, especially when collected into mobs. The *Team* documentary captures this in visceral terms when the television crew attempts to film a mob attack in the Nairobi slums that nearly escalates into the real thing. While the chaotic scene ends without serious injury, life will eerily and tragically imitate art shortly after the first season wraps.

There is one unequivocally dirty word in *The Team*: "tribalism." Whether as an instrument of distraction wielded by the ruling classes or a reflection of more primal hatred, just about everyone agrees it has been a divisive force, both in Kenya and across Africa. We even hear the current occupant of the Oval Office decry it during a speech in Ghana, his first teleprompter reading in Africa. It is hard to argue with the point made by Sibi-Okumu and others, particularly when we see the embers still flare up amongst the cast, even after walking through a photojournalism installation about the 2007 riots.

For their part, the crew comes across as unfailingly resourceful

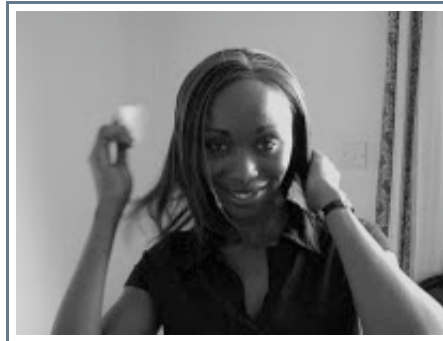
[HRWFF '11: The Green Wave](#)

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professionals. Though the series' cast nearly entirely consists of all first time actors, they all seem at least passable and in some cases quite polished in their roles from what the audience can glean from the making-of scenes. Yet, perhaps the greatest talent would factor directly in the film's third act heartbreak.



Reed captures some intense human drama, which is actually quite unfortunate for his subjects. On a positive note, the series becomes a hit. Still, the final sequences of cast and crew organizing community screenings to spur teaching encounters feels tacked-on (and falsely hopeful). Nevertheless, *The Team* has some strong moments and makes some valid points. It is a

fairly solid and appropriate selection for this year's HRWFF. It screens tomorrow, Wednesday, and Thursday (6/21-6/23) at the Walter Reade Theater.

Labels: [Documentary](#), [HRWFF'11](#), [Kenya](#)

posted by J.B. @ [3:15 AM](#)



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[Dispatch from the Human Rights Watch International Film Festival: "Better This World"](#)

by [chaneld1621](#) [[↗](#)] · Wednesday, June 22nd, 2011



In the lobby of the Walter Reade Theatre, where the [Human Rights Watch International Film Festival](#) is being held, waiting to see the New York premiere of "[Better This World.](#)" I'm writing in my journal and people watching. There's a guy in dress slacks and a white shirt, with a badge around his neck and blond

hair that's cut so close it looks like there are glittering yellow seeds growing out of his head.

The guy, I learn later, is Bradley Crowder, one of the subjects of "Better This World." He's part of the question and answer session when the film is over, along with documentarians [Katie Galloway and Kelly Duane de la Vega](#). Crowder and his friend, David McKay, were protestors at the 2008 Republican National Convention in St. Paul, MN, when they were arrested for building Molotov cocktails, which according to sources in the FBI, they intended to set off with the goal of injuring police. The film is a troubling and complicated story of betrayal, identity and loyalty, as well as the role of paranoia and scapegoating in the post 9.11 United States, especially of the Muslim and activist communities.

Crowder and McKay, in their early twenties at the time of their arrest, met radical activist Brandon Darby in Austin in the months before the convention. Both men were frustrated and angered by the Bush administration, and wrestling with their own activist identities. (Crowder: "I just couldn't not do anything.") In a moment that elicited gasps from the audience (myself included), Darby is revealed to be an FBI informant, who may or may not have involved Crowder and McKay in entrapment, inciting them into building the cocktails. (There's an episode of [This American Life](#) about the case and Darby, notorious for his post Katrina organizing with Common Ground in New Orleans. He's now a right wing commentator.)

During the q/a, Crowder reflected on the impact of what happened to himself, McKay, and their loved ones in the aftermath of the protest and legal battles. (Crowder spent 2 years in jail and McKay 4; he'll be released in 2012. The two are not allowed to speak directly to each other.) He's triggered by certain sounds, the result of violence at the protests and what happened to him in prison-"There's such dehumanization in the criminal justice system, and most people in prison don't get to be seen as humans."

When asked by an audience member if the system is innately flawed or if he sees what happened to him and McKay as an isolated incident, Crowder said, "Poor people have to deal with entrapment and informants all the time. If you don't want to see (the system) as flawed, you don't really want to see what's going on."

His current activism is in Texas around immigration, budget cuts and police violence. He's now critical of mass mobilization movements that aren't also predicated on day to day community organizing and confronting issues of class, race and power. "You have to work hard, think hard, ask hard questions...you have to fight with people."

"Better This World" will premiere on PBS's POV in September 2011. The Human Rights Watch International Film Festival, featuring 18 films from 12 countries, runs June 16-June 30th at the Walter Reade Theatre at Lincoln Center.

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WEDNESDAY, JULY 6, 2011





Khomotso Manyaka: The "Life, Above All" Interview

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with Kam Williams

Headline: A South African Star Is Born

Khomotso Manyaka was born in 1996 in Elandsdoorn, South Africa, which is where she caught the eye of talent scouts while performing with a church choir. Encouraged to audition for the film "Life, Above All," she ended up landing the picture's pivotal lead role of Chanda.

Khomotso proved to be a natural in front of the camera, and went on to earn the Best Actress Award at the Durban International Film Festival for her stunning debut performance. Life, Above All also made a big splash at Cannes, where it won the Francois Chalais Prize for life affirmation and journalism.

The compelling, character-driven drama revolves around a 12 year-old girl who summons up the courage to fight the fear and shame poisoning relationships among members of her tight-knit community in the wake of an AIDS outbreak. Directed by South African filmmaker Oliver Schmitz, the movie is based on the award-winning novel Chanda's Secrets by Allan Stratton. Here, Khomotso talks about the picture which recently premiered at the Human Rights Watch Festival and will be arriving in theaters on July 15.

Kam Williams: Hi Khomotso, thanks for the time.

Khomotso Manyaka: Thank you, Kam.

KW: What interested you in Life, Above All?

KM: That the movie has a strong and powerful message to all people, and the bonding and love between the mother and daughter.

KW: Tell me a little about the movie.

KM It's about a young girl called Chanda who wants to bring people together, through the struggle against HIV/AIDS.

KW: How would you describe your character, Chanda?

KM She's a strong, intelligent, well behaved girl.

KW: What message do you hope people will take away from the film?

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REVIEWS



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The Sly Fox Film Reviews publishes the content of film critic Kam Williams. Voted Most Outstanding Journalist of the Decade by the Disilgold Soul Literary Review in 2008, Kam Williams is a syndicated film and book critic who writes for 100+ publications around the U.S., Europe, Asia, Africa, Canada and the Caribbean. He is a member of the New York Film Critics Online, the NAACP Image Awards Nominating Committee and Rotten Tomatoes.

In addition to a BA in Black Studies from Cornell, he has an MA in English from Brown, an MBA from The Wharton School, and a JD from Boston University. Kam lives in Princeton, NJ with his wife and son.

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KM It is that they must not keep secrets and that they must learn to be open with their families.

KW: Legist/Editor Patricia Turnier asks: What was the most challenging aspect of playing Chanda?

KM It wasn't challenging, but I learned a lot from it.

KW: Patricia has a follow-up: What does it mean to you to receive so much recognition and praise for your work at such a young age?

KM It is fun and I enjoy that they really admire me.

KW: Harriet Pakula Teweles says: Congratulations on your much deserved Best Actress award at the Durban International Film Festival. When such a prestigious award goes to a 13 year-old, how does it change what would be your teen years, socially and professionally?

KM Well, I don't think I would change, but I know that I would be seen as an example in South Africa.

KW: Harriet also asks: How much of the story in Life, Above All was outside of your real-life experiences growing up and how much was already familiar to you and part of your awareness?

KM The familiar part is that I also have three siblings, but it's only boys. I am also a first born at home.

KW: Finally, Harriet says: Knowing that child stars very often get caught up in being a celebrity too early, what 'stabilizers' exist for you to keep you from having that too intense time in the spotlight?

KM I think I need to be more careful in what I do in the public, so as to prevent people from talking or writing negative things about me.

KW: Attorney Bernadette Beekman says: Congratulations on the Best Actress award. Had you ever acted professionally before you won the casting call for Life Above All?

KM No, I have never acted before this. This was the first time acting, and the first time I was ever in a movie.

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Kam's Kapsules: For movies opening July 29, 2011

Fatal Invention (BOOK REVIEW)

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Winnie the Pooh

Top Ten DVD List for July 19th

Tabloid

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Phil Ochs: There But for Fortune DVD

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Horrible Bosses

Top Ten DVD List for July 12th

Arthur DVD

The Lincoln Lawyer DVD

Kam's Kapsules: For movies opening July 15, 2011

KW: Bernadette has a few follow-ups. First: I see that you will be continuing your acting studies. Is there any one actress whose career you would like to emulate?

KM I would like to be like Harriet Manamela. She acted the part of the neighbor in the movie, or like Lerato Mvelase, who played my mother.

KW: Next, she asks: Before working on this film, were you already aware of the fallout of AIDS in terms of the social ostracism of the victims and their family members?

KM I knew about AIDS for a long time because my mom is an HIV/AIDS counselor. We talk about it a lot.

KW: Lastly, Bernadette would like to know if you would you consider being an actor/activist to promote education about AIDS, based on the problems outlined in the film and the book?

KM Yes! Because it would help people who don't know about HIV/AIDS.

KW: Is there any question no one ever asks you, that you wish someone would?

KM No, not really.

KW: Are you ever afraid?

KM Well, everyone gets afraid sometime or other, but when it comes to having opportunities like being famous, I get afraid because I won't be able to live my life and I won't live freely.

KW: Are you happy?

KM Yes.

KW: When was the last time you had a good laugh?

KM All the time.

KW: What was the last book you read?

KM Twilight, Eclipse.

KW: What are you listening to on your iPod?

Khomotso Manyaka:
The "Life, Above All"
Interview


Unburdened by
Conscience (BOOK
REVIEW)

Love, Etc.

Top Ten DVD List for
July 5th

Transformers: Dark of
the Moon

- ▶ June (40)
- ▶ May (33)
- ▶ April (32)
- ▶ March (36)
- ▶ February (39)
- ▶ January (45)
- ▶ 2010 (545)
- ▶ 2009 (562)
- ▶ 2008 (574)
- ▶ 2007 (304)



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STAR RATINGS

- 0 Stars (76)
- 0.5 Stars (16)
- 1 Star (158)
- 1.5 stars (33)
- 2 Stars (78)
- 2.5 Stars (57)
- 3 Stars (236)
- 3.5 Stars (135)

KM I don't have an iPod, but I usually listen to R&B on my phone.

KW: What is your favorite dish to cook?

KM Well... I loooooove South Africa's traditional food.

KW: Who is your favorite clothes designer?

KM I don't know.

KW: When you look in the mirror, what do you see?

KM I see a child of God, successful, talented, beautiful, well behaved, trust worthy.

KW: If you could have one wish instantly granted, what would that be for?

KM I would wish that everyone could believe in God as the Father, Son and Holy Spirit.

KW: What advice do you have for anyone who wants to follow in your footsteps?

KM To work hard for what you want and trust that God is the way and the key to success.

KW: Who's at the top of your hero list?

KM My mom.

KW: How do you want to be remembered?

KM As an honest, loving, funny and well behaved girl, and as a good role model.

KW: Thanks again for the interview, Khomotso, and best of luck with the movie.

KM Thank you for the opportunity, Kam.

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- 4 Stars (594)
- book review (172)
- DVDs (709)
- Interviews (219)
- Kam's Kapsules (192)
- Op-Ed (9)
- Other (71)
- This Week's DVD Releases (36)
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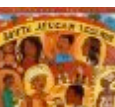
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Цената на секса: плът и болка

От 16 до 30 юни в нийорския Линкълн център се провежда 22. Международен кинофестивал Human Rights Watch, посветен на човешките права. Организатори са Киносъюзът на Линкълн център и най-старата правозащитна организация Human Rights Watch.

Голямата награда на тазгодишното издание на фестивала «Нестор Алмендрос» (1930-1992, велик оператор и правозащитник) ще бъде връчена на Мими Чакърова – млада американска документалистка, родена в България, за филма „Цената на секса: жените говорят“ („The Price of Sex: Women Speak“).

От години се стремя да гледам колкото се може повече от уникалните филми на Human Rights Watch, за да имам представа от случващото се по земното кълбо. Обикновено фестивалните филми са лишени от разпространение: ситият «среден американец» не гледа кино за чуждите страдания. Филмите привличат «малцинствата»: мексиканци гледат за проблемите в Мексико, китайци – за Китай, а гейовете от Ню Йорк се тълпят на хомосексуалните проблеми. Най-горещите спорове се разгарят на срещи с творческите екипи от бивша Югославия – сърбите и босненците очертават невидима граница в залата, и, сядайки отляво и отдясно, придирчиво впиват очи в екрана. Арабско-израелският конфликт също събира публика, но по правило тя е само еврейска.

Пришълците от СССР не посещават фестивала, но и той дълги години не им предлага нищо – няма нито един филм за чудовищното положение с човешките права в Русия, Украйна, Беларус. Мен лично тази ситуация ме потиска, но нищо не може да се направи – ако предишното фестивално ръководство поне се опитваше да отговори на въпроса защо се случва така, сега няма и кого да попиташ. Властта се смени и любимият ми велик старец Робърт Бърнстейн, основател на HRW, издател на Андрей Сахаров и на много други инакомислещи, се оттегли. И последните две години посвети на призови към спонсорите да спрат финансирането на организацията заради подчертаната ѝ антиизраелска позиция.




В „Цената на секса: жените говорят“ млади жени, изтръгнали се от публичните домове в разни страни, разказват как са станали сексуални робини. Как са ги предали и продали родителите, страната, близките.

Спомням си как това започна, колко пикантно звучеше в началото на «перестройката» изящната дума «Интермомиче»^[1], как се възхищаваха зрителите на новата героиня, как се забавляваха веселящите, когато ученичките, отговаряйки на въпроса «каква искам да стана» в съчиненията, откровено пишеха «проститутка». Понякога с уточнение – «валутна». Минаха 20 години и се оказа, че мечтите са се сбъднали и всички са станали, каквито са пожелали. И дълбочината на разгърнатия се ад може да се

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измери само чрез препълнените затвори в много страни, на които им е втръснало от руските проститутки и ги готвят за депортация. Задържаните по най-различни обвинения нелегални жени от всички съюзни републики на бившия СССР – без паспорти и истински имена, лъжат властите по целия свят, тъй като е невъзможно да кажат истинските си адреси – там са родителите им... Турция им даде общо наименование – «Наташа». И в Русия не се намери човек, който да направи филм за *това*. Само българката, живееща в Америка, е метнала камера на рамо и е преминала пеша през няколко страни. Работата върху този проект ѝ е отнела почти 10 години.

Мълчанието на проститутките е нарушено и трябва да чуем техния разказ. При това – без превод: девойки от Русия, Украйна, Молдова, Приднестровието говорят от името на поколение, изгубено завинаги. Момчетата са убити в Чечения, а ето ги момичетата – красиви, със замрели, изтърбушени очи. Учили са ги на английски език, но обучението е стигнало само до най-важните думи: „How much?“, за да назове клиентът цената, която е готов да плати, и още – „С презерватив или не?“.

Хора, това е снимано днес! В кадър са нашите момичета!

Мими Чакърва води повествованието с равен глас, без патетика и театралност. Задкадровите коментари се сменят с редките ѝ появи на екран. Сценарист, режисьор, оператор и монтажист, тя е много деликатна, открита, ясна. Работи в традициите на Михаил Ром и безсмъртния му «Обикновен фашизъм». Започва със себе си, обяснявайки, че е напуснала България като дете през 1990 и с майка си е дошла в Америка, а след 20 години се върнала в провинциалния си град и открила, че той не съществува - снима град-призрак, останал без жители. Старците са измрели, а за момичетата от нейното поколение започнало времето на «мръсното сексуално робство», по думите на Мими.

Тя си задава въпроса: «Защо оживелите мълчат?» и 9 години търси отговор. Прелистила е сума ти достъпни материали за търговията с жени и се е отправила да събира недостъпните. «Оказах се в устата на вълка», разказва Чакърва и показва как го е направила.

1 500 000 млади жени - такава е стабилната цифра на «трафика», както се нарича процесът на доставката на плът за сексуслуги.

- А колко са убитите? - руска девойка ѝ подсказва в кадър.

Статистиката не регистрира убитите, тъй като телата изчезват безследно. От една страна, търговците на хора умеят да заличават следи, а от друга – никой не търси момичетата! Не ги търсят родителите, останали в Русия, Украйна, Молдова, България. Не ги търсят и местните власти, тъй като не са регистрирани на адрес...

Невъзможно е да се повярва на този разказ и именно заради това разбираш, че всичко във филма е истина. Погубени градове и села, където няма ни работа, ни перспектива. Родители-алкоголици. И изведнъж – пристига леля... Това е едно от най-страховитите откровения в този филм: момичетата са съблазнявани и продавани от жени. Понякога те са познати на родителите. И лелята предлага 500 щ. д. на месец за миячка на съдове в Москва.

- Но каква ти Москва? – говори пред камерата момиче, седящо отново на пейката пред къщи в родното си село. – Не съм била там. За първи път се качих на самолет, а като слязохме, се оказахме в Турция....

Паспортът се прибира – уж за виза, и я затварят в стая, която често е без прозорци. Среднестатистическата норма на бардака е 50 клиенти на ден. На възраст? Момичето в кадър се замисля.

- Най-младият беше на 12, баща му го доведе, а най-възрастният – на 83...

Камерата на Чакърва фиксира килнатата дървена къща, плета, кладенеца и задкадровият ѝ глас тихо отбелязва: «Когато видиш

как живеят, проумяваш защо са заминали...»

На екран е Молдова. С безкрайните комунисти на власт, за които гласуват, ли гласуват малоумните молдовци. Или Украйна с Янукович и компания.

Мими Чакърва намира офис в Молдова, организиран с чуждестранен грант – гореща линия за изпаднали в беда или изчезнали посред бял ден. Управлява го жена - Анна Рябенко, която с тих глас говори пред камерата: «Как можахме да опропасти цяло поколение жени?»...

Няма отговор. Има разкази на пострадалите – момичета, преминали през целия цикъл и завърнали се у дома. Авторът ни запознава с правилата на играта. Оказва се, че в Турция проституцията е легализирана. И нуждата от такъв роди услуги в страната е невероятна, тъй като на порядъчния мюсюлманин му е забранено да практикува секс преди брака...

Мими Чакърва снима Квартала на червените фенери в Истанбул. Прави го тайно – със скрита камера от прозореца на такси, докато шофьорът не ѝ казва, че са ги засекли и сега ще ги убият... И бързо натиска газта. Мими се връща обратно без такси – преоблечена като проститутка и скрила камерата в гъстата си коса. Отива да се предлага на работодателя, т. нар. сводник.

На тръгване неин приятел-турчин я инструктира: «Искай повече! Не бъди евтина, бейби!». Само така ще има шанс да оцелее – сводникът просто ще я изгони. Но, ако усетят камерата – «Край». Охраната на бардака е въоръжена с ножове. Камерата пълзи по балкони и прозорци из квартала на червените фенери. Щорите са спуснати. Но...

- Беше по времето на Рамазан - разказва поредната жертва. - А на празника мюсюлманите са длъжни да спят само със съпругата си – никакви други жени. Бяхме сами. Облякох се, излязох на балкона...

Нататък е страшно – слабичкото момиче с доверчиви очи (дори след целия преживян ад) скочила. Искала да избяга. Но се претрепала. Закарали я в болница, там обяснили, че е парализирана, но ще живее, и я *върнали обратно в бардака*. Клиентите продължили да ходят, тя продължила да работи и на никого не му пукало, че е парализирана. «Частично», според нейното уточнение. Останала дълги години затворничка, неспособна вече дори да скочи от балкона, за да се самоубие...

Била е освободена, когато на посетителите на квартала им омръзнали едни и същи... не мога да прибавя «лица», защото не те ги интересували. Всичките момичета предали на полицията като нелегални. Отвели ги в затвор, а оттам ги депортирали. И изобщо не си мислете, че са им платили. Всичките пари прибира този, който ги е купил, и после обяснява колко се е изхарчил за квартира, вода, ток...

Парите винаги са някъде наблизо. Мими Чакърва разговаря в Молдова с адвокат, който се занимава с трафика на жени. Тази страна е най-големият износител на жива плът. Според адвоката, Молдова получава пари от чуждестранни фондации за реабилитация на жертвите, но всичко остава в джобовете на чиновниците. И стотинка не е стигнала до нито една от жертвите. Зад кадър авторката на филма отбелязва: «Молдова рискува да опустее и да се превърне в страна без население».

По същия начин се обезлюдяват и малките градове и села в България. Мими снима собствената си баба върху изпепелена земя. По-рано тук са отглеждали тютюн и хората имали работа, а сега един овчар гони малко стадо овце и казва на Мими, че внучката му е в Америка. Децата са се разбягали по света – от България с кола е близо до Гърция, Италия, Испания... Мими Чакърва преминава по трасето на най-плътния трафик – в Гърция. И на всички езици адвокатите ѝ разказват една и съща история – че изчезналите момичета са неизброими, тъй като никой не ги търси. Гръцки адвокат споделя: «Съветват ме да звънна на майка ѝ. Къде? Но дори да знаем къде е, няма телефон. Майките

живеят в друг свят. Не в западния цивилизован, където има телефони, а в Средновековието». И обяснява подробно защо е толкова трудно да се спре търговията с хора – полицията в Европа е корумпирана и пази трафикантите. «Ако помолиш полицаи да ти доставят две килограма хероин на адрес, повечето ще откажат, но ако им предложиш пари – всички ще се съгласят. Полицията няма пари. А тия плащат на полицаите с... момичета. И никой не иска да разбере, че това е престъпление.» Чакърва снима улично кръстовище в Атина: на две крачки един от друг са полицейското управление, сводникът и проститутките. И никой не закача другия.

Истинското царство на проститутките е Дубай. Според статистиката, там на една жена се падат трима мъже. Това рязко изменя положението на проститутките - ако в целия свят кварталите на червените фенери са встрани като нещо срамно, в Дубай те са в луксозните хотели. Жени отвсякъде! Цената зависи от националността: най-евтини са китайките, най-скъпи – рускините. Европейската жена може да струва и хиляди долари.

Камерата снима скъп ресторант в скъп хотел, където момичета в скъпи тоалети танцуват със състоятелни мъже като свободни хора. А после се отправят към стаите... И едва на разсъмване гласът на мюзезина е за момичетата знак, че работата е приключила и могат да си починат.

Държавата е наясно, че става дума за търговия с жени и че те са нелегални. Но всички представители на властта си затварят очите, тъй като жените са малко и това е реален проблем.

Красивата рускиня Вика търпеливо разказва пред камерата какво ѝ се е случило в Дубай.

- Какви бяха клиентите ти?

- Араби – бързо назовава основните потребители, а по-нататък, след запетайка, – молдовци (!), руснаци, англичани, американци... Абе всякакви. Индуси, пакистанци, бедни, богати...

Но плащали не на нея, а на собственичката на публичния дом.

- До 30 души на ден.

Вика забременяла от първия клиент. До раждането – за девет месеца – била препродадена три пъти, тъй като сексът с бременна е по-скъп...

- Последната собственичка ми купи походно легло. Имах голям корем. На леглото изрязаха дупка, за да ми потъва коремът и на клиента да му е по-удобно... Той си беше платил и трябваше да разтварям крака. Защото, ако не се подчиня, могат да ме хвърлят от петнайстия етаж, да ме удавят в океана или да ме заровят жива в пясъка... И никой дори няма да ме потърси.

Всичко това тя изговаря с равен глас – без патос и вайкане. На добър руски. Говори леко дрезгаво, всмуквайки от цигарата. Тя е избягала от бардака с помощта на храбър клиент. Родила дъщеря. Депортирали Вика обратно в Молдова, а детето...

- Трябваше да я оставя.

Юристи и лекари от различни страни или хората, които се опитват да разрешат този проблем, разнасят по бардаците презервативи, за да намалят поне малко процента на проститутките, заразени със СПИН и други венерически болести.

- Трафикът няма никакво отношение към секса – обяснява юрист от екрана. – Става дума за власт и пари.

Но най-страшното откритие принадлежи на дама от европейски център за психологическа помощ: «Ако предложите на девойка да избере сама каква иска да бъде – медицинска сестра или проститутка, тя ще избере второто, защото медицинската сестра получава жълти стотинки. А след като я насилват един, два, три пъти, тя предпочита да се нарича «бизнесдама», но само не и жертва. Мими Чакърва предоставя думата на всички, които се опитват да сложат край на търговията със сексробини. Експерт от една европейска страна обяснява, че търговците на плът работят

като терористите: разбити са на групички, всяка от които върши своята работа – едни вербуват, други подготвят паспортите, трети се занимават с визите, четвърти заселват. Арестува една от групите, а членовете ѝ не познават другите. И е невъзможно да унищожиш мрежата. Дупките бързо се запълват и керванът си върви...

На Мими Чакърва ѝ се налага да напусне скоропостижно и Дубай: веднъж се върнала в хотела и открила, че всичко ѝ е откраднато. Обадил се в полицията, но без резултат. Дали ѝ да разбере, че е следена отдавна и пребиваването ѝ в града и страната е нежелано. Утехата била, че заснетият материал бил скрит другаде... Тя се върнала в Америка, започнала да монтира и открила, че картината на търговията с човешка плът е непълна, тъй като отсъствал потребителят - нямало клиенти, трафиканти, нито един «сводник». Жените били в едър план, но виновните за техните страдания останали зад кадър. И Мими решила да се върне и да пробва да ги заснеме. Агентите на ФБР я съветвали да не го прави – рискът е твърде голям, тъй като търговията с хора е един от най-печелившите бизнеси. И всеки закон и наказание за търговците е като да ги е ухапала бълха на фона на приходите. Мими все пак не се отказала да пътува. И всичко, което агентите успели да ѝ предложат, бил пълен курс по самоотбрана...

Върнала се в Турция. С помощта на приятели се добрала до хора, които се съгласили да говорят с гръб към камерата.

- Нито една не сме докарали тук насила, отсича търговец. – Нито една не сме излъгали. Те знаеха за какво са наети.

- Тогава защо скачат от прозорци и балкони?

- Заради нещастна любов или за да се скрият от полицията – без да се замисли, отговаря търговецът. - Пропиват се и се самоунищожават.

Но всеки, с когото авторката говори, с маниакална натрапчивост обяснява, че всички искат...

- Рускини! Рускини! Рускини!

- Защо?

- Те са добри труженички и ги уважавам – споделя трафикант. – Мъжът се нуждае от жена. Ако не му ги докараме, ще трябва да ходи сам – в Беларус, Молдова, Украйна, Русия. Те вършат прекрасна работа... – уточнява каква. – И там ние се чувстваме много свободни с тях... В Приднестровието момиче за нощ струва само десет долара.

Гледайте този филм. Това е нашата страна, която сме напуснали. Това са децата на нашите приятели и съседни. Как да помогнем? Защото за мен най-страшното откритие си остава, че всичките тези момичета са продадени от жени...

Ню Йорк

[1]1 „Интермомиче“ („Интердевичка“, 1989) е прочут филм на Пьотър Тодоровски – първият в СССР, посветен на валутните проститутки – бел. ред.

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The Leonard Lopate Show

Love Crimes of Kabul

Tuesday, June 21, 2011

Director [Tanaz Eshaghian](#) talks about her film “[Love Crimes of Kabul](#).” In Kabul, Afghanistan’s central woman’s prison, nearly half of the prisoners are young women imprisoned for the “moral crimes” of premarital sex, adultery, or running away from their husband and home. The film is a portrait of three young Afghan women accused of committing these crimes and follows them from prison to trial, and uncovers the pressures and paradoxes that women in Afghanistan face today. “Love Crimes of Kabul” is playing at the Film Society of [Lincoln Center’s Walter Reade Theater](#).

Guests: [Tanaz Eshaghian](#)

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Screening Of Film On Kenya At The New York Human Rights Watch Film Festival

By Admin | Thu, 06/02/2011 01:07AM -0400



Presented in association with African Film Festival, Inc., Margaret Mead Film Festival and National Black Programming Consortium.

Can one TV show save a nation? Calm has returned to Kenya after the deadly post-election violence of 2007, but persistent discrimination among ethnic groups has left the country a powder keg that could easily reignite.

Patrick Reed's remarkable film brings us behind the scenes of an innovative television series which aims to ease tribal tensions and set the stage for open dialogue and understanding. The storyline focuses on a tribally diverse soccer team who must find ways to overcome deep-rooted hatred and work together to succeed.

Thousands of viewers across Kenya gather together in community centers to watch the story unfold -building mutual understanding and acceptance with each episode. Yet, the message may come too late as the actors themselves may become victims of the discrimination they have been so passionately seeking to combat.

Monday June 21, 6:30 pm | Invite friends
Tuesday June 22, 9:00 pm | Invite friends
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Film Society of Lincoln Center Water Reade Theater
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Human Rights Watch International Film Festival hosts New York Premier of 'The Price of Sex'

By [JESSICA STUART](#) | Published: JUNE 6, 2011

Filmmaker and Photographer Mimi Chakarova is hosting the New York Premiere of her film [The Price of Sex](#) at the [Human Rights Watch Film Festival](#) this month.



Intimate and revealing, [The Price of Sex](#) is a feature-length documentary about young Eastern European women who have been drawn into a world of sex trafficking and abuse. It is a story told by the young women who refused to be silenced by shame, fear, and violence. Emmy-nominated photojournalist Mimi Chakarova, who grew up in Bulgaria, takes us on a personal journey –exposing the shadowy world of sex trafficking from Eastern Europe to the Middle East and Western Europe. Filming undercover and gaining extraordinary access, Chakarova illuminates how even though some women escape to tell their stories, sex trafficking thrives.

The film is showing on:
 Friday June 24, 9:30 pm
 Saturday June 25, 3:30 pm
 Sunday June 26, 1:30 pm

At the Film Society of Lincoln Center Water Reade Theater
 165 West 65th Street, upper level (Between Broadway and Amsterdam)

The Human Rights Watch International Film Festival runs from June 16-30 in New York, and features 18 films from 12 countries. For more information about the films and the full

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Human Rights Watch Film Festival 2011 PICK

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When: Daily (June 17 through June 30)

Event Phone Number: 212-875-5600

<http://www.hrw.org/en/news/2011/...>

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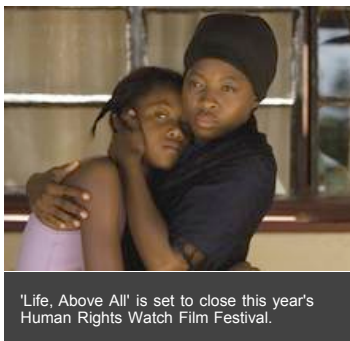
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70 Lincoln Center Plaza

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212-875-5600

Admission Price: \$12



'Life, Above All' is set to close this year's Human Rights Watch Film Festival.

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For 22 years running, the Human Rights Watch Film Festival has been putting faces, and hearts, on the world's problems, introducing us to injustices around the globe, as well as to the people struggling to right the wrongs. The 2011 event, which is co-sponsored by both the Film Society of Lincoln Center and Human Rights Watch, shines a spotlight on 19 films from 12 countries, from June 17 to 30 at Lincoln Center's Walter Reade Theater. The themes of this year's showcase revolve around ideas like accountability and justice, the rights often denied the powerless, and the doling out of resources in unfair fashion due to discrimination—themes evident in films such as the Opening Night selection of "Granito: How to Nail a Dictator"—a tale of Guatemala's brutal and tumultuous history—while the Closing Night feature "Life, Above All" is a drama set in South Africa, telling a story of growing up in a community devastated by the HIV/AIDS crisis.

Tickets are \$12 for the general public, with many Q&A sessions held with the filmmakers following showings. For more information and online purchasing, head to the festival [website](#).

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Human Rights Watch Film Festival Announces Line-Up

Added May 13, 2011

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Nineteen films from twelve countries make up the 2011 Human Rights Watch [Film Festival](#), June 16-30 at the Walter Reade Theater at Lincoln Center.

Co-presented by [the Film Society of Lincoln Center](#), the festival is organized around four themes:

- Truth. Justice and Accountability



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Truth, Justice and Accountability

- Times of Conflict and Responses to Terrorism
- Human Dignity, Discrimination and Resources
- Migrants' and Women's Rights.

Launching on June 16 with the [political](#) thriller "The Whistleblower," starring [Rachel Weisz](#) and David Strathairn, other special features include a centerpiece portrait of Harry Belafonte titled "Sing Your Song," a tribute to the photographer, filmmaker and journalist, "No Boundaries: [Tim Hetherington](#)," recently killed in Libya, and a HIV/AIDS themed drama, "Life, Above All" from [South Africa](#) will close out the festival.

Here's the official word on the films in the program. For the complete line-up, screening and scheduling information, go to <http://www.hrw.org/iff>

Truth, Justice and Accountability

Part political thriller, part memoir, *Granito: How to Nail a Dictator* illustrates how an individual filmmaker's long-term relationship with a topic and an archive of footage can shape not only the course of a human rights investigation but the interpretation of history. It is a story of destinies joined together by Guatemala's past and of how Pamela Yates' 1982 [documentary](#) *When the Mountains Tremble*, which will also be shown during the festival, emerges as an active player in the present by becoming forensic evidence in a genocide case against a military commander. In a twist of fate, Yates was allowed to shoot the only known footage of the army as it carried out the mass killings. Twenty-five years later, this footage becomes evidence in an international war-crimes case against the army commander who permitted her to film. (Opens theatrically in Fall 2011 through International Film Circuit. Premieres on PBS's POV series in 2012.)

Hollman Morris and Juan José Lozano's *Impunity* documents the hearings in which Colombian paramilitary members describe atrocities they have committed as the families of their victims listen and watch on computer screens. Through this testimony, footage of the crimes, and interviews with victims and experts, the brutal history of paramilitary [violence](#) comes to light. Yet due to serious irregularities in the justice and peace process, many families express their fear that they will never know the truth surrounding the deaths of their loved ones, and that the perpetrators will escape punishment.


La Toma captures the November 6, 1985 siege of Bogota's Palace of Justice, home to Colombia's Supreme Court by 35 heavily armed M-19 guerrillas. The military moved in and close to a 100 people were killed—including nearly all of the Supreme Court Justices—and 12 others remained unaccounted for. The family of Carlos Rodriguez, like many others, believe their loved ones were "disappeared"—removed from the building by government forces, accused of aiding the guerrillas, tortured, and then killed. Twenty-five years later they demand answers, and filmmakers Angus Gibson and Miguel Salazar expertly record the events that lead to the highly charged trial.

Times of Conflict and Responses to Terrorism

A story of idealism, loyalty and betrayal, Katie Galloway and Kelly Duane de la Vega's *Better This World* goes to the heart of the "war on terror" and its impact on civil liberties and political dissent in the US after 9/11. When two teenagers, David McKay and Bradley Crowder, seek to "make a difference" by participating in the anti-war movement, they are introduced to a local activist 10 years their senior. Months later at the volatile 2008 Republican Party Convention, the two cross a line that radically changes their lives. The result: multiple domestic terrorism charges and a high-stakes entrapment defense hinging on the actions of a controversial FBI informant. (Premieres on PBS's POV series on September 6.)











By providing a backdrop for the urgent blog posts and tweets that became a lifeline to Iranian pro-democracy activists, *The Green Wave* recounts the dramatic events of one of the most severe domestic crises in the history of Iran. Filmmaker Ali Samadi Ahadi takes viewers into the world of Iranian citizens who risked their lives in the hopes of a better future. Interweaving online posts, video footage caught by those present, and extensive interviews, the film is an artistic portrait of modern political rebellion, an exposé of government-sanctioned violence, and a vision of hope that continued resistance may galvanize a new future.

Patrick Reed's remarkable *The Team* brings us behind the scenes of an innovative


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[television](#) soap opera that aims to ease Kenya's volatile ethnic tensions and set the stage for dialogue and understanding. The story line focuses on a tribally diverse soccer team whose members must find ways to overcome deep-rooted hatred and work together to succeed. Thousands of viewers across Kenya gather around their TV screens to watch the story unfold—building mutual understanding and acceptance with each episode. Yet the message may come too late, as the actors themselves may become victims of the discrimination they have been so passionately seeking to combat.

In ***A Tree Falls*** director [Marshall Curry](#) (*Street Fight*) and co-director Sam Cullman turn their attention to the group the FBI calls America's "number one domestic terrorism threat"—the Earth Liberation Front (ELF). In December 2005, Daniel McGowan, a [New York City](#) social justice organizer, was arrested by federal agents for his links to the organization that carried out arson, from Oregon to Long Island, against businesses they accused of destroying the environment. The filmmakers provide a closer look at the group's disillusionment with strategies of nonviolent protest, while posing difficult questions about trying to effect change in a post-9/11 world. (Opens theatrically on June 22 through [Oscilloscope Laboratories](#).)

Hebron is home to 160,000 Palestinians and 600 Israeli settlers in the city center—plus 2,000 Israeli soldiers to defend them. The conflict between neighbors in ***This is My Land...*** **Hebron** is fueled by the determination to conquer one more meter of the city, keep the enemy at bay, and simply stand one's ground. Giulia Amati and Stephen Natanson's controversial film includes interviews with both Israelis and Palestinians living in Hebron, as well as activists on both sides, members of the Israeli parliament, and prominent *Ha'aretz* journalists, to lift the lid on a city fraught with violence and hate.

Luc Côté and Patricio Henríquez's shocking ***You Don't Like The Truth – 4 Days Inside Guantanamo*** uses seven hours of declassified security camera footage from the Canadian government to show the interrogation of 16-year-old Omar Khadr, a Canadian citizen and Guantanamo detainee. The film delves into the unfolding high-stakes game of cat and mouse between captor and captive as it analyzes the political, legal, and psychological aspects of the interrogation through interviews with Khadr's lawyers, a psychiatrist, an investigative journalist, former Guantanamo detainees, and a former US interrogator. (Opens theatrically on September 28 at Film Forum.)

Human Dignity, Discrimination and Resources

In ***12 Angry Lebanese: The Documentary***, 45 prison inmates in Lebanon's largest prison work together to present their version of the classic play *12 Angry Men* under the direction of a drama therapist, Zeina Daccache. The choice of the play, which touches upon the themes of forgiveness, self-development, stigma, and hope, was no accident. Daccache added monologues, songs, and dance routines created by the prisoners to the original text. Her documentary includes rehearsals, drama therapy sessions, and interviews, revealing the tremendous dignity and despair of the prisoners as well as Daccache's boundless energy and patience.

Exploring cultural taboos, adolescence and religion through the lens of HIV/AIDS, Oliver Schmitz's deeply affecting drama ***Life, Above All*** brings viewers into the life of 12-year-old Chanda as she struggles to maintain the facade of a normal life amid utter instability. The spread of HIV/AIDS appears to be ravaging Chanda's South African township even though no one will speak the actual words. When her mother's illness becomes apparent, the community turns against Chanda's family. Her mother chooses to leave home on the advice of a well-meaning but overbearing neighbor, who has her own secrets. (Opens theatrically on July 15 through [Sony Pictures Classics](#).)

Thomas Napper's revealing documentary ***Lost Angels*** introduces viewers to [Los Angeles'](#) Skid Row, home to many of the city's estimated 48,000 homeless people. The residents include a former Olympic runner, a transgendered punk rocker, and an eccentric animal lover and her devoted companion. Their stories paint a multifaceted portrait of life lived on the streets. Residents face challenges, including mental illness and drug [addiction](#), with hope and a strong sense of community, while the local welfare officers see the roots of these problems in a political context.

Susanne Rostock's ***Sing Your Song*** intimately surveys the life of entertainer and activist

images vampire, The Oregonian/U S A

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Harry Belafonte. From his rise to fame as a singer and his experiences touring a segregated country, to his crossover into [Hollywood](#), Belafonte's groundbreaking career personifies [the American civil rights movement](#). Rostock reveals Belafonte to be a tenacious activist, who worked intimately with Dr. [Martin Luther King, Jr.](#), mobilized celebrities for social justice, participated in the struggle against [apartheid](#) in South Africa, and took action to counter gang violence, poor prison conditions, and youth incarceration. (This HBO Documentary Film premieres on HBO in Fall 2011.)

Migrants' and Women's Rights

The poignant documentary *Familia* observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her family in Peru. Working with a family they have known for over 35 years, filmmakers Mikael Wiström and Alberto Herskovits (*Compadre*, HRWFF 2005) take an emotional look at family members' separation due to economic circumstances, providing insight into the experience of thousands of families who do the same each year. The film develops the double plot line of Nati's lonely life as a maid in Spain and the lives of [the loved ones](#) she leaves behind in Peru.

Love Crimes of Kabul is a fascinating look inside Afghanistan's Badam Bagh women's prison, where half the inmates are jailed for "moral crimes." Kareema awaits trial for pre-marital sex with her fiancé; Aleema ran away from a violent home; Sabereh stands accused of having slept with her neighbor. In a society where behavior is strictly controlled by an ideology of honor, and transgression can bring ruin to an entire family, these young women are seen as threats to the very fabric of society. Filmmaker Tanaz Eshaghian (*Be Like Others*) follows each case to trial, giving voice to those seen by the court only in terms of blame and embarrassment. (This HBO Documentary Film premieres on HBO on July 11.)

Intimate and revealing, *The Price of Sex* focuses on young Eastern European women who have been drawn into a world of sex trafficking and abuse. The award-winning photojournalist Mimi Chakarova, who grew up in Bulgaria, takes viewers on a personal journey exposing the shadowy world of sex trafficking from Eastern Europe to the [Middle East](#) and Western Europe. Filming undercover and gaining extraordinary access, Chakarova illuminates how, even though some women escape to tell their stories, the trafficking of women continues to thrive. Chakarova is the recipient of the festival's 2011 **Nestor Almendros Award** for courage in filmmaking.

Based on true events, Larisa Kondracki's compelling political thriller *The Whistleblower* tells the story of Nebraska police officer Kathryn Bolkovac (Rachel Weisz) who discovers a deplorable cover-up and carries out a fight for justice in the former Yugoslavia. Bolkovac accepts a UN peacekeeping job through a private security contractor, but when she arrives in post-war Bosnia expecting a harmonized international effort, she finds chaos and disorder instead. When a brutally injured young woman lands in the UN's care, Bolkovac unearths an underworld of trafficking and traces the path of criminality to a shocking source. (Opens theatrically on August 5 through Samuel Goldwyn Films.)

In conjunction with this year's film program, the festival will present **Exiled: Burma's Defenders**, the renowned photographer Platon's portraits of Burmese former political prisoners, civil society leaders, ethnic minority group members, journalists, and other people in exile from their repressive homeland. The exhibit will be featured in the Frieda and Roy Furman Gallery at the Walter Reade Theater for the duration of the festival.

No Boundaries: Tim Hetherington pays tribute to photographer, filmmaker ([Restrepo](#), *Liberia: An Uncivil War*), journalist, human rights activist, and artist Tim Hetherington, who was killed while covering the armed conflict in Libya in April 2011. Tim was a visionary who used photos, video, memoir, and testimony to explain and humanize conflicts as well as to simply illuminate the human condition. The festival will present a screening of *Diary*, a highly personal and experimental film that expressed the subjective experience of his work, followed by a discussion with friends and collaborators, including Carroll Bogert (Human Rights Watch) and James Brabazon (*Liberia: An Uncivil War*), who will discuss Hetherington's work and legacy.

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[70s Musicals, Human Rights Watch and More](http://mubi.com/notebook/posts/70s-musicals-human-rights-watch-and-more)

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by [David Hudson \(http://mubi.com/notebook/posts?author_id=55\)](http://mubi.com/notebook/posts?author_id=55)





"A downbeat homage to bright-lights showbiz dramas, an epic orchestration that indulges in stubbornly obsessive riffs, [Martin Scorsese \(http://mubi.com/cast_members/646\)](http://mubi.com/cast_members/646)'s [New York, New York \(http://mubi.com/films/new-york-new-york\)](http://mubi.com/films/new-york-new-york) (1977) seems to value awkwardness and indecision above all else," writes [Dan Callahan \(http://altscreen.com/06/15/2011/martin-scorseses-new-york-new-york-1977-at-anthology-film-archives-june-18-21-25/\)](http://altscreen.com/06/15/2011/martin-scorseses-new-york-new-york-1977-at-anthology-film-archives-june-18-21-25/) for *Alt Screen*, and much of what follows is pretty rough medicine for those of us who love this film. "Coming off the success of [Taxi Driver \(http://mubi.com/films/taxi-driver\)](http://mubi.com/films/taxi-driver) (1976), Scorsese secured a big budget and MGM sound stages for what was meant to be his tribute to and deconstruction of classic Hollywood musicals, but the tribute got lost somewhere in the deconstruction." The movie "plays out like some errant crossbreeding of [Charles Vidor \(http://mubi.com/cast_members/19202\)](http://mubi.com/cast_members/19202)'s *Love Me or Leave Me* (1955) and [John Cassavetes \(http://mubi.com/cast_members/3520\)](http://mubi.com/cast_members/3520)'s [Minnie and Moskowitz \(http://mubi.com/films/minnie-and-moskowitz\)](http://mubi.com/films/minnie-and-moskowitz) (1971)."

It's screening as part of [Hollywood Musicals of the 1970s and 1980s, Part 1: The 1970s \(http://anthologyfilmarchives.org/film_screenings/series/37426\)](http://anthologyfilmarchives.org/film_screenings/series/37426), a series opening tomorrow at Anthology Film Archives and running through June 26. In his overview for the *L*, [Nick Pinkerton \(http://www.thelmagazine.com/newyork/and-they-sang-a-new-song-hollywood-musicals-of-the-70s/Content?oid=2125517\)](http://www.thelmagazine.com/newyork/and-they-sang-a-new-song-hollywood-musicals-of-the-70s/Content?oid=2125517) dwells a bit on [Pennies from Heaven \(http://mubi.com/films/pennies-from-heaven\)](http://mubi.com/films/pennies-from-heaven) (1981): "A pained story of pop treacle as spiritual sustenance during the breadlines era, *Pennies* stars [Steve Martin \(http://mubi.com/cast_members/23364\)](http://mubi.com/cast_members/23364), and was directed by former

hooper [Herbert Ross \(http://mubi.com/cast_members/23361\)](http://mubi.com/cast_members/23361) from [Dennis Potter \(http://mubi.com/cast_members/23363\)](http://mubi.com/cast_members/23363)'s script, accordioning his own BBC miniseries. Ross keeps Potter's Brechtian conceit of characters broadcasting their souls through the warbled recordings they lip-synch, but the original homemade production numbers have blown up into show-stoppers, while designer [Ken Adam \(http://mubi.com/cast_members/72727\)](http://mubi.com/cast_members/72727) and DP [Gordon Willis \(http://mubi.com/cast_members/1453\)](http://mubi.com/cast_members/1453) decorate the 'real' Chicago with Walker Evans and Edward Hopper iconography. The resulting fantasia goes beyond Potter's tidy real-life/pop-heaven dichotomy: characters live and die half-in, half-out of a dream." Along with [Bob Fosse \(http://mubi.com/cast_members/16898\)](http://mubi.com/cast_members/16898)'s [All That Jazz \(http://mubi.com/films/all-that-jazz\)](http://mubi.com/films/all-that-jazz), "we find at the heart of these films the essentially 70s deconstructionist urge: The musical must be destroyed in order to save it."

Over in the *Voice*, [Nick Pinkerton \(http://www.villagevoice.com/2011-06-15/film/surveying-the-musical-avant-garde-in-the-colors-of-the-prism/\)](http://www.villagevoice.com/2011-06-15/film/surveying-the-musical-avant-garde-in-the-colors-of-the-prism/) reviews another Anthology screening, [Jacqueline Caux \(http://jacquelinecaux.com/\)](http://jacquelinecaux.com/)'s [The Colors of the Prism, the Mechanics of Time \(http://anthologyfilmarchives.org/film_screenings/calendar?view=list&month=06&year=2011#showing-37406\)](http://anthologyfilmarchives.org/film_screenings/calendar?view=list&month=06&year=2011#showing-37406) (tomorrow through June 23): "A mysterious title for what is, essentially, a series of polite calls on the surviving eminences of the (principally American) 20th-century musical avant garde. High points include a view of a rehearsing [Terry Riley \(http://mubi.com/cast_members/75046\)](http://mubi.com/cast_members/75046), and a chat with his fellow epic beard, [La Monte Young \(http://en.wikipedia.org/wiki/La_Monte_Young\)](http://en.wikipedia.org/wiki/La_Monte_Young), who indulges in some throat singing."

"Three nonfiction features in the [Human Rights Watch Film Festival \(http://www.hrw.org/en/iff/new-york\)](http://www.hrw.org/en/iff/new-york) take 21st-century incarceration, and accompanying judicial abuses, as their focus," writes [Bill Weber \(http://www.slantmagazine.com/house/2011/06/human-rights-watch-film-festival-2011-better-this-world-love-crimes-of-kabul-you-dont-like-the-truth-4-days-inside-guantanamo/\)](http://www.slantmagazine.com/house/2011/06/human-rights-watch-film-festival-2011-better-this-world-love-crimes-of-kabul-you-dont-like-the-truth-4-days-inside-guantanamo/) at the *House Next Door*. "Portraying American law enforcement in the war on terror as a galling dog-and-pony show, [Better This World \(http://mubi.com/films/better-this-world\)](http://mubi.com/films/better-this-world) reveals the prosecution of a pair of naïve, youthful activists as a rigged spectacle reminiscent of federal infiltration of antiwar groups in the 1960s.... [Love Crimes of Kabul \(http://www.filmlinc.com/films/on-sale/love-crimes-of-kabul\)](http://www.filmlinc.com/films/on-sale/love-crimes-of-kabul) is a blunt record of a handful of inmates at a women's prison in Afghanistan's capital, a facility where half of the detainees are held for the 'moral crimes' of adultery, premarital sex, or running away from their families." And "[Luc Côté \(http://mubi.com/cast_members/174690\)](http://mubi.com/cast_members/174690) and [Patricio Henríquez \(http://mubi.com/cast_members/174691\)](http://mubi.com/cast_members/174691)'s spare yet demanding [You Don't Like the Truth: 4 Days Inside Guantanamo \(http://mubi.com/films/you-dont-like-the-truth-4-days-inside-guantanamo\)](http://mubi.com/films/you-dont-like-the-truth-4-days-inside-guantanamo) presents excerpts of 16-year-old Omar Khadr, a Canadian citizen apprehended after a deadly fire in an Afghan village, being interrogated in 2002 at Guantanamo Bay by his country's intelligence agents, who transparently (and extralegally) attempted to gather evidence with which his American captors

could prosecute him."

As [Anthony Kaufman \(http://www.villagevoice.com/2011-06-15/film/love-is-a-battlefield-at-the-human-rights-watch-film-fest/\)](http://www.villagevoice.com/2011-06-15/film/love-is-a-battlefield-at-the-human-rights-watch-film-fest/) notes in the *Voice*, this year's festival, opening today and running through June 30, spotlights a "panoply of atrocities," including "mass killings in Guatemala and Colombia, sex trafficking in Eastern Europe, and the intractable madness of the Arab-Israeli conflict." For [Stephen Holden \(http://www.nytimes.com/2011/06/16/movies/human-rights-watch-film-festival-at-lincoln-center.html?ref=movies\)](http://www.nytimes.com/2011/06/16/movies/human-rights-watch-film-festival-at-lincoln-center.html?ref=movies), writing in the *New York Times*, though "the horrors of the world — including recent events like the unrest in Iran [in, for example, [Ali Samadi Ahadi \(http://mubi.com/cast_members/165516\)](http://mubi.com/cast_members/165516)'s *The Green Wave (http://mubi.com/films/the-green-wave)*, reviewed by [Lauren Wissot \(http://www.slantmagazine.com/house/2011/06/human-rights-watch-film-festival-2011-the-green-wave/\)](http://www.slantmagazine.com/house/2011/06/human-rights-watch-film-festival-2011-the-green-wave/) at the *House*] — are explored in many of the films..., there are also heroes and people of courage and principle struggling against injustice, oppression and poverty. In the United States one of the most underappreciated forces for good, [Harry Belafonte \(http://mubi.com/cast_members/28259\)](http://mubi.com/cast_members/28259), is profiled in [Susanne Rostock \(http://mubi.com/cast_members/146004\)](http://mubi.com/cast_members/146004)'s documentary *Sing Your Song (http://mubi.com/films/sing-your-song)*, whose subject, now 84, is still a passionate, unbowed crusader for racial equality and social justice. Which is to say that the festival is not without its hopeful and inspiring stories of men and women who risk everything to stand up for what is right."

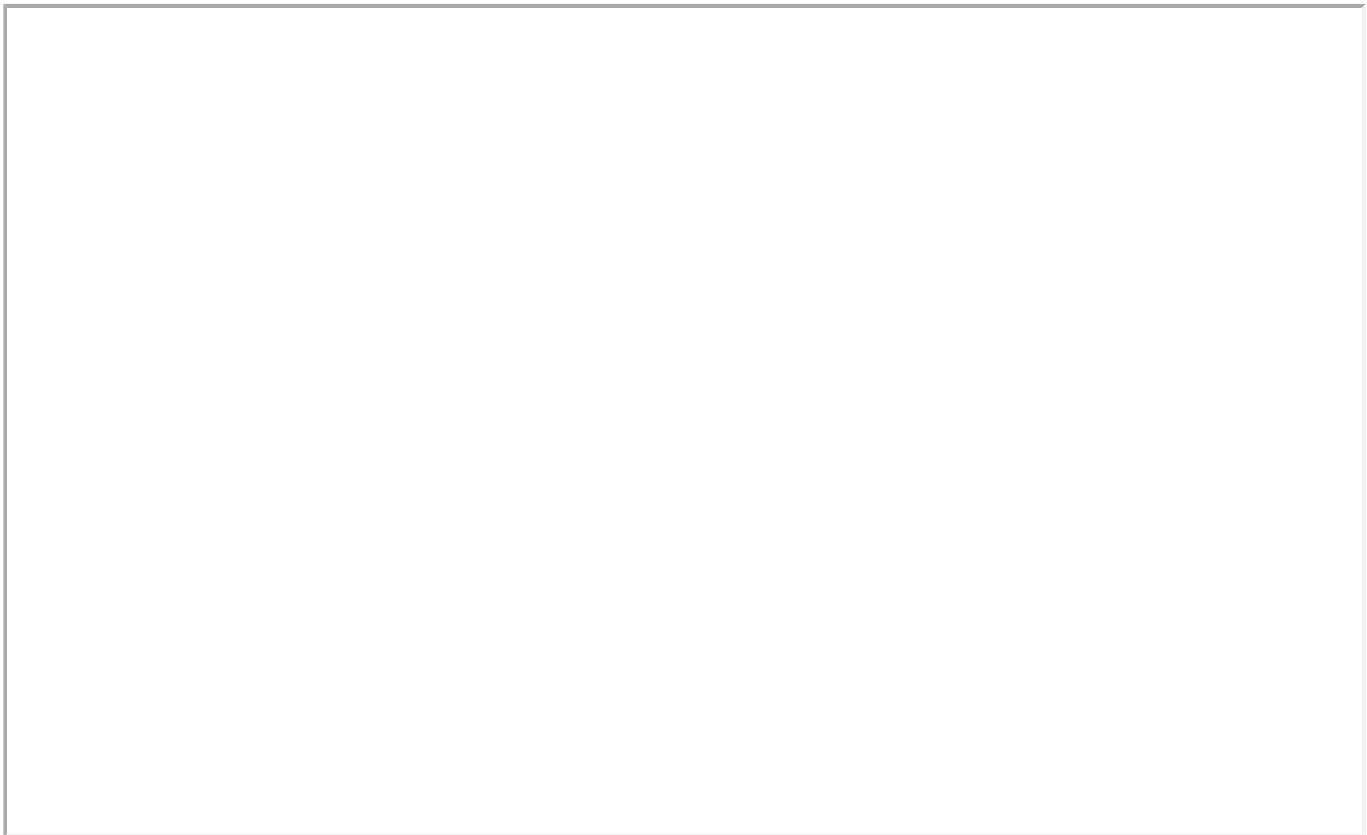
The Film Society of Lincoln Center posts a brief statement from festival director [John Biaggi \(http://www.filmlinc.com/blog/entry/director-of-human-rights-watch-film-festival-highlights-2011-selection\)](http://www.filmlinc.com/blog/entry/director-of-human-rights-watch-film-festival-highlights-2011-selection).

Tomorrow sees a 30th anniversary screening of [Steven Spielberg \(http://mubi.com/cast_members/16878\)](http://mubi.com/cast_members/16878)'s *Raiders of the Lost Ark (http://mubi.com/films/raiders-of-the-lost-ark)* (1981) at the [Academy \(http://www.oscars.org/events-exhibitions/events/2011/06/raiders-of-the-lost-ark.html\)](http://www.oscars.org/events-exhibitions/events/2011/06/raiders-of-the-lost-ark.html) in Los Angeles, but I'm making note of it here in the New York roundup because tomorrow also sees a screening of *Raiders of the Lost Ark: The Adaptation (http://mubi.com/films/raiders-of-the-lost-ark-the-adaptation)* at [UnionDocs \(http://www.uniondocs.org/of-the-lost-arknorthside-diy-filmmaking-competition-raiders-the-adaptation-with-eric-zala-and-chris-strompolos/\)](http://www.uniondocs.org/of-the-lost-arknorthside-diy-filmmaking-competition-raiders-the-adaptation-with-eric-zala-and-chris-strompolos/) in Brooklyn. You'll have heard about this one. [Chris Strompolos \(http://mubi.com/cast_members/164012\)](http://mubi.com/cast_members/164012) and [Eric Zala \(http://mubi.com/cast_members/164010\)](http://mubi.com/cast_members/164010) were 12 when they set out to remake *Raiders* shot by shot; it took them seven years to complete. And it's screening as part of the [Northside Festival \(http://www.thelmagazine.com/newyork/NFFilm/Page\)](http://www.thelmagazine.com/newyork/NFFilm/Page), happening from today through Sunday. The [L \(http://www.thelmagazine.com/TheMeasure/archives/2011/06/16/and-heres-your-northside-film-preview-reel\)](http://www.thelmagazine.com/TheMeasure/archives/2011/06/16/and-heres-your-northside-film-preview-reel) has a playlist of highlights for you.

For more on the original *Raiders*, by the way, see [Sharon Knolle](#) (<http://blog.miefone.com/2011/06/12/raiders-lost-ark-30th-anniversary/>) (*Cinematical*) and [Tom Shone](#) (<http://tomshone.blogspot.com/2011/05/why-indiana-jones-is-lousy-archeologist.html>).

NOT IN NEW YORK

Tomorrow night, [International House Philadelphia](#) (<http://ihousephilly.org/blog/friday-closing-out-our-centennial-with-chris-marker/>) caps off its centennial year with screenings of [Chris Marker](#) (http://mubi.com/cast_members/2481)'s *La jetée* (<http://mubi.com/films/la-jetee>) (1962) and *Sans Soleil* (<http://mubi.com/films/sans-soleil>) (1983) – and they're throwing a party afterwards, too.



"Part art show, part spectacle, part viewing library, [Watch Me Move](#) (<http://www.barbican.org.uk/artgallery/event-detail.asp?ID=11989>), the new Barbican Gallery show, tackles the complex, surreal and visually bountiful history of animation with the clear-eyed confidence of Buzz Lightyear setting out into space," writes [John L Walters](#) (<http://blog.eyemagazine.com/?p=5748>) at the *Eye* blog. *Creative Review*'s [Eliza Williams](#) (<http://www.creativereview.co.uk/cr->

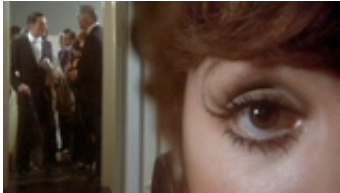
[blog/2011/june/barbican-gallery-watch-me-move](#)) adds that the exhibition "mixes familiar names from the commercial world with pieces by contemporary artists who have been influenced by animation techniques."

In Berlin, the [Babylon \(http://www.babylonberlin.de/hitchcock.htm\)](http://www.babylonberlin.de/hitchcock.htm) 's [Hitchcock \(http://mubi.com/cast_members/1163\)](http://mubi.com/cast_members/1163) retrospective kicks off tomorrow and runs through July 14.

For news and tips throughout the day every day, follow [@thedailyMUBI \(http://twitter.com/thedailyMUBI\)](https://twitter.com/thedailyMUBI) on Twitter and/or the [RSS \(http://twitter.com/statuses/user_timeline/62533012.rss\)](http://twitter.com/statuses/user_timeline/62533012.rss) feed.

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1977 United States

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2010 Canada

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[FilmLinc Human Rights Watch Film Festival Runs Through The End Of The Month](#)

Friday, June 17th, 2011



Photo Source: Film Society Of Lincoln Center

The 22nd annual [Human Rights Watch film festival](#) opened last night at the Film Society Of Lincoln Center and kicks off in earnest this evening. The festival features a powerful series of “stories of resilience from across the globe about the universal issues that grip our time.”

NYT critic Stephen Holden had [a great piece about the festival](#) earlier in the week:

“If there is one hard lesson we’ve learned since 9/11, it is the degree to which fear lurking just below the placid surface of everyday existence can poison the social climate. Fear of terrorism, fear of disease, fear of the Other, of the Unknown, is easy to instill and hard to dislodge. Instead of surrendering blindly to paranoia, one way of combating it is to confront the very things that scare us the most”

“Attending the Human Rights Watch Film Festival, which returns to New York for its annual run, Thursday through June 30 at the Film Society of Lincoln Center’s Walter Reade Theater, is as good a way as any I can think of to quiet those fears. It is one thing to read about the conflicts in the Middle East, Africa and Latin America and quite another to see the faces and hear the voices of people, who, to reiterate a cliché, are really just like us.”

It’s definitely worth [reading the whole thing](#) for a fantastic overview of the films — it’s not too long.

All the films in the series are being screened at the Walter Reade Theater, on West 65th, between Amsterdam & Broadway. Tickets range in price from \$7 to \$12, with discounts available if you buy multiple tickets. I believe most (if not all) of the screenings will have the filmmakers in attendance for Q & A sessions following the screening.

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2011 Human Rights Watch Film Festival Returns to NYC



The Human Rights Watch



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status=2011+Human+Rights+Watch+Film+Festival+Returns+to+NYC+on+NearSay+http://bit.ly/jzz5eb&utm_medium=twitter&utm_campaign=vi



share) (http://digg.com/submit?phase=2&url=http%3A%2F%2Fnewyork.nearsay.com%2Fnycc%2Fupper-west-side%2Farts-culture-

Event Details: Thu Jun 16, 2011 - 12:00am at The Walter Reade Theater (165 W 65th St. near Amsterdam Ave.)

The Human Rights Film Festival (<http://www.hrw.org/en/iff>) will ~~revisit New York from June 16 to 30~~ The Human Rights Watch and The Film Society of Center will co-present the 22nd annual festival at the Walter Reade Theater. Addressing issues from 12 countries, 19 films will be screened, of which premiere in New York.

Rose Kuo, Executive Director of the Fiim Society of Lincoln Center describes the event as a "A collection of leading films that go beyond the typical stunning stories, harsh truths and enlighten New York audiences to the plight of nations and the courage of individuals in our world..."

The films, focusing on human rights issues, will breach the topics of truth, justice and accountability, as well as the times of conflict and responses to human dignity, discrimination and resources and migrants' and women's rights, the latter of which are four themes of this year's festival.

Granito: How to Nail a Dictator, a film by Pamela Yates on the genocide and political injustice in Guatemala, will raise the festival curtain.

Discussions with filmmakers will follow the screening of each film.

For more details visit the Human Rights Film Festival (<http://www.hrw.org/en/iff>) website.

Walter Reade Theater, 165 W. 65th St. near Amsterdam Ave.

Stories related to: [Walter Reade Theater](#) (tag/walter-rea-de-theater) [Pamela Yates](#) (tag/pamela-yates) [Human Rights Watch](#) (tag/human-rights-watch) [Human Rights Film Festival](#) (tag/human-rights-film-festival) [Human rights Film Festivals](#) (tag/film-festivals)

Spend Your Summer in France at 'Films on the Green' Festival (/nyc/upper-west-side/arts-culture-films-green-festival)

Wed, 05/25/2011 - 11:25

'Truth Be Told' Film Festival at the New School (/nyc/west-village-greenwich-village/arts-culture-new-school-truth-be-told-film-festival)

Fri, 05/20/2011 - 10:55

Indie Films Under the Stars at Open Road Rooftop (/nyc/east-village-les/arts-culture-open-road-rooftop)

Thu, 05/12/2011 - 14:35



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Returns to NYC&utm_medium=facebook&utm_campaign=viral&utm_source=facebook-share) (http://twitter.com/home?

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TOP 5 MOVIES



'Super 8' (above) was a super hit and took the top spot at the box office after opening last Thursday. Here are the top-grossing films from last Friday to Tuesday; totals to date in parentheses.

- 1 'Super 8'**
\$43.7 million (\$44.7 million)
- 2 'X-Men: First Class'**
\$29.8 million (\$103.7 million)
- 3 'The Hangover Part II'**
\$21.6 million (\$219.7 million)
- 4 'Kung Fu Panda 2'**
\$20.4 million (\$130.7 million)
- 5 'Pirates of the Caribbean: On Stranger Tides'**
\$13.6 million (\$211.5 million)

THE BIG PICTURE

Always wanted to make a tour of the biggest international film festivals? You can save yourself the price of those plane tickets. Each June, BAMcinemaFest and Lincoln Center's Human Rights Watch Film Festival bring us the best of the world's fests — and it's all just a MetroCard away.

For the most part, BAMcinemaFest (bam.org) focuses on buzzworthy American indies like the Sundance hit **"Another Earth,"** a brainy sci-fi drama starring up-and-comer Brit Marling. **"Terri"** features a wonderfully sensitive turn from John C. Reilly as a quirky school principal. And Brooklynites come in for tweaking in **"Green,"** about a pair of hipsters unsettled by their trip to the country.

Several noteworthy docs are in this year's lineup as well, including the Ker-Kesey bio, **"Magic Trip,"** from Academy Award winner Alex Gibney and Emmy nominee Alison Ellwood. Oscar nominee Marshall Curry is also attending with **"If a Tree Falls,"** featuring a local eco-terrorist who traded his city digs for



"Terri," with John C. Reilly (r.), will play at the BAMcinemaFest.

closer quarters at the United States Penitentiary in Illinois. You'll find a more successful New Yorker in **"Jamel Shabazz Street Photographer,"** about a Brooklyn artist whose camera captured the birth of hip-hop.

Those with a preference for non-fiction film should also consider the Human Rights Watch Film Festival (filmlinc.com). Tonight's opening picture is **"Granito: How to Nail a Dictator,"** in which director Pamela Yates chronicles the way another of her documentaries

— **"When the Mountains Tremble,"** which screens tomorrow — has impacted a Guatemalan war crimes case.

As its title suggests, all the films in this festival tackle serious issues. **"Lost Angels"** examines homelessness in Los Angeles; **"The Price of Sex"** exposes worldwide human trafficking; **"The Green Wave"** revisits the 2009 Iranian uprising.

But there are also many inspiring stories amid so much solemnity. For an especially uplifting portrait, try **"Sing Your Song,"** which documents Harry Belafonte's career as both an entertainer and an activist.

Save your questions until the end: Belafonte will be attending the screening.

BAMcinemaFest runs through June 26; the Human Rights Watch Film Festival runs through June 30. Schedules, tickets and directions can be found at each venue's website.

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In film 'Granito,' a belated fight for justice in Guatemala

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BY LEWIS BEALE
DAILY NEWS STAFF WRITER
Wednesday, June 08, 2011

"Granito," the hair-raising documentary about genocide in Guatemala that will open this year's Human Rights Watch Film Festival on June 17, has been nearly 30 years in the making.

In 1983, director Pamela Yates made "When the Mountains Tremble," a documentary about the genocidal campaign waged against Guatemala's indigenous population, the Mayas, by that country's military.

Then, eight years ago, during the first public screening of the film in Guatemala, she was approached by a Spanish lawyer researching a possible human rights case against the former military regime [Spain was involved because of allegations that several of its citizens had been tortured by the army].

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The lawyer asked for Yates' outtakes from her picture, "and we found we had incriminating evidence," says Yates. "We also started to see I was in a lot of the footage, so this could be a documentary about documentary filmmaking. And I found there was another film, about Guatemalans who had never given up the quest for justice."

In "Granito," Yates intersperses footage from her 1983 film with several contemporary aspects of the case: people recovering bodies from mass graves (over 200,000 were killed in the early 1980s); interviews with locals like Nobel Peace Prize winner Rigoberta Mench, who were affected by the violence; and the testimony of several Guatemalans before a Spanish judge trying to determine if what happened was really genocide.

"Guatemala is a majority indigenous country," says Yates, "and the indigenous people were forming alliances with student and labor organizations, who tried to push for reform %88%92 particularly land reform. This was anathema to the military dictatorship that was ruling the country."

Yet despite the overwhelming evidence uncovered by the Spanish and two Guatemalan truth commissions, there have been few prosecutions for human rights violations. Gen. Efran Rios Montt, who ruled the country during the height of the violence, has never been brought to trial.

Still, Yates points to Chile's Augusto Pinochet, who was placed under house arrest several times before he

died and whose "reputation was besmirched. So it is with Rios Montt; he's an international fugitive, he can't leave Guatemala. There are consequences."

Ultimately, Yates, who lives in New York, hopes her film, which is being distributed in several languages, including Mayan, will not only bring more attention to the genocide, but act as a spur to individual political action.

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Rachel Weisz' 'Whistleblower' Opening Human Rights Watch Film Festival

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Co-presented by the Film Society of Lincoln Center now in its 22nd year, the 2011 Human Rights Watch Film Festival returns to New York with an extraordinary program of films set to inspire, inform and spark debate. The festival will run from June 16 to 30 at the Film Society's Walter Reade Theater and nineteen of the best human rights themed films from 12 countries will be screened, 17 of them New York premieres. A majority of the filmmakers will be on hand after the

screenings to discuss their films with the audience. COMPLETE PROGRAM INFORMATION CAN BE FOUND AT: www.hrw.org/iff

Human Rights Watch, one of the leading independent organizations dedicated to defending and protecting human rights will feature the Bosnia-set political thriller 'The Whistleblower,' starring Rachel Weisz, 'Sing Your Song,' an inspiring portrait of Harry Belafonte, with the legendary entertainer and activist present to discuss the film, and 'Life, Above All,' a moving coming-of-age drama set in a South African township ravaged by HIV/AIDS.

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Faces on Film Add Humanity To the News

If there is one hard lesson we've learned since 9/11, it is the degree to which fear lurking just below the placid surface of everyday existence can poison the social climate. Fear of terrorism, fear of disease, fear of the Other, of the Unknown, is easy to instill and hard to dislodge. Instead of surrendering blindly to paranoia, one way of combating it is to confront the very things that scare us the most.

**STEPHEN
HOLDEN**
CRITIC'S
NOTEBOOK

Attending the Human Rights Watch Film Festival, which returns to New York for its annual run, Thursday through June 30 at the Film Society of Lincoln Center's Walter Reade Theater, is as good a way as any I can think of to quiet those fears. It is one thing to read about the conflicts in the Middle East, Africa



HUMAN RIGHTS WATCH FILM FESTIVAL

Ali Samadi Ahadi's "Green Wave" traces the recent unrest in Iran.

and Latin America and quite another to see the faces and hear the voices of people, who, to reiterate a cliché, are really just like us.

As always in this festival, the horrors of the world — including recent events like the unrest in Iran — are explored in many of the films. But there are also heroes and people of courage and principle struggling against injustice, oppression and poverty. In the United States one of the most underappreciated forces for good, Harry Belafonte, is profiled in Susanne Rostock's documentary "Sing Your Song," whose subject, now 84, is still a passionate, unbowed crusader for racial

Continued on Page 6



Rubens's portrait said to be of Susanna Lunden contrasts with others nearby to convey the

On a Gallery's Walls The Circle of Life

LONDON — From time to time we all like to check in on places or things that, across the years, come to mark the passage of time. At the National Gallery here, in a

**MICHAEL
KIMMELMAN**

POSTCARDS

room where the crowds tend to thin, hang Rembrandt's two Trips: There's Jacob, the grumpy Dordrecht merchant, with that eyebrow raised and that vaguely disapproving, deadpan glare. And there's Margaretha de Geer, his wife, next to him, looking through those pale brown eyes as

if into some abyss.

I imagine that Jacob used to be the sort of vain young man accustomed to getting lots of attention. But Margaretha's the one I always focus on. I note how her head

Michael Kimmelman's Postcards are about the aura of memorable places and things.

perches improbably above that elaborate ruff on top of one of those inflatable pillows, which even at the time the picture was painted in 1661, was already decades out of fashion. Her chair, she clutches a huge white pillow. Her ways look to me as if she were holding

So I sit on the bench facing them and then turn around to make sure that I am tensibly looking at, across the room, the painting of Dordrecht, by Aelbert Cuyp, made before Rembrandt painted the Trip, a scene that they might recognize: very

colic. Jacob earned a fortune in mining and arms trading. I suspect he was rich. But Rembrandt makes him look

Continued on Page 2

New York Public Library Buys Time

By PATRICIA COHEN

When the Harvard psychologist and psychedelic explorer Timothy Leary first met the Beat poet Allen Ginsberg in 1960, he welcomed Ginsberg's participation in the drug experiments he was conducting at the university.

"The first time I took psilocybin — 10 pills — was in the fire-side social setting in Cambridge," Ginsberg wrote in a blow-by-blow description of his experience taking synthesized hallucinogenic mushrooms at Leary's

stately home. At one point Ginsberg, naked and nauseated, began to feel scared, but then "Professor Leary came into my room, looked in my eyes and said I was a great man."

Ginsberg's "session record," composed for Leary's research, was in one of the 335 boxes of papers, videotapes, photographs and more that the New York Public Library is planning to announce that it has purchased from the Leary estate. The material documents the evolution of the tweedy middle-aged academ-

ic into a drug guru, international outlaw, gubernatorial candidate, computer software designer, progenitor of the Me Decade, self-absorbed interest in

help. The archive will not be available to the public or scholars for 18 to 24 months, as the library organizes the papers. A preview of the collection, however, reveals a rich record not only of Leary's tumultuous life but also of the lives of many significant

Continued on Page 2

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DREAMER JOINT VENTURE/SONY PICTURES CLASSICS

Khomotso Manyaka as a South African girl in "Life, Above All," by Oliver Schmitz.

Faces Add Humanity to the News

From First Arts Page

equality and social justice. Which is to say that the festival is not without its hopeful and inspiring stories of men and women who risk everything to stand up for what is right.

This year the festival will screen 19 movies from 12 countries, most of them having their New York premieres and most accompanied by the filmmakers, who will discuss their work with the audience. It should be said that these films, predominantly documentaries, are of reasonably high quality.

At least one film, the documentary "Granito: How to Nail a Dictator," directed by Pamela Yates, Peter Kinoy and Paco de Onis, doesn't simply relate history; it is also part of history. In the early 1980s, for her documentary "When the Mountains Tremble," Ms. Yates shot the only known footage of the Guatemalan Army carrying out mass killings of indigenous people. Twenty-five years later her footage was used as forensic evidence in a war crimes trial of the military dictatorship of Gen. Efraín Ríos Montt. "Granito" includes damning,



HBO

Harry Belafonte, right, with the Rev. Dr. Martin Luther King Jr. in Susanne Rostock's documentary "Sing Your Song."

"Better This World," directed and written by Katie Galloway and Kelly Duane de la Vega, follows the paths of two protesters arrested during the 2008 Republican National Convention in St. Paul and is a direct reflection of post-9/11 paranoia. This documentary, which will be seen in September on the PBS series "POV," focuses on Brad Crowder and David McKay, two young Texans arrested for carrying Mo-

ONLINE: SLIDE SHOW

More images from the Human Rights Watch Film Festival: nytimes.com/movies

raeli soldiers. The city, whose economy is foundering, is a powder keg of hatred and violence. The film includes interviews with Israelis, Palestinians, journalists, human rights workers and activists on both sides.



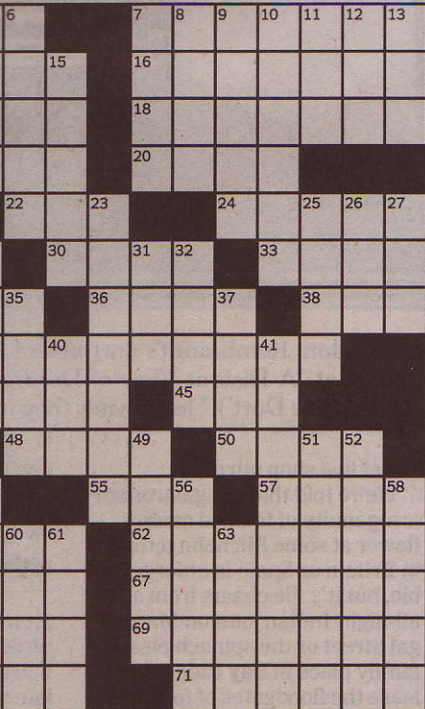
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hitherto seen excerpts from an interview with Mr. Ríos Montt in addition to scenes in the mountains where Ms. Yates met with and filmed rebel guerrillas, some of whom were subsequently “disappeared.”

The brave 12-year-old star of Oliver Schmitz’s “Life, Above All,” a feature based on Allan Stratton’s novel “Chanda’s Secrets,” is in some ways the South African equivalent of Jennifer Lawrence’s character in “Winter’s Bone.” Chanda (Khomotso Manyaka) is the only person in her impoverished village to mention the taboo subject of AIDS, which afflicts her family and is spreading through the community. When her ailing mother is advised to leave town, Chanda tracks her down, brings her home and stands up to the wrath of frightened residents.

Tanaz Eshaghian’s “Love Crimes of Kabul” undercuts any thought you might have had of Afghan women as mute, downtrodden victims meekly hiding under their burqas as they scuttle from home to market. Ms. Eshaghian visits Badam Bagh, an Afghan women’s prison, where half the inmates are incarcerated for “moral crimes,” including premarital sex, which is forbidden under Islamic law. Far from cowering in guilt and shame, these inmates are a remarkably feisty and self-assertive group, and their candor is extraordinary.

Even more outspoken expressions of rage and self-determination run through Ali Samadi Ahadi’s “Green Wave,” in which Twitter messages and blog entries by protesters in Iran’s 2009 post-election uprising are animated, with the actual texts used as subtitles. The technique recalls “Persepolis” and “Waltz With Bashir,” although this is not a personal story but a collective one.

Schedule and ticket information available from FilmLinc.com or (212) 875-5601.



NEWTON THOMAS SIGE/SKYLIGHT PICTURES

Pamela Yates, a director of the documentary “Granito.”

lotov cocktails, who had fallen under the spell of Brandon Darby, a militant leftist. The subsequent revelation that Mr. Darby was an F.B.I. informant brings up the tricky issue of entrapment.

The festival’s most emotionally incendiary documentary, Giulia Amati and Stephen Natanson’s “This Is My Land . . . Hebron,” is an examination of the largest Palestinian city in the West Bank; at its center lives a colony of 600 Israeli settlers, guarded by 2,000 Is-



HUMAN RIGHTS WATCH FILM FESTIVAL

“This Is My Land . . . Hebron,” by Giulia Amati and Stephen Natanson, examines a flashpoint on the West Bank.

More warm-hearted is Mikael Wistrom and Alberto Herskovits’s “Familia,” an intimate portrait of a poor Peruvian family whose matriarch leaves behind her loved ones to go work as a maid in Spain. The documentary, which shifts between Spain and Peru, feels so real that the people under its microscope will seem as familiar as your next-door neighbors.

“Sing Your Song,” the festival’s official centerpiece, makes special note of Mr. Belafonte’s involvement in the civil rights movement and his friendship with the Rev. Dr. Martin Luther King Jr. That involvement led to Mr. Belafonte’s commitment to the antiapartheid movement in South Africa and his friendship with Nelson Mandela. This documentary, narrated by Mr. Belafonte, also traces his career as an entertainer and introduces his wives (former and current) and children, some of whom admit to suffering from various degrees of neglect due to his tireless activism. But Mr. Belafonte’s commitment to social justice, which continues with his investigation into the incarceration of so many young black men in American prisons, sets a noble example.

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Хеврон. Ударом – на удар...

Александра Свиридова, Нью-Йорк

16 июня в Линкольн Центре открылся **22-й** Международный кинофестиваль, посвященный проблеме защиты прав человека. Фестиваль продлится до **30 июня** и за эти две недели зрителям предлагают **19** лучших правозащитных лент из **12** стран мира. **17** из них – нью-йоркские премьеры. Большинство картин представляют создатели и после просмотра зрителю дана редкая возможность задать вопрос автору и получить ответ из первых рук.

Большая подборка фильмов посвящена проблемам Востока.

Самым тяжким для меня оказался фильм «This is My Land... Hebron».

В кадре – Хеврон. Один из древнейших городов мира, первая столица царства Давида, где на небольшом клочке земли живут сегодня рядом и ненавидят друг друга 160 тысяч арабов, 600 израильтян-поселенцев и 2 тысячи израильских солдат, которые охраняют своих...



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Авторы заняли позицию экскурсантов – несведущих акынов: «что вижу – то пою». Экскурсию ведут двое: идеологический поводырь, пожилой Гидеон Леви - журналист «ха-Арец» («газеты для думающих людей»), ненавидящий сам факт пребывания евреев в Хевроне, и молодой солдат, который служил здесь, охраняя поселенцев, и проникся пониманием того, что евреев в Хевроне быть не должно.

«Экскурсоводы» на два голоса защищают права арабов на Хеврон и ищут понимания у мирового сообщества. Они уверены, что Израиль не знает и не понимает, что же на самом деле происходит в Хевроне и как отвратительно поведение израильтян на «палестинской» земле.

- Нет места, где ненависти больше, чем в Хевроне, и нет другого места, которое все хотели бы посетить больше, чем Хеврон, - говорит в кадре Гидеон Леви. – Поселенцы живут там в окружении арабов, и я старюсь бывать там как можно реже. Хеврон – это оккупация. Дьявольское место.

Авторы фильма показывают нам дома, разделенные решетками до неба, и детей, которые швыряют камни друг в друга. Арабские и еврейские дети...

- С момента, как поселенцы прибыли в 1982-м, - рассказывает араб, - всё стало плохо. (Этому арабу и его братьям должно было «стать плохо» чуть раньше – еще во времена Иудейской войны 66-72 г.г. н.э., когда римлянам в Хевроне противостояли воины Шимона бар-Гиоры; или, к примеру, во времена британского мандата, когда в Хевроне существовала большая еврейская община, которую в 1929 году почти поголовно вырезали арабские «соседи»; или когда евреи в ходе Шестидневной войны вновь вернулись в Хеврон и в конце 70-х восстановили разрушенный арабами в 1929 году еврейский квартал в центре города – «М3»).

Арабка с экрана вторит своему соплеменнику и указывает оператору на семью евреев-соседей по ту сторону решетки. Чистенький мальчик в кипе и с пейсами, словно нанятый съемочной группой, старательно наводит в этот самый момент зеркальце - и солнечным зайчиком слепит оператора....

После зайчика в съемочную группу летят камни. Не попадают, т.к. решетки многослойные... Арабские дети тоже начинают бросать камни в еврейских детей. Все равны. Но тут выходит еврейская мама и через головы своих детей кричит арабке:

- Сука! И дети твои – суки!..

Арабка взвизгивает по свою сторону решетки и кричит на еврейскую сторону – солдату:

- Ты видишь, что она делает?

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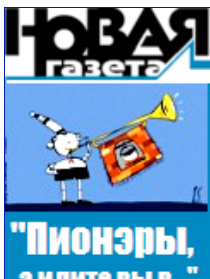
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Взрыв газопровода на Синае - на сей раз дело рук террористов из Газы...



Солдат видит. Вооруженный до зубов «израильский агрессор» в тяжелой каске стоит рядом с еврейкой и не мешает ей кричать. Он - солдат. Он тут на охране евреев...

Еврейка подходит вплотную к разделительной решетке и кричит в камеру, что Хеврон – это сердце Израиля, что евреи хотят жить здесь своей обычной еврейской жизнью...

- Мы в центре войны. И нет вопроса, почему мы здесь. Есть ответ: потому что наш патриарх-отец завещал эту землю нам. Вот что ты снимаешь? – кричит она оператору в глазок кинокамеры. – Ты бы снимал наши тела, когда они взрывают нас, и мы разлетаемся на куски...

- Я делаю свою работу, - отвечает оператор, снимая крупно ее обезображенное криком лицо.

- Нет, ты поддерживаешь террористов и провоцируешь нас!



Израильский солдат не выдерживает и мешает съемке жестом...

Некто Джессика Монтелл – из израильской правозащитной организации – сообщает зрителю, что мы живем в свободном мире, где гарантирована свобода прессы, а потому она имеет право снимать, где хочет... И уточняет, что граждане Израиля не ведают ни сном, ни духом о том, что происходит на «оккупированных территориях». Имеется в виду территория, оккупированная Израилем и подразумевается, что евреи – оккупанты. Правозащитница добавляет, что «они Не знают потому, что выбрали Не знать».

Дальше – черно-белая старая хроника. Стрельба в темноте.

- Это была война 1948-го года. Когда Израиль отобрал 70 процентов земли у палестинцев, и в 1967-м – остальные 30 процентов, - рассказывает лидер левого Израиля, писатель Ури Авнери. - Никто не давил на евреев, чтобы отобрать назад оккупированные территории...

Камера «гуляет» по территории. По улице, над которой натянута сетка.

- Это израильские солдаты повесили, - говорит торговец-араб. – От израильтян, которые кидали в нас камнями. И теперь они льют на нас помои...

Другой араб добавляет:

- Хеврон – единственное место, где поселенцы внедрили в самое сердце города... Мы не можем свободно перемещаться. Я не могу пройти в госпиталь, в деревню, в другой город, в университет.

Многие покидают эту территорию старого города...

- Из-за 400 приезжих (это евреи-то здесь «приезжие»? – «МЗ») они перекрыли часть города, - вторит ему еще один араб.

На самом деле проход есть, но арабов тщательно обыскивает израильский патруль и проверяет документы...

Житель Хеврона Менахем Ландау поясняет на камеру, что это место – древнейший город, описанный в Ветхом завете, где праотец Авраам с Сарой, Ицхак, Ривка и Лея похоронены давным давно. И евреи просто вернулись к своим корням, к своим могилам, на свою землю...

А голос с другой стороны возражает:

- Приехали из Европы 50 лет назад и согнали палестинцев с места, где те жили пять тысячелетий!

И пока препираются оппоненты, камера медленно снимает надписи на стенах: «Арабов – в газовую камеру», «Убей араба!», «Убей всех!».

Наконец, перед камерой встает главный герой фильма – еврей, бывший солдат, который долго служил на охране поселенцев, и готов сегодня закатать их всех в асфальт, чтоб была гладкая дорога ко всеобщему равенству и братству.

- Многие солдаты, отслужив ТАМ, вернулись домой полные ненависти к поселенцам (!!!), так как они используют нас – армию! – как свою прислугу... - начинает он поток своих соображений.

- Да, - подтверждает поселенец. – Полиция и армия здесь только для защиты евреев от арабов.

Бывший солдат и есть главный герой фильма, который в качестве экскурсовода ведет съемочную группу по Хеврону. Он регулярно устраивает такие экскурсии для прессы, дабы мир узнал, какой ужас творится тут. И творят его евреи, как считает он. Его самого поселенцы считают предателем Израиля.

- Я отслужил, а потом однажды утром, когда брился, - увидел в зеркале лицо какого-то монстра. И понял, что надо что-то делать. И я стал показывать другим, что такое Хеврон...

Подарком для съемочной группы оказывается автобус с туристами-евреями. Там экскурсию ведет раввин, и можно видеть и слышать, как он рассказывает, что в августе 1929 года в ходе арабского погрома тут было убито 67 евреев и 70 – ранено.

- А в 1967-м мы не оккупировали их территорию, а вернулись домой. И долго обсуждали, жить в Хевроне или не жить... В 1970-м были построены дома...

- Это фашизм Израиля! – звучит голос с другой стороны. – Меньшинство терроризирует большинство. Мы окружены поселенцами, - жалуется араб. – Многие не выдержали этого и уехали. Остались мы и еще две семьи...

Ему вторит сосед-араб:

- Есть предел человеческому терпению, и мои дети больше не выдерживают такой жизни. Евреи захватывают город, превращают его в анклав, в еврейское гетто, где нет места палестинцам...

Израильский журналист Гидеон Леви уточняет:

- То, что происходит в Хевроне – это борьба за землю. Это не религиозный и не национальный конфликт. Это ЗЕМЛЯ. Эти безумцы, - он имеет в виду евреев, - терроризируют людей, пока те не уходят.

Камера поворачивается к арабам и снова - поток жалоб.

- До интифады тут был рынок, а теперь пусто...

Но отвечает еврей – по ту сторону решетки:

- Достаточно арабских государств, которые могут принять их – Иран, Ирак, Афганистан, Марокко. Нет такой национальности: палестинец. А нам завещана ЭТА земля. Бедуины тут были, а арабов не было...

[Отдых и развлечения в Украине](#)



Тут-то еврею напоминают, какая страшная книга – Тора:

- Бог велел убить каждого, кто не еврей... И напоминают, как в 1994 году еврей Гольдштейн убил 40 арабов.

- Побывав в Хевроне, ты можешь прийти только к одному выводу: палестинцы – самые терпимые люди в мире, - подводит итог журналист газеты «ха-Арец». – Потому что любые другие уже давно взорвались бы после всего, что с ними делают.

Палестинец вмешивается в разговор:

- Они (евреи) настаивают на том, что они – Богом избранный народ, но ведут себя так, словно их Бог – агент по недвижимости: отнимают дома, улицы, землю... Не может такого быть, что вы – люди, а все остальные – трэш, мусор. Вы отбираете нашу землю и все наши права!..

А дальше – печаль: чистые красивые еврейские девочки толкают и пинают арабских старух, которые идут узкой тропинкой там, где им оставлен проход... И еврейский солдат, охраняющий поселенцев, не мешает девочкам. Он пояснит потом на камеру, что если он попробует защитить араба от еврея, - его карьере закончена навсегда. *(Здесь всё – с точностью почти до наоборот: его карьере под присмотром министра обороны Эхуда Баррака будет конец, если он попробует защитить еврея от араба – «МЗ»).*

- Мы не можем сказать, что поселенцы – это группа каких-то сумасшедших, которые живут там где-то, - продолжает Леви. - Мы все, израильтяне, несем ответственность за то, что происходит в Хевроне. Мне стыдно быть израильтянином, когда я вижу, что ОНИ (евреи!) делают в Хевроне.

Бывший еврейский солдат, который водит экскурсии, ведет новую группу по территориям. Это старики со всего мира, верующие в Бог знает, что, собираются в «экуменические организации» и выезжают туда – чтобы встать на защиту палестинцев. Авторы снимают, как представители экуменического патруля охраняют арабских школьников от еврейских подростков, когда арабские дети идут после школы домой.

- Это – апартеид, - говорит белая рослая элегантная старуха в шляпке.

- Наци! – кричат им издали еврейские дети.

Девочка толкает старуху... Та едва не падает. А красивый еврейский мальчик швыряет камни в стариков и издали кричит:

- Вы, с вашим ёбаным Христом, поцелуйте меня в жопу, о-кей?! Кто вы такие? Я разобью твою камеру. Не снимай, фашист!

Страшная сцена.

- Исламисты захватили мир, вся Европа захвачена, - кричит кто-то из еврейских подростков. – А это моя земля, Бог дал мне ее. И - фак ю!

Господин Леви возвращается в кадр и подводит итог:

- Большинство израильтян понятия не имеет, что творится в Хевроне. Мы любим цитировать Голду Меир, которая сказала, что после Холокоста евреи могут делать всё, что они хотят. Вот мы и имеем. Права человека – это что-то для европейских салонов, но не для нашей реальности.

Его сменяет в кадре ребецн Соня Горовиц:

- Это географически и духовно принадлежит еврейскому народу. Весь мир знает Библию, и там записано!..

Рослая старуха с палочкой – из группы христианских миротворцев – некто Кристина Гибб, говорит: - Мы пытаемся понять, что же тут происходит на протяжении 60 лет. Я была ребенком в Британии во время Второй Мировой...

- Да вы все антисемиты, - перебивает ее ребецн. – Вы не удовлетворены Холокостом, вам нужно, чтобы евреев вообще не было, и вот сейчас вы используете арабов...

А дальше, наконец, такая стычка между евреями и палестинцами, что израильский солдат вынужден преградить дорогу евреям, атакующим арабов.

И старуха-еврейка плюет на него, и кричит:

- Вы – дети сатаны!..

Подводит итог полемике Джессика Монтелл:

- С точки зрения международного законодательства все поселения тут незаконны. Израильтяне не должны жить в Хевроне. Это оккупированная территория. Это безумные экстремисты.

Ей вторит еврей-экскурсовод:

- Об этой ситуации должны знать люди. Отношение к ней может быть только однозначное: ты «за» это, или «против». Я – против, потому и нарушил молчание. Если ты знаешь и молчишь, - ты «за». Каждый обязан перестать молчать. Наша обязанность - говорить об этой проблеме.

Я промолчу, как человек далекий от проблем Хеврона и почитания мифических могил. Я ничего не знала о том, что там происходит - до этого фильма. Но всех, кто думает, что он ЗНАЕТ, как решить проблему Хеврона, – приглашаю. И на просмотр фильма, и на встречу с создателями, и к участию в диалоге. Знаю точно, что это гуманитарная катастрофа, которую - если не попытаемся решить, - мы оставим решать нашим детям. «Наши дети» - не художественный образ: у меня там – на «территориях» – живет сын моего друга с огромной семьей, а сын другого друга служит там же в боевых частях. И мне страшно за мальчиков.

Жаль только, что снова и снова по Израилю с кинокамерой идут антисемиты, а израильтяне – сами – не способны пойти и снять собственных детей, которые толкают старух и швыряют камни, матерят Христа и предлагают экуменическому патрулю поцеловать их задницу. Могли бы снять и могли бы поговорить с собственными детьми. Даже император Рима Тит Веспасиан Флавий понимал, что поражение евреев лучше отдать описать еврею – Иосифу, которому Тит пожаловал свое имя и римское гражданство. Римляне наверняка написали бы нам другую историю падения Храма.

Еще мне жаль, что нельзя привлечь Бога к ответу и попросить его поточнее нарисовать карту тех территорий, которые он велел занимать избранному им народу. Может, это помогло бы. Я хорошо запомнила, что Моисей, которого Бог призвал переводить его слова, был косноязычен. Мало ли – вдруг что-то было утеряно при переводе? Если уж государство Израиль берется подменить конституцию Торой, то хотелось бы подробностей.

Но более всего я сожалею о том, что праотец наш переспал с прислугой своей законной жены. Потому всякий раз, когда взрывается в Израиле бомба и летят клочья тел во все стороны, я с ужасом напоминаю себе, что это братья мои пришли меня убивать. Родные. По Отцу.

Один безусловный плюс есть в ленте: после полувека упреков в адрес евреев, что они позволили фашистам погнать себя, как скот, на убой – без сопротивления, - я впервые вижу в кадре еврея, который говорит пришедшему взорвать его соседу-брату, что он никогда не сойдет с того места, на котором стоит. И будет отвечать ударом на удар...

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Гость | 26.06.2011 15:09

СОВКИ НЕПРОБИВАЕМЫЕ! ВОТ ВЫ ВСЕ КТО!

Гость ДАТИ | 26.06.2011 08:15

Речь идет не о черепе, а о душе! А мне этот фильм смотреть не надо! Я героев Хеврона хорошо знаю!

Гость АМЕРИКАНКА | 26.06.2011 04:20

ТАКОЙ ФИЛЬМ УЖЕ БЫЛ ПРО НЕСУЩЕСТВУЮЩЕГО МАЛЬЧИКА "ДУРУ"! КАК ДЕЛАЮТСЯ ПОДОБНЫЕ ФАЛЬШИВКИ МЫ ХОРОШО ЗНАЕМ!СРАВНЕНИЕ С ПАСТЕРНАКОМ ТУТ НЕУМЕСТНО!

Гость from NY | 26.06.2011 03:16

годы идут, а железная формула "я Пастернака не читал, но осуждаю" по-прежнему в действии. ДАК ПОСМОТРИТЕ ЖЕ КИНО! СВОИМИ ГЛАЗАМИ! И вы УВИДИТЕ, про что написал вам автор... или НЕ увидите.

Гость | 26.06.2011 03:12

Товарищ ДАТИ! а не измерить ли вам диаметр черепа автора?

Гость -гостю А.Х. | 23.06.2011 16:07

Тит Фла́вий Веспаси́ан (лат. Titus Flavius Vespasianus), в отличие от отца, своего полного тёзки (Веспасиана), вошедший в историю под личным именем Тит — римский император (с 71-го — соправитель Веспасиана [источник не указан 169 дней], с 79-го до конца жизни правил единолично). Обожествлён (божественный Тит, лат. Divus Titus).

Сын Флавия Веспасиана и Флавии Домициллы, род. в 39 г. н. э.; воспитывался при дворе Клавдия и Нерона вместе с сыном первого Британником.

Гость ДАТИ | 23.06.2011 07:30

Уважаемая г-жа Свиридова. Чтобы иметь еврейскую душу видимо одной еврейской бабушки недостаточно. А автор фильма Натансон и есть тот самый еврей, о котором Жаботинский сказал: "Каждый народ имеет право на своих подлецов".

Гость АМЕРИКАНКА | 23.06.2011 05:58

СЛАВЛЮ ГЕРОЕВ ХЕВРОНА! АВТОРЫ ФИЛЬМА ГРЯЗНЫЕ ПОДЛЕЦЫ! И СМОТРЕТЬ ЭТУ МРАЗЬ НЕ СТАНУ, ХОТЬ И ЖИВУ В НЬЮ-ЙОРКЕ!!

Гость | 23.06.2011 02:26

Очень плохо! "Мифические могилы", Тит, оказывается, Веспасиан, а не Флавий, и тому подобное невежество. Вы, Александра, должны были бы иметь иммунитет от аганжированных съемок. С искренним сожалением, А. Х.

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Встречи с Генрихом Гейне



Как я стала еврейкой не по паспорту



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Человеческие мясо и боль

Ал. Свиридова, Нью-Йорк

16 июня в нью-йоркском Линкольн Центре открывается 22-й Международный кинофестиваль, посвященный проблеме защиты прав человека. Организаторы - Киносоюз Линкольн Центра и старейшая правозащитная организация мира Human Rights Watch.

Многие годы я стараюсь просмотреть максимально большое число уникальных лент, чтобы иметь представление о том, что происходит на земном шаре. Как правило, картины фестиваля лишены прокатной судьбы: сытый «средний американец» не смотрит кино о чужих страданиях. Смотрят «меньшинства»: о проблемах Мексики – мексиканцы, о Китае – китайцы, о гомосексуалистах – толпой сходитесь на просмотр «голубой» Нью-Йорк.

Самые большие страсти разгораются на встречах со съемочными группами из бывшей Югославии – сербы и боснийцы проводят невидимую границу, деля зал на право-лево, садятся по разные стороны и придирчиво всматриваются в экран.

Арабо-израильский конфликт тоже собирает зрителей, но, как правило, только евреев.

Вовсе не смотрят этот фестиваль выходцы из СССР, но МКФ многие годы не предлагает им ничего: нет ни одного фильма о чудовищном положении с правами человека в России, Украине, Белоруссии. Меня удручает эта ситуация, но поправить нельзя – если прежде устроители хоть пытались дать какой-то невразумительный ответ на вопрос, почему, то теперь и задать эти вопросы некому: сменилась власть, любимый мною великий старец Роберт Бернстин *, основатель ХРВ (HRW), издатель Андрея Сахарова и многих других российских инакомыслящих, отошел от дел, и последние пару лет посвятил призывам к спонсорам прекратить финансирование ХРВ за ярко выраженную антиизраильскую направленность организации.

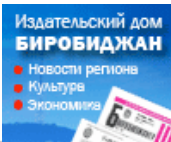


Главная премия МКФ имени Нестора Альмендроса (1930-1992) – оператора и правозащитника, в нынешнем году будет вручена Мими Чакаровой (*на снимке*) – молодому американскому документалисту. «Цена секса» – так она назвала ленту, где молодые женщины, вырвавшиеся из борделей в разных странах, рассказывают, как попали в сексуальное рабство. Лента о том, как их предали и продали родители, страна, близкие знакомые.

Я помню, как это начиналось, как пикантно звучало в начале перестройки изящное слово «Интердевочка», как восхищались зрители новой героиней, как потешались весельчаки, когда девочки в школьных сочинениях, отвечая на

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вопрос, кем хотят быть, принялись откровенно писать «проституткой». Иногда с уточнением - «валютной».

Минуло 20 лет, и оказалось, что всё сбылось: все стали, кем хотели. И глубину разверзшегося ада можно измерить только переполненными тюрьмами многих стран, где устали от российских проституток и готовят их к депортации.

Задержанные по самым разным статьям, нелегалки из всех союзных республик бывшего СССР, без паспортов, без настоящих имен, лгущие властям во всем мире, так как сказать правду – назвать настоящее имя и адрес - невозможно: дома остались родители... Турция дала им общее имя – «Наташа». И не нашлось в России желающих снять про ЭТО кино.

Только болгарка, живущая в Америке, взяла камеру на плечо, и прошла по нескольким странам ногами. Работа над этим проектом отняла у нее почти 10 лет жизни.

Молчание проституток впервые нарушено, и рассказ их должен быть услышан нами. И может быть услышан без перевода: девочки России, Украины, Молдовы, Транснистрии говорят от имени поколения, которое навеки потеряно. Мальчики – убиты в Чечне, девочки – вот они: красивые, с остановившимися, как ходики, выпотрошенными глазами. Обученные английскому языку, но только самым главным словам: «HOW MUCH?» - чтобы клиент назвал свою цену, которую готов уплатить, и ещё – «С презервативом или нет?».

Читатель, это снято сегодня – фильм свежий! Это наши девочки в кадре!

Ровным голосом – без патетики и театральной драматизации ведет Мими Чакарова повествование. Закадровый комментарий сменяется ее редкими появлениями в кадре. Очень деликатная, открытая, внятная, автор сценария, режиссер, оператор и монтажер, она работает в традициях Михаила Ромма и его бессмертного «Обыкновенного фашизма». Начинает с себя, поясняя, что в 1990 она девочкой покинула Болгарию и вместе с мамой приехала в Америку, а 20 лет спустя вернулась в свой провинциальный город и обнаружила, что города нет: она снимает город-призрак, в котором нет жителей. Старики умерли, а для девочек её поколения началось «время грязного сексуального рабства», как назвала это Мими.

Почему молчат выжившие? – задалась она вопросом и 9 лет искала ответ на него. Изучила массу доступных материалов о торговле женщинами, и пошла собирать недоступный...

«Я вошла в пасть волка, как мы говорим в Болгарии», - говорит Чакарова и показывает, как она это сделала.

Самые приблизительные цифры едва очерчивают масштабы бедствия: *один миллион пятьсот тысяч молодых женщин* - вот стабильная цифра «трафика», как называется процесс поставки человечины на рынок сексуслуг.

- А сколько убитых? – подсказывает ей в кадре русская девочка.

Убитых статистика не регистрирует, т.к. тела исчезают бесследно. Торговцы людьми умеют прятать следы, с одной стороны, а с другой – девочек никто не ищет! Их не ищут родители, оставшиеся в России, Украине, Молдове, Болгарии. Их не ищут местные власти, т.к. девочки не регистрируются по месту прибытия...

Поверить в рассказы невозможно – именно поэтому понимаешь, что все в этом фильме - правда. Вымершие города и деревни, в которых ни работы, ни перспективы. Родители-алкоголики. И вдруг – приезжает тетка... Это одно из самых страшных откровений фильма: девочек соблазняют и продают ЖЕНЩИНЫ. Иногда – знакомые родителей. И тетка предлагает 500 долларов в месяц за работу официанткой, посудомойкой в Москве.

- А где она – та Москва? – говорит на камеру девочка, сидя снова на завалинке в родном захолустье. – Я там не была. Села в самолет впервые, вышла, а мы – в Турции...

Паспорта отбирают – на визу, якобы, и запирают в четырех стенах. Зачастую – без окон. Пятьдесят клиентов в день – среднестатистическая норма борделя. Их возраст? Девочка в кадре задумывается: - Младшему – 12, отец привел его в бордель, старшему – 83...

Камера Чакаровой снимает покосившуюся избу, плетень, колодец, и автор тихо отмечает за кадром: «Когда видишь, как они живут, понимаешь, почему уехали...». В кадре – Молдова. С бесконечными коммунистами у власти, за которых все голосуют и голосуют полоумные молдаване. Либо Украина с Януковичем и компанией.

М. Чакарова находит офис в Молдове, который организован на зарубежный грант – сюда принимают звонки от попавших в беду либо о пропавших без вести среди белого мирного дня. Горячая линия, но



Сегодня в мире

16 Июнь 11

Посол Израиля резко раскритиковал ООН...

16 Июнь 11

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16 Июнь 11

Трюки Ахмада Тибби в кресле вице-спикера Кнессета...

16 Июнь 11

Кучма просит Пшонку отпустить его в Израиль...

16 Июнь 11

Подозреваемые в подготовке взрыва в нью-йоркской синагоге не признали вину...



Кого слушали "братья-мусульмане"

Сетевые дуэнья и коллеги

главе которой стоит тихая женщина – Анна Рябенко, которая тихим голосом говорит на камеру, не обращаясь особенно ни к кому: - Как мы дали пропась целому поколению женщин?..

Нет ответа. Есть рассказы пострадавших. Девочек, прошедших по кругу и вернувшихся в дом. Автор знакомит с правилами игры. Оказывается, в Турции проституция легализована. И нужда в такого рода обслуге в стране невероятная, т.к. добропорядочному мусульманину секс до брака запрещен...

Мими Чакарова снимает квартал красных фонарей в Истамбуле. Снимает тайком – скрытой камерой из окна такси, пока таксист не говорит ей, что их засекли и сейчас убьют... И быстро выжимает газ. Мими возвращается туда без такси - нарядившись проституткой, и спрятав камеру в копне волос. Идет к работодателю – «пимпу» - наниматься.

Перед походом ее инструктирует друг-турок: - Приси побольше! Не будь дешёвкой, Бэби! Только так есть шанс уцелеть: пимп ее просто прогонит. Но если заподозрят камеру, тогда – «Конец», - как печально говорит ей друг. У охраны борделей – ножи. Камера скользит по балконам и окнам Квартала Красных фонарей... Зашторено все наглухо. Но...

- Тогда был Рамадан, - рассказывает очередная жертва. – А в праздник мусульманин обязан спать только с женой – никаких других женщин. Мы были одни. Я оделась, вышла на балкон...

Дальше – страшно: худенькая юная девочка с доверчивыми глазами даже после всего этого ада, - прыгнула. С третьего этажа. Чтобы убежать. Но разбилась. Ее подобрали, отвезли в госпиталь, выяснили, что ее парализовало, но жить будет, - и ВЕРНУЛИ В БОРДЕЛЬ. Клиенты продолжали приходить, она продолжала работать, и ни одному не помешало то, что девочка парализована... «Частично», как уточняет она. На долгие годы она стала узником, не способным уже даже прыгнуть с балкона, чтобы покончить с собой...

Её освободили, когда посетителям Квартала надоели одни и те же... не могу добавить «лица», потому что лица их не интересовали. Девочек – всех – сдали полиции, как нелегалок. Отвезли в тюрьму, оттуда – депортировали...

И не подумай, читатель, что им заплатили. Все деньги забирает себе тот, кто их купил, и объясняет потом, как он потратился на аренду квартиры, воду, электричество...

Деньги всегда находятся где-то рядом. М.Чакарова беседует в Молдове с адвокатом, который занят проблемой трафика женщин. Молдова – самый большой экспортер живого товара. Адвокат говорит, что иностранные фонды дают Молдове деньги на реабилитацию жертв, но все оседает в карманах чиновников. НИ ЦЕНТА, НИ КОПЕЙКИ не дошло ни до одной из жертв.

«Молдова рискует стать пустой: страна без граждан» - отмечает автор фильма за кадром.

Точно так же пустыют маленькие города и села Болгарии. Мими снимает собственную бабушку на выжженной земле. Тут некогда были плантации табака и люди работали, а теперь – один пастух гонит небольшую отару овец и говорит Мими, что внучка его в Америке. Дети разбежались, кто куда – из Болгарии близко на машине до Греции, Италии, Испании... Мими Чакарова проходит по трассе самого плотного трафика - в Грецию. И на всех языках на камеру адвокаты рассказывают ей одну и ту же историю, что пропавших девочек не сосчитать – их никто не ищет.

- Мне говорят: позвони её матери, - жалуется греческий адвокат. - А куда я ей звонить буду? Даже если мы знаем, где она, - там нет телефона. Матери живут в другом мире. Не в западном цивилизованном, где есть телефон, а в средневековье...

И подробно объясняет, почему так трудно остановить поставки людей: полиция в Европе коррумпирована: она охраняет уголовников, торговцев, преступников.

- Если попросить полицейского доставить пару килограмм героина по адресу, большинство откажется, но если предложить деньги – все согласятся. У полиции нет денег. А эти... платят полицейским... девочками. И никто не хочет понять, что это преступление.

Чакарова снимает перекресток на одной из улиц Афин: они стоят в двух шагах друг от друга - полицейский участок, пимп – торговец проститутками, и проститутки. И никто никого не трогает.

Настоящее царство проституток – Дубай, главная песочница Востока. По статистике там приходится 3 мужика на одну женщину. Это резко меняет положение проституток: если во всем мире кварталы Красных фонарей прячутся на отшибе, как что-то срамное, то в Дубае их держат в шикарнейших отелях. Женщины со всего мира! Цена зависит от национальности: самые дешевые – китайки, за ними – русские. Европейская женщина может стоять и тысячу долларов.

Камера снимает дорогой ресторан в дорогом отеле, где девочки в дорогих туалетах с состоятельными мужчинами свободно танцуют, как свободные люди. А потом расходятся по номерам... И кому что на рассвете сообщает муэдзин, а девочкам только одно: работа окончена, можно отдохнуть.

Отдых и развлечения в Украине



Страна знает, что женщинами торгуют, что они нелегалки. Но все представители властей закрывают на это глаза, так как женщин не хватает стране и это реальная проблема.

Красивая русская девочка Вика терпеливо рассказывает на камеру, каково ей пришлось в Дубае.

- Кто были твои клиенты?

- Арабы, - быстро называет она главных потребителей, а дальше – через запятую: - Молдаване (!), русские... Англичане, американцы... Да все! Индусы, пакистанцы, бедные, богатые...

Но деньги платили хозяйке борделя, а не ей...

- До 30-ти человек в день.

Она забеременела от первого клиента. До родов – за девять месяцев – ее перепродали три раза, так как за секс с беременной платят вдвойне.

- Последняя хозяйка купила мне раскладушку, - говорит Вика. – У меня был большой живот... В кровати вырезали дырку – чтоб живот свисал туда, чтоб клиенту было удобно... Он уплатил и я должна была раздвигать ноги. Потому что если не подчинюсь – меня выбросят с 15-го этажа, утопят в океане, или живьем закопают в песке... И никто даже искать не будет.

Она говорит это ровным голосом – без пафоса и ужасаний. На хорошем русском. С легкой хрипотцой, затягиваясь сигаретой. Она сбежала из борделя. С помощью одного отважного клиента. Родила дочь. Ее депортировали назад – в Молдавию, а ребенка...

- Я должна была оставить, - говорит Вика.



Те, кто пытается помочь решить эту проблему – юристы, врачи из разных стран, развозят по борделям презервативы – чтобы хоть как-то снизить процент зараженных СПИДом и другими венерическими заболеваниями.

«Мясо и боль», - говорит о девочках один из таких волонтеров.

Человеческое мясо - невероятное определение.

-Трафик никакого отношения к сексу не имеет, - объясняет с экрана юрист. - Это власть и деньги.

Но самое страшное открытие принадлежит даме из европейского центра оказания психологической помощи: - Если девочке предложить на выбор, кем стать – медсестрой или проституткой, она выберет второе, потому что медсестра получает гроши. А после того, как её насилюют раз, другой, третий, она предпочитает определять себя, как «бизнес-вуман», но не жертва.

Мими Чакарова дает слово всем, кто пытается положить конец торговле людьми. Специалист и охотник в одной из европейских стран, объясняет, что торговцы «мясом» работают, как террористы: они разбиты на мелкие ячейки, каждая из которых делает одно маленькое дело – одни вербуют, другие – изготавливают паспорта, третьи – визы, четвертые – расселяют. Арестовываешь одну ячейку, а других они не знают. Потому уничтожить сеть невозможно. Бреши в сети быстро залатывают, и караван идет...

Вот и Дубай режиссеру пришлось покинуть очень быстро: однажды она вернулась в отель, и обнаружила, что все украдено. Она обратилась в полицию, но никто не откликнулся. Ей дали понять, что за ней давно следят и ее пребывание в городе и стране нежелательно. Удача состоялась в том, что снятый материал она прятала в другом месте... Чакарова вернулась в Америку, засела за монтаж, и обнаружила, что картина мира торговли человеческим мясом не полна, тк в ней отсутствует потребитель. Нет клиентов, организаторов трафика, нет ни одного «пимпа». Рассказ получался о женщинах, но те, кто виновен в боли этих женщин, остались за кадром. И Чакарова решила вернуться и попробовать снять их.

Агенты FBI не советовали ей делать это – слишком велик риск, так как торговля людьми – один из самых прибыльных бизнесов И любой закон, любое наказание для торговцев – пустяк, по сравнению с барышами. Она все же решила ехать. И все, что смогли агенты ей предложить – полный курс самообороны...

М.Чакарова вернулась в Турцию. С помощью друзей, прошла к тем, кто согласился говорить, сидя спиной к камере.

- Ни одну не привезли сюда силой, - сказал торговец. – Ни одну не обманывали. Они знали, на какую работу нанимаются.
- Почему тогда они прыгают из окон, с балконов?
- Из окон прыгают от несчастной любви, или скрываясь от полиции, - не задумываясь, ответил торговец.
- Они сами спиваются и уничтожают себя тем или иным способом.

Но каждый, с кем говорила автор, с маниакальной навязчивостью объяснял, что все хотят...

- Русских! Русских! Русских!

- Почему?

- Они хорошие труженицы и я уважаю их, - проникновенно сказал делец. – Мужчине нужна женщина. Если их не привозить – придется ехать самому – в Белоруссию, Молдову, Украину, Россию. Они делают прекрасную работу... – он уточнил, какую. – И мы чувствуем себя очень свободными там с ними... В Транснистрии девочка стоит всего десять долларов за ночь.

Посмотрите кино. Это наша страна, которую мы оставили. Дети наших друзей и соседей. Что можно сделать, чтобы помочь? Потому что самым страшным открытием для меня осталось то, что все эти девочки были проданы женщинами...

COMPLETE PROGRAM INFORMATION CAN BE FOUND AT: www.hrw.org/iff

**) Роберт Л. Бернстин (1923 г., Нью-Йорк), был президентом, генеральным директором и председателем издательства Random House с 1956 по 1989 год. В 1972 году он посетил Москву с делегацией Ассоциации американских издателей, чтобы обсудить присоединение СССР к Всемирной конвенции охраны авторских прав, встретиться с авторами, которых он опубликовал к этому времени, и с теми, которых намеревался опубликовать. Все эти авторы в то время не публиковались в СССР по цензурным соображениям. Посещение это было основано на его глубоком интересе к советским диссидентам и на сочувствии их борьбе за права человека и за верховенство закона.*



В 1973 году Роберт Бернстин организовал издание книг Валерия Чалидзе («Защитить эти права») и Андрея Сахарова («Говорит Сахаров»). Впоследствии опубликовал книги Сахарова («О стране и мире», «Воспоминания» и «Горький, Москва, далее везде»), Роя Медведева («О социалистической демократии»), Андрея Амальрика («Записки революционера»), Елены Боннэр («Постскриптум», «Дочки-матери»), Натана (Анатолия) Щаранского («Ничего не бойся»), Василия Аксенова («Остров Крым»), Михаила Геллера («Формирование советского человека») и другие. Публикация этих книг не только дала возможность оказать авторам финансовую поддержку, но и защищала основы гласности и стала фундаментом просвещения в области прав человека для многих тысяч, а может, и миллионов людей в безгласной стране – СССР.

В 1975 году Роберт Бернстин основал «Фонд за

свободу слова». И в декабре этого же года был вместе с женой Хелен гостем Сахарова на Нобелевской церемонии в Осло. В 1978 году он по предложению Артура Гольдберга, посла США на Хельсинкской конференции 1977 г., и Макджорджа Банди, президента Фонда Форда, основал в США группу «Хельсинки Вотч». В течение двадцати лет Бернстин был председателем Хельсинкской Группы США и ее преемника «Human Rights Watch». Это была неустанная активная работа в защиту прав человека и жертв несправедливости в Советском Союзе, в России и во всем мире.

Среди многих почестей, полученных Робертом Бернстином, – премия прав человека имени Элеоноры Рузвельт, которой его удостоил президент Клинтон в 1998 году; а в 2003 году Йельский университет присудил ему почетную степень доктора гуманитарных наук.

Сейчас, в свои 88 лет, Роберт Бернстин остается энергичным борцом за права человека.

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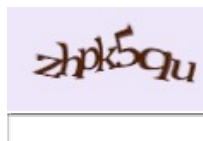
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Film Review: Love Crimes Of Kabul

Pulkit Datta

July 10, 2011

An engaging HBO documentary about women in Afghanistan who fell in love and were jailed for it.

Mention the extreme conservatism of Afghan culture and we automatically cue media-fed images of women covered in blue burqas, men-only public gatherings and, the customary, long-bearded men holding guns and spewing anti-Western hate. So when a film titled 'Love Crimes of Kabul' comes along, you'd be tempted to expect similar images. But director Tanaz Eshaghian's film, set to premiere on HBO on July 11, steers clear of those images. It is a fascinating glimpse into the lives of the prisoners in Kabul's Badam Bagh women's prison whose only crime was to assert their right to take control of their own lives. **These are women whose thinking falls on the wrong side of Afghanistan's stringent moral codes but they are strong, unapologetic and most importantly, deeply in love.** As a result, they are jailed for it.

Love Crimes... had its US premiere at the [Human Rights Watch Film Festival](#) in New York last month. As the film tells us, of the 125 women imprisoned in Badam Bagh, approximately half are there for drug smuggling, murder and attempted suicide bombing. The rest are there for "moral" crimes, which range from running away from home, premarital sex and adultery to merely socializing with a man "with the intention of having sex." **They face long jail terms unless the male partner involved agrees to marry them, which is seen as the only way to correct the moral misstep.**

Eshaghian, whose last film [Be Like Others](#) peered into the world of Iranian men undergoing sex change surgery, seems to enjoy uncovering the fringes of conservative Islamic societies. With *Love Crimes...*, Eshaghian gets intimate access to the women in the prison, as well as their families and prison guards. She even manages to get to the Kabul Men's Prison, where the male partners of the erring women are being held. And it is this intimate access that makes the film so engaging and makes the viewing experience almost personal for those of us watching this story from thousands of miles away.

The film follows the stories of three women in particular. Kareema, 20 (pictured above), turned herself (and her boyfriend Firuz) in to the authorities when she discovered she was pregnant and Firuz had refused to marry her. **Instead of having to live with the social ramifications of being an unwed mother, Kareema uses the conservative laws of her society as leverage to get what she wants – she and Firuz can only be freed if he agrees to marry her.** Kareema's story is juxtaposed with that of Aleema, 22, who ran away from an abusive home and sought refuge with a stranger, Zia. Both women were arrested when Zia attempted to sell Aleema to an undercover cop. In captivity, the two women constantly tussle with each other, blaming one another for their condition. Their dynamic also unravels an intriguing generational divide in Afghan society where Zia refuses to support or understand Aleema's plight despite also being a woman subject to the same austere laws.

This is illustrated further when a social worker reprimands Aleema for running away from her abusive husband, telling her, **"A bad husband is better than no husband...None of this would have happened if you had a husband and a nice home."**

Kareema and Aleema's more complex situations are countered by the painfully arbitrary case of Sabereh. Aged just 18, Sabereh was turned in by her own father when he discovered her with a 17 year old boy. Even though court doctors prove her virginity is still intact, the boy and his family's resistance to marriage signal a harsh fate for Sabereh.

The Afghanistan that Eshaghian shows in her film is still the repressive society it is known to be, but **inside the walls of the prison, the fiercely independent personalities and unwavering spirit of the women gives the film an oddly positive tone.** This keeps the film from constantly vying for viewer pity and

instead introduces us to incredibly colorful characters who are thoroughly enjoying the feeling of being in love, sometimes giddily so, even if society is telling them it's wrong and severely punishable.

However, beneath the romantic optimism of the characters lies the defeated acceptance of a society that is still incredibly oppressive towards women. **Several details of their individual cases repeatedly assert the negligible rights and power these women have in their own country, where their freedom is seen as a threat to the societal core.** Just ten years after the end of Taliban rule, Afghanistan has still a long way to go before the dismantling of the social and moral codes that have been so heavily imposed onto the people. Until then, the "love crimes" like those committed by Kareema, Aleema and Sabereh will probably keep happening and be punished. As the female prison guard at Badam Bagh comments disapprovingly, the prison is quickly filling up "because these days women are given too much freedom."

Love Crimes of Kabul will debut on HBO on July 11, as part of the summer series of HBO Documentary Films. Watch the [trailer here](#) and for all show times and information, [click here](#).

Photo courtesy of HBO.

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Comments

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By: Writerzblock

on July 10, 2011

at 9:57 am

Definitely a movie worth watching! Thanks for the review.



By: Pulkit

on July 10, 2011

at 3:04 pm

Thanks, Writerzblock. Do let us know what you think of it when you watch it.

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Film = Latin American #Films at #HRW Film Fest @FilmLinc Special Discounted Tixx 6.16 -6.30

Latin American Films at the Human Rights Watch Film Festival 2011 June 16 - 30



IMPUNITY (New York premiere) + Q&A with filmmakers Juan José Lozano and Hollman Morris—Colombia/France/Switzerland—2010—85m—doc. In Spanish with English subtitles

What is the cost of truth for families immobilized by Colombia's violent past? In 2005, Colombia started gathering evidence about the horrific violence being carried out by illegal paramilitias. A highly controversial Justice and Peace process allowed paramilitary leaders to hand in their weapons and give themselves up voluntarily in exchange for reduced sentences. Impunity documents the hearings in which paramilitaries describe atrocities they have committed in detail as the families of their victims listen and watch on projected screens. Through a series of these testimonies, footage of paramilitary crimes, and interviews with victims and experts, the brutal history of paramilitary violence comes to light. Yet due to serious irregularities in the Justice and Peace process, many families express their fear that they will never know the truth surrounding the deaths of their loved ones, and that the perpetrators will escape punishment. In an era where many countries are tempted to sacrifice justice in the name of "peace", what happens in Colombia will resonate beyond its borders. Presented in partnership with *Cinema Tropical*, www.cinematropical.com, *Committee to Protect Journalists*, www.cpi.org, and *International Center for Transitional Justice*, www.ictj.org.

Wednesday, June 22, 6:30pm; Thursday, June 23, 9pm; Friday, June 24, 4pm



LA TOMA (THE SIEGE) (US premiere) + Q&A with filmmakers Angus Gibson and Miguel Salazar—Colombia/South Africa—2011—88m—doc. In Spanish with English subtitles

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2011 (82)



When the wife of Carlos Rodriguez said goodbye to her husband as he left for work at the Palace of Justice on

November 6, 1985 – she never imagined the next time she would see him would be on a video tape decades later, being escorted by Colombian soldiers at gunpoint out of the building. La Toma deftly captures the inconceivable story of the siege of Bogota's Palace of Justice, home to Colombia's Supreme Court. When 35 heavily armed members of the emboldened M-19 guerilla movement storm the Palace of Justice in November 1985, hundreds are taken hostage, including nearly all of Colombia's Supreme Court judges. For 27 hours, the country is transfixed as the military moves in to regain control and a fiery battle ensues. When the smoke clears, close to a hundred people are dead and twelve others are unaccounted for, their bodies vanished without a trace. The family of Carlos Rodriguez, like many others, believes their loved ones have been "disappeared"—removed from the building by government forces, accused of aiding the guerillas, tortured, and then killed. Twenty-five years later, the families of the disappeared demand answers, no matter how devastating the truth may be. Colonel Plazas Vega, a leader of the operation is indicted for their disappearance. In the course of his highly charged trial, the lawyers, prosecutors and the judge all face death threats and fear for their lives. The case becomes a touchstone for the integrity of justice in Colombia and beyond.

Tuesday, June 28, 8:45pm; Wednesday, June 29, 6:30pm; Thursday, June 30, 4pm



FAMILIA (US premiere) + Q&A with filmmaker Mikael Wiström and Alberto Herskovits—Sweden—2010—82m—doc. In Spanish with English subtitles

A poignant and powerful documentary, Familia sensitively observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her extended family in Peru. Working with a family they have known for over 35 years, Mikael Wiström and Alberto Herskovits take an emotional look at the family's separation due to economic circumstances, providing a unique insight into the experience of thousands of families who do the same each year. The film develops the double plot line of Naty's lonely life in unknown surroundings as a maid in Spain and the life of Daniel, her husband, and the family she leaves behind in Peru. Stunning camera work adds to the emotional strength of the film as each member of the family struggles to cope in her or his own way.

Saturday, June 25 1pm; Monday, June 27, 6:30 pm; Wednesday, June 29, 4pm



GRANITO: HOW TO NAIL A DICTATOR (New York premiere) Pamela Yates, Peter Kinoy and Paco de Onís—US—2011—100m—doc. In English and Quiché and Spanish with English subtitles

Part political thriller, part memoir, Granito takes us through a haunting tale of genocide and justice that spans four decades, two films, and filmmaker Pamela Yates's own career. Granito is a story of destinies joined together by Guatemala's past and of how a documentary film from 1982, When the Mountains Tremble, emerges as an active player in the present by becoming forensic evidence in a genocide case against a military dictator. In an incredible twist of fate, Yates was allowed to shoot the only known footage of the army as it carried out the genocide. Twenty-five years later, this footage becomes evidence in an international war crimes case against the very army commander who permitted Yates to film. Irrevocably linked by the events of 1982, each of the film's characters is integral to the country's reconstruction of a collective memory, the search for truth, and the pursuit of justice. Through the work of American filmmakers, forensics experts in Guatemala, and lawyers in Spain, the quest for accountability in Guatemala continues—with each individual contributing his or her own

"granito", or tiny grain of sand. (Official Selection, Sundance Film Festival 2011) US theatrical release Fall 2011. Granito will have its national broadcast premiere on the POV (Point of View) series on PBS in 2012.

Friday, June 17, 7pm (Opening Night). Screening followed by discussion with filmmakers and film subjects Kate Doyle, Alejandra Garcia and Fredy Peccerelli and reception; **Saturday, June 18, 1pm** - Screening followed by discussion with filmmakers.



WHEN THE MOUNTAINS TREMBLE + Q&A with filmmakers
Directed by Pamela Yates and Newton Thomas Sigel, Produced and Edited by Peter Kinoy—US—1983—83m—doc. In English and Quiché and Spanish with English subtitles

In the early 1980s, death squads roamed the Guatemalan countryside in a war against the unarmed indigenous population that went largely unreported in the international media. Filmmakers Pamela Yates and Newton Thomas Sigel threw themselves into the task of bringing the crisis to the world's attention by making a documentary that took them into remote areas of the country where civilian massacres were taking place. Central to their story is Rigoberta Menchú, a Maya indigenous woman who was spurred into radical action by the murders of her father and two brothers. No less admirable, however, is the courage of the filmmakers. When the Mountains Tremble, which was originally released in 1983, has been digitally re-mastered and updated since Menchú was awarded the Nobel Peace Prize in 1993.

Saturday, June 18, 4pm

Discounted Ticket Information:

The Film Society of Lincoln Center and Human Rights Watch are delighted to offer Cinema Tropical email list subscribers a \$3 discount off the general admission price to all the screenings in the Human Rights Watch Film Festival. For each screening of your choice, you may purchase a pair of tickets at the \$9 Affiliate price.

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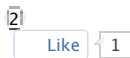
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Complete information about purchasing tickets, as well as detailed film information, screening schedule, and guest appearances is available on FilmLinc.com. <http://www.filmlinc.com/films/series/human-rights-watch-film-festival>

Walter Reade Theater and Box Office

West 65th Street, between Broadway & Amsterdam, Upper Level - Lincoln Center The box office opens at 12:30 PM Monday-Friday, and one half hour before the first screening on Saturday/Sunday. It closes every day 15 minutes after the start of the last show. If there are no evening screenings, the box office closes at 6pm. For more information call [212-875-5601](tel:212-875-5601) during hours of operation.

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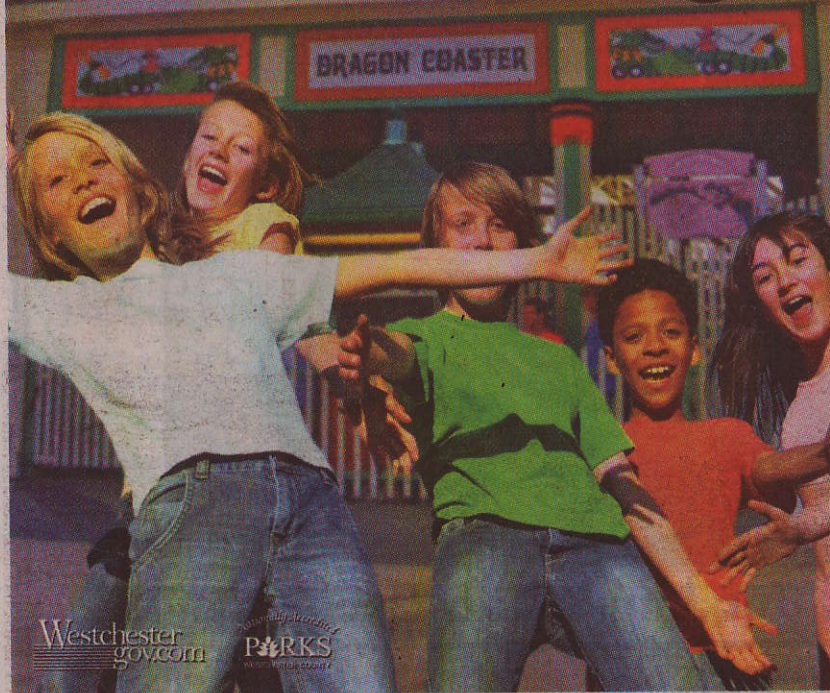
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A belated fight

BY LEWIS BEALE

'Granito," the hair-raising documentary about genocide in Guatemala that will open this year's Human Rights Watch Film Festival on June 17, has been nearly 30 years in the making.

In 1983, director Pamela Yates made "When the Mountains Tremble," a documentary about the genocidal campaign waged against Guatemala's indigenous population, the Mayas, by that country's military.

Then, eight years ago, during the first public screening of the film in Guatemala, she was approached by a Spanish lawyer researching a possible human rights case against the former military regime [Spain was involved because of allegations that several of its citizens had been tortured by the army].

The lawyer asked for Yates' outtakes from her picture, "and we found we had incriminating evidence," says Yates. "We also started to see I was in a lot of the footage, so this could be a documentary about documentary filmmaking. And I found there was another film, about Guatemalans who had never given up the quest for justice."

In "Granito," Yates intersperses footage from her 1983 film with several contemporary aspects of the case: people recovering bodies from mass graves (over 200,000 were killed in the early 1980s); interviews with locals like Nobel Peace Prize winner Rigoberta Menchú, who were affected by the violence; and the testimony of several Guatemalans before a Spanish judge try-

ing to determine if what happened was really genocide.

"Guatemala is a majority indigenous country," says Yates, "and the indigenous people were forming alliances with student and labor organizations, who tried to push for reform — particularly land reform. This was anathema to the military dictatorship that was ruling the country."

Yet despite the overwhelming evidence uncovered by the Spanish and two Guatemalan truth commissions, there have been few prosecutions for human rights violations. Gen. Efraín Ríos Montt, who ruled the country during the height of the violence, has never been brought to trial.

Still, Yates points to Chile's Augusto Pinochet, who was placed under house arrest several times before he died, and whose "reputation was besmirched. So it is with Ríos Montt; he's an international fugitive, he can't leave Guatemala. There are consequences."

Ultimately, Yates, who lives in New York, hopes her film, which is being distributed in several languages, including Mayan, will not only bring more attention to the genocide, but act as a spur to individual political action.

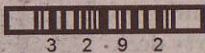
"The only genocide in the Americas happened in Guatemala," she says. "Why don't we know about it? And I hope people who see the film realize each of us is a 'granito,' a tiny grain of sand, that can contribute to positive social change."

l_beale2000@yahoo.com

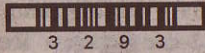
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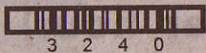
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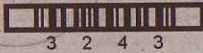
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for justice

Documentary 'Granito' uses footage from an earlier film to chronicle the attempt to prosecute those behind Guatemalan genocide in the 1980s

Stories that hit home

The Human Rights Watch Film Festival runs from June 16-30 at the Film Society of Lincoln Center, featuring 18 movies from 12 countries.

Other films with a Latin theme:

"FAMILIA" A Peruvian matriarch decides to work as a hotel maid in Spain, and how it affects her family back home.



"IMPUNITY" The history of Colombian paramilitaries as documented in the country's controversial Justice and Peace process. (Photo above.)

"LA TOMA" ("The Siege") The 1985 takeover of Colombia's Palace of Justice by leftist militants ends in a military assault and numerous deaths. Years later, the army officer who led the assault is put on trial for mass murder.

"WHEN THE MOUNTAINS TREMBLE" Pamela Yates' 1983 documentary about the Guatemalan genocide, which serves as the basis for "Granito."

For a full schedule, visit <http://www.hrw.org/iff>

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Indigenous Mayan people of Guatemala in Pamela Yates' documentary "Granito"



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CULTURA Y SOCIEDAD

06/17/2011 07:03 p.m.

"Granito: How to Nail a Dictator"

Por: Jerónimo Rodríguez

Jerónimo Rodríguez de NY1 Noticias, presentó en Toma 1 las películas que ofrecen las carteleras neoyorquinas.

En 1982 la célebre cineasta Pamela Yates hizo un documental sobre la agitación social en Guatemala, un filme que años después serviría de evidencia de genocidio en una investigación contra militares. Este es el tema de su nueva película "Granito: How to Nail a Dictator", que se presenta en el Human Rights Watch Film Festival. Jerónimo Rodríguez conversó con Yates.

La información de los horarios de programación de todas las películas seleccionadas se encuentra en el sitio hrw.org/iff

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INICIO

06/28/2011 04:58 p.m.

"La Toma" se presenta en el Human Rights Watch Festival

Por: Jerónimo Rodríguez

El festival de cine de Human Rights Watch ofrece el documental "La Toma". Este sigue una investigación sobre la actuación del ejército colombiano en los hechos conocidos como La toma del palacio de justicia, en 1985, después de que la guerrilla del M19 allanara el edificio. Uno de los directores de la cinta Miguel Salazar, conversó con Jerónimo Rodríguez de NY1 Noticias.

"La Toma" es parte del Human Rights Watch Film Festival, una muestra que se realiza en conjunto con el Film Society of Lincoln Center. Para más información, visite hrw.org/iff

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INICIO

06/17/2011 07:22 p.m.

Arrancan en la Ciudad el "Human Rights Watch Film Festival" y el "BAM Cinema Fest"

Por: Jerónimo Rodríguez

Jerónimo Rodríguez de NY1 Noticias, presentó en Toma 1 las películas que ofrecen las carteleras neoyorquinas.

Arrancan en la ciudad dos importantes festivales de cine

El Human Rights Watch Film Festival como algo les había comentado la semana pasada es una muestra dedicada a honrar la defensa de los derechos humanos en todas partes del planeta.

El enfoque está en películas, documentales o ficción, que hablan de la protección de la dignidad de las personas, de los derechos migratorios, de los derechos en medio de conflictos armados, del otorgamiento de justicia. Cintas que siempre entregan una información adicional y profunda, sobre acontecimientos que han tenido impacto en sociedades.

Por ejemplo ven ahora en imágenes "Impunidad", de Hollman Morris y Juan José Lozano, un documental que le da una mirada extensa a los logros y grietas del proceso de justicia y paz que se instauró en Colombia, tras la desmovilización de los paramilitares.

También revisando la historia de Colombia tenemos el documental "La Toma". Esta cinta describe con mucho detalle todos los pormenores de la retoma del palacio de justicia en 1985.

La casa de la corte suprema había sido allanada por miembros de la guerrilla del M19. En su recuperación por parte del ejército se produjo casi un centenar de muertos.

La película se enfoca en un investigación que acusa a algunos militares de haber actuado con excesiva violencia y provocar la desaparición de civiles inocentes.

Dirigen Angus Gibson y Miguel Salazar.

Nos vamos ahora a Perú para "Familia". Hace ya varios años hablamos del documental "Compadre" que registraba a este grupo familiar. Los cineastas Mikael Wiström y Alberto Herskovits vuelven a visitar las vidas de este clan en un amargo y humano retrato.

Debido a problemas económicos la madre del grupo familiar se ve forzada a viajar a trabajar a España, causando una serie de efectos en el resto de sus seres queridos.

También están dando el documental "Granito: How To Nail a Dictator", un interesantísimo documental que transcurre en Guatemala, España y Estados Unidos realizado por Pamela Yates.

La cineasta estuvo en nuestros estudios [conversando sobre la película en Toma 1.](#)

Los horarios de proyección de estas películas y muchas otras del Human Rights Watch Film Festival se encuentran en hrw.org/iff

La otra muestra que ya comenzó es el estupendo BAM Cinema Fest.

El ruido de los motores, del éxito y la tragedia, son los elementos del documental "Senna".

¿Quién que no fuera un fanático de la Fórmula 1 en los 80s y 90s no se acuerda de Ayrton Senna, una piloto poseído por un talento monumental, por una actitud libre y desafiante?

Esta película reúne material de archivo y construye a través de las imágenes una memoria de este fallecido héroe brasileño que hizo vibrar a toda una afición tuerca.

La cinta incluye la famosa y tensa rivalidad con el piloto francés Alain Prost, con quien compartieron equipo y títulos por varios años.

A cargo de la dirección se encuentra Asif Kapadia.

El documental "The Ballad of Genesis & Lady Jaye" tiene toda su energía puesta en el lado más íntimo y personal de una particular historia de amor.

El filme de Marie Losier siguió por varios años a la artista Genesis Breyer P-Orridge y su relación con otra artista Lady Jaye. Genesis es una célebre miembro de la escena artística estadounidense de las últimas tres décadas, una creadora y emprendedora cuyos logros son muchos.

El documental se enfoca en parte en eso y además en un proyecto extramadamente abarcador. Genesis decidió intervenirse quirúrgicamente para empezar a parecerse a Lady Jaye, quien fue su pareja hasta que esta última falleció en el 2007.

El BAM Cinema Fest -organizado por el departamento de cine de la Brooklyn Academy of Music, tiene muchos estrenos interesantes, especialmente de cineastas emergentes.

Para información de cada película participante visite bam.org.

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ARTS

Updated 3:49 PM

Your Weekend Starts Now 6/23/11

By: Stephanie Simon



NY1's weekly segment "Your Weekend Starts Now" shows entertaining picks for great things to do this weekend all around the city. NY1's Arts reporter Stephanie Simon filed the following report.

"Codependent Lesbian Space Alien Seeks Same"

www.rooftopfilms.com

In honor of Pride Week, check out Rooftop Films' Friday premiere of the science fiction comedy "Codependent Lesbian Space Alien Seeks Same." Tickets are \$10, and the evening will include live music and an after party.

Pride Banners Exhibit

www.cliffordchance.com

Now until August, gay pride banners by Gotham Professional Arts Academy's Gay-Straight Alliance will be on display at the law offices of Clifford Chance. Viewings are Monday through Friday at 52nd Street between 5th and 6th Avenues.

"The Cunning Little Vixen"

www.nyphil.org

Thursday through Saturday, see Alan Gilbert lead the New York Philharmonic in the comedic opera "The Cunning Little Vixen," which will transform Avery Fisher Hall into a magical forest. Tickets range from \$32 to \$115.

Human Rights Watch Film Festival

www.hrw.org/iff

Now through June 30, The Human Rights Watch Film Festival is taking place at The Film Society of Lincoln Center. Nineteen films are being shown. Passes, which allow entry to three films, are \$30.

"The Eyes of Our Ancestors"

www.qccartgallery.org

At the Queensboro Community College Art Gallery in Bayside, Queens, check out "Through The Eyes of Our Ancestors." This rich showcase of traditional African art is up now through June 30.

"Pulp Art: The Robert Lesser Collection"

www.societyillustrators.org

At The Society of Illustrators Museum on the Upper East Side, see "Pulp Art: The Robert Lesser Collection." Pulp artwork, originally created for magazines in the early 1900s, has mostly been destroyed, but this collection shows off 90 works that have survived.

Satoko Fujii Performance

www.lepoissonrouge.com

Thursday, check out pianist/composer Satoko Fujii and her *ma-do ensemble* at Bleecker Street's Le Poisson Rouge as part of the Undead Jazz festival. Show time is 7:00 p.m., and passes to the festival range from \$25 to \$30.

Vijay Iyer Sextet

www.rivertorivernyc.com

Also Thursday at 7:00 p.m., is a Vijay Iyer performance at Castle Clinton as part of the 10th annual

River to River festival. Admission is free but tickets are required — available online or at the event.

LUMEN 2011

www.statenislandarts.org

Saturday, 6:00 p.m. to 12:00 a.m. The 2010 event was the first international video, performance and sound festival ever held in Staten Island, and the 2011 iteration promises to be a "massive party."

National Dance Week - NYC

www.NDW-NYC.org

Sunday, June 26, at 3:00 p.m. Tickets are available for \$14 (early bird special), \$15 advance, and \$20 at the door.

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NYC Get out there!

With activities for everyone there is no reason why anyone would want to stay home – go see the arts, or participate in the activities around the city.

KIDS

To ensure your children (or nieces and nephews) are staying healthy and happy, there's a new camp in town, La Tertulía (the turtle place) where children can participate in: swimming, art lessons (at El Museo del Barrio), soccer, dance classes and yoga – just to name a few. All classes are taught by experienced teachers, La Tertulía is also a Spanish camp! For rates and dates, call: 646-399-4407 or email: fbcastillo@gmail.com

FILM



Photo Courtesy of: IFF Human Rights Watch - the IFF Human Rights New York Film Festival June 16 to 30

For the film aficionados in all of us, the Human Rights Watch **FILM FESTIVAL** kicks off tomorrow, **June 16 and goes on through June 30**. Human Rights Watch, one of the world's leading organizations dedicated to defending and protecting the human rights – is partnering up with the Film Society of Lincoln Center, Walter Reade Theater, 165, West 65th Street (upper level) to screen a selected group of films that showcase the constant fight for human rights around the world. With stars such as Academy Award Winner Rachel Weisz (*The Constant Gardener*) in *The Whistleblower*, and many documentary films from around the world and photo exhibitions, such as *EXILED: Burma's Defenders* – there is plenty to see. For more information on tickets, times and exhibits and screenings, visit: www.FilmLinc.com

MUSIC

The famous Apollo Theatre, 253 West 125th Street, is celebrating 100 years of Mario Bauzá, on **Saturday, June 18th at 8p.m.** With its celebration of one of the most influential figures of the Afro-Cuban music, Apollo Theatre will showcase performances by Bobby Sanabria Big Band, Cándido, Jon Faddis and La Bruja among the great jazz and Afro-Cuban musicians of our present time – for tickets and call: 1-800-745-3000, or visit: www.ticketmaster.com

Bang on a can marathon on Sunday, June 19 starting at 11a.m. through midnight – 12 hour marathon is intended to showcase more than 150 artists from around the world to bang on cans. What has become one of New Yorks staples is now a great event, featuring artists like Bang on a Can All-Stars Glenn Branca, Yoko Ono and Frank Zappa among others that you are surely to not want to miss. Come see and hear the bang on a can marathon at the World Financial Center Winter Garden, 250 Vesey Street – admission is **FREE**. For more information visit: www.rivertorivernyc.com

...& POETRY

Nuyorican Poets Café, 263 E. 3rd Street (Corner of Avenue C) will welcome a bevy of artists in the Hip-Hop and poetry genre's this event has become one of the most sought of the city for young and up-coming artists as well as those already established ones. For \$10 or \$13 admission you can enjoy the likes of the variety readings, energy and people on Saturday, June 18. For more information visit: www.nuyorican.org

If you have any event you'd like to add to our calendar please feel free to contact me at LaShawnPagan@gmail.com



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POV Films and Filmmakers at the 2011 Human Rights Watch Film Festival

POV filmmakers will be in New York City this month for one of my personal favorite festivals of the year! Three POV films will have their NYC premieres at the [2011 Human Rights Watch Film Festival](#) (June 16-30 at the [Film Society of Lincoln Center](#)).



Better This World

[Better This World](#) premieres in NYC at the Human Rights Watch Film Festival and filmmakers **Kelly Duane de la Vega & Katie Galloway** and film subject Bradley Crowder will be on hand for post-screening discussions. Don't miss this award-winning doc that goes to the heart of the war on terror and its impact on civil liberties and political dissent in post-9/11 America.

[Saturday, June 18, 2011, 6:30 PM](#)

[Sunday, June 19, 2011, 4:00 PM](#)

[Monday, June 20, 2011, 4:00 PM](#)



If a Tree Falls: A Story of the Earth Liberation Front

[If a Tree Falls](#) premieres in NYC at the Human Rights Watch Film Festival! Filmmaker **Marshall Curry** lifts the veil on a radical environmental group the FBI calls America's "number one domestic terrorism threat" and explores two of America's most pressing issues - environmentalism and terrorism. **Marshall Curry** (Oscar®-nominated [Street Fight](#), POV 2005) will be present for Q&As.

[Sunday, June 19, 2011, 6:30 PM](#)

[Monday, June 20, 2011, 8:45 PM](#)



Granito

[Granito: How to Nail a Dictator](#) premieres in NYC and opens the Human Rights Watch Film Festival on June 17. Part political thriller, part memoir, **Granito** takes us through a haunting tale of genocide and justice that spans four decades, two films, and filmmaker **Pamela Yates**'s own career. Screening followed by discussion with filmmakers and film subjects Kate Doyle, Alejandra Garcia and Fredy Peccerelli.

[Friday, June 17, 2011, 7:00 PM](#)

[Sunday, June 18, 2011, 1:00 PM](#)

Check out POV's [Community Network](#) for a complete listing of screenings. Want to see a free screening in your community? Tell us where in the comments or on Twitter [@POVengage!](#)

TAGS: [human rights watch](#), [Katie Galloway](#), [Kelly Duane de la Vega](#), [marshall curry](#), [pamela yates](#)

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EVENTS, FILM June 15, 2011 By Sarah Coleman



THE HUMAN RIGHTS WATCH FILM FESTIVAL

personal stories

It can be hard, sometimes, to wrap our heads around the injustice faced by people overseas. We know that countries like Iran, Afghanistan and Burma are repressive places, but news stories about them can seem a little abstract and faraway. Without personal stories, we're left with just a vague sense of what the injustice means.

That's where an event like the Human Rights Watch Film Festival comes in. Now in its 22nd year, the festival (which takes place from June 16-30 in New York) shows how individuals are affected by repression and injustice. Powerful and personal, these films take us beyond the surface, looking into the lives of ordinary people with insight, sensitivity and humor.

You might get a chill, for example, when you watch the story of Naty, a Peruvian maid working in Spain to support her family—then realize that plenty of Natys have cleaned your room and brought you food. Mikael Wiström and Alberto Herskovits' film *Familia* shows Naty's intense loneliness and the price paid by her family in Peru, especially her young son. It's a story that's heartbreakingly familiar, yet intensely individual too.

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EVENTS, FILM June 15, 2011 By Sarah Coleman

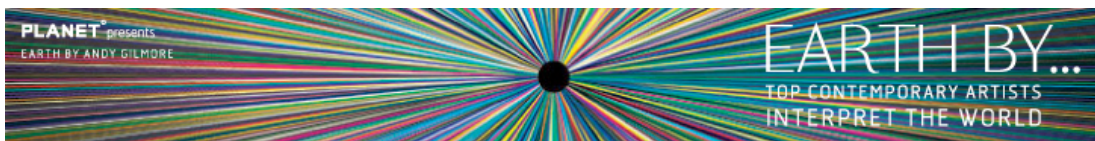
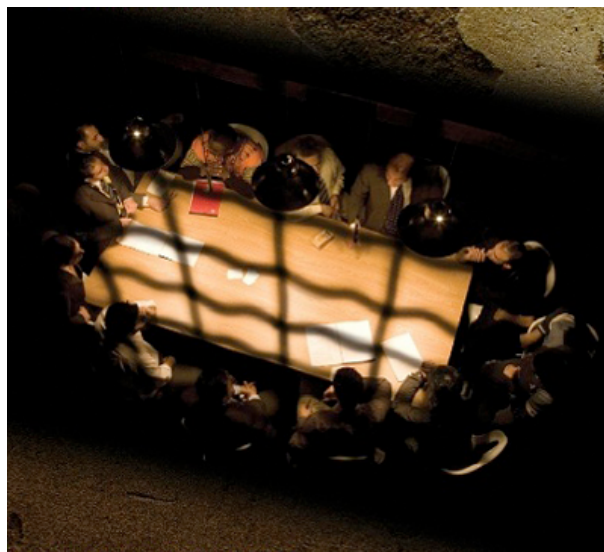
Or you might find yourself surprised to be relating to a group of hardened criminals in Beirut as they put on the first behind-bars production of the play *12 Angry Men*. As they go through the year-long process of rehearsal, the actors in *12 Angry Lebanese* are forced to face hard truths about themselves and decide whether they want to change. The film offers powerful proof that, given respect and a chance to be part of something meaningful, most people rise to the occasion.

Other films in this year's festival show how media—both new and old—can influence human rights. In *Granito: How to Nail a Dictator*, Pamela Yates tells the story of how her 1982 documentary *When the Mountains Tremble* was used as forensic evidence in an international war crimes case. Meanwhile, tweets are among the documentary evidence offered up in *The Green Wave*, a movie that combines interviews, footage, tweets and some amazing 3D animation to trace events in Iran following the 2009 election.

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[EVENTS](#), [FILM](#) June 15, 2011 By [Sarah Coleman](#)



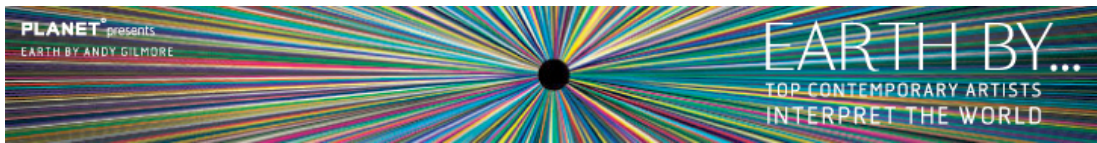
It's become a bit of a cliché to talk about how globalization and the Internet have brought diverse cultures closer. What comes through strongly in these films, though, is the reflectiveness, resilience, and downright *familiarity* of the individuals portrayed. These people are not victims, and nor are they strange foreigners whose customs are hard to understand. They could be our friends or neighbors. We owe it to them to listen to their stories, and to help.

For a full complete program of films at the 22nd Human Rights Watch Film Festival, click [here](#).

[1](#) [2](#) [3](#)

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Film

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When the Mountains Tremble

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Human Rights Watch Film Festival 2011: 'Granito' and 'When the Mountains Tremble'

By **Chris Barsanti** 17 June 2011

Putting in Our Grain of Sand

With *Granito: How to Nail a Dictator*, Pamela Yates returns to Guatemala, nearly 30 years after the release of her classic documentary, *When the Mountains Tremble*. The new film—which opens the [New York Human Rights Watch Film Festival on 17 June](#), followed by a Q&A with Yates and her co-directors Paco de Onis and Peter Kinoy—reveals that the violence that visited Guatemala after the six months in 1982 when she made *Mountains* was more savage than she could have possibly imagined.

The first section of *Granito*, titled "Chronicle Foretold," delves into the long-simmering case being built in a Madrid court (the same one that indicted Augusto Pinochet) against two of the generals charged with perpetrating a genocidal campaign against the Mayan people of Guatemala. Estimates have it that 200,000

Granito: How to Nail a Dictator

Director: [Pamela Yates](#), [Peter Kinoy](#), [Paco de Onis](#)

(Skylight Pictures; Human Rights Watch Film Festival: 17 Jun 2011; 2011)

[Trailer](#)
[Official Site](#)

When the Mountains Tremble

Director: [Pamela Yates](#), [Newton Thomas Sigel](#)

(Skylight Pictures; Human Rights Watch Film Festival: 18 Jun 2011; 1983)

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Columns






FOLK NATION: Zombies, Like Punks, Have Been Sedated & Sold, Prepackaged As Pitiful Empty Signifiers

Blogs

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Mayans were massacred during this war, by a government and military that claimed to be fighting communism, but was also consolidating power. As massive as the damage was, today little evidence of what happened remains: as one interviewee points out, it's next to impossible to prosecute a human rights case of this magnitude based on personal testimony alone. And so Yates digs up the boxes of long unseen outtakes from *Mountains* to assist in the prosecution's case, knowing that one of the defendants happens to have been in it.

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Granito weaves together Yates' involvement with the court case (related in an especially flat voice-over) and two other narrative threads. The first tracks the investigative and forensic work of digging up the remains of the Mayan Disappeared. The second is a more free-floating rumination on Yates' own naiveté, and how the hopeful scenes that concluded *Mountains* indicated a more general yearning at the time, when it briefly seemed like a wave of indigenous rebellions could topple U.S.-backed dictatorships across Central America. A former guerrilla leader says ruefully that they couldn't have anticipated the "uniquely savage counterinsurgency" that wiped whole villages off the face of the earth.

Pondering such monstrous deeds, it can be difficult at times to share *Granito's* faith that bringing any of the murderers to justice can assuage the country's pain. It's a slow, years-long crawl to justice. It begins to seem more possible once the film shows an incredible stroke of luck: in 2005, the entire archives of the secret police was discovered by accident. Like their forebears in totalitarian barbarism in the Nazi Party and the Stasi, the Guatemalan secret police kept extensive records of who they disappeared and how.

A paper trail might not be much after 30-odd years of waiting for vindication from forces that have yet to entirely disappear: during the making of this film, one of the forensics workers laboring on a mass grave receives a chilling death threat, likely from a military confederate of one of the generals being investigated). But it's certainly better than the yawning, mocking question mark of silence that has preceded it.





That question mark is italicized in *When the Mountains Tremble*, screening [at the Festival on Saturday, 18 June, before a second screening of Granito](#). Seeing these old atrocities, we're faced with the change in how today's U.S. props up violent regimes that don't grant their citizens even the most basic rights deemed by the United Nations Declaration of Human Rights.

Now, those disbursing such support have at a very minimum learned to keep their own hands cleaner. As shown in *When the Mountains Tremble*, the line between the United States funding a government that butchers its people at will and very nearly planning and participating in that butchery was once so blurred as to be almost nonexistent.

When Yates and Newton Thomas Sigel's film premiered in 1983, the U.S. was in the later stages of a decades-long cooperation with a Guatemalan government that treated its people as little more than chattel to work the great plantations producing fruit for American conglomerates. Earlier attempts to bring the nation out of colonial dependency were met by the U.S.-backed installation of a thuggish dictatorship that terrorized, maimed, and killed. This trigger-happy mentality was particularly vehement when focused on the country's non-Spanish-speaking Indian population.

At the start of *When the Mountains Tremble*, Guatemalan activist and Quechua Indian Rigoberta Menchú says it plain: "Our legacy has been pain, suffering, and misery." Menchú, who won the Nobel Peace Prize 10 years later, serves as the soft-spoken but insistent voice of a film that alternates scenes of heart-stopping beauty with tales of incomparable horror.

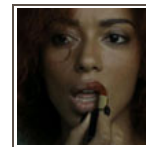
Apart from Menchú, this impressionistic film's tone is hard to get a handle on at first. It shows American involvement in the 1954 overthrow of President Jacobo Arbenz Guzmán in some stiffly recreated scenes between Guatemalan and American officials (using dialogue pulled from declassified documents). Strangely, though, the film does not include anything about the bombing of Guatemala City by the American Air Force, a blatant military intervention.

Once past these rough opening segments, the film hits its stride. With unusual and inspiring bravery, Yates and Sigel go into the most remote villages and venture into the dens of the ruling class. They ride along in trucks and helicopters with government soldiers on raids, embed with the rebels and the villagers who support them. They show the plantations where many thousands of Indians work in servile conditions, rifle-toting guards watching over them as though over prisoners. They interview liberation theologian priests whose view of the word of God doesn't seem to have anything in common with that of the local archbishop, who mouths oily platitudes from his richly appointed office like a villain in an Alexandre Dumas novel. And they sit down with one General Antonio Maldonado, whose sunglasses, shellacked hair, and air of imperviousness would seem high camp if they didn't make obvious his barbaric sensibility.

Menchú and others speak vividly of the government's tactics. Labor organizers and people who have criticized the ruling powers are disappeared as a matter of course. Once some priests begin preaching that the Bible supports social justice, even the Church is repressed, a shocking maneuver in such a heavily Catholic country. Into that vacuum then flow a number of conservative evangelical sects, whose profit-positive and more self-centered theology are a much better fit for the military-business oligarchy.

That same oligarchy thinks nothing of sending its soldiers—sometimes flying American helicopters and often fresh from being trained by American Special Forces—into the mountains to threaten and sometimes massacre opponents. In one scene, soldiers stride into a village, bellowing that everybody has 10 minutes to gather. The speed with which everybody comes running says volumes about how they understand the costs of not complying: "Blood bath" is how one interviewee puts it.

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In the main, *When the Mountains Tremble* is an impressive example of a highly idealistic nonfiction film. Such extraordinary access to so many sources, however, is also a thing of the past. At the time, the Guatemalan ruling classes was living in such a bubble of unquestioned and self-unreflective power that they didn't feel the need to censor themselves, just as the American trainers didn't feel the need to hide their faces when the cameras appeared. After all, they were fighting Communism, so what did they need to ashamed of?

Granito: How to Nail a Dictator

Rating: 

When the Mountains Tremble

Rating: 

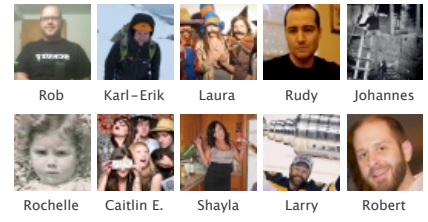



Chris Barsanti is an habitual scrivener on books and film for the lucky readers of *PopMatters*, *Film Journal International*, and *Publishers Weekly*, and has also been published in *Kirkus Reviews*, *The Chicago Tribune*, and *The Virginia Quarterly Review*. A senior writer at *filmcritic.com*, he is a member of the National Book Critics Circle and New York Film Critics Online. He is the author of *Filmology: A Movie-a-Day Guide to the Movies You Need to Know*. His writings can be found at [The Barsanti Nexus](#).

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Human Rights Watch Film Festival 2011: 'The Green Wave'

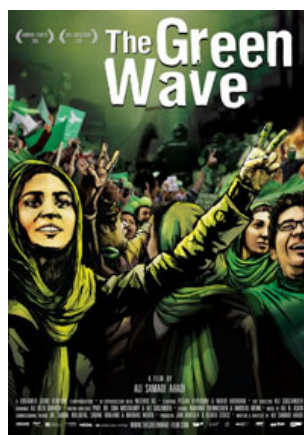
By **Cynthia Fuchs** 19 June 2011
PopMatters Film and TV Editor

Where is This Place?

"It started with the Army of Guardians patrolling the streets," says Mitra Khalatbari, "constantly restricting, humiliating, and beating young people." As she remembers the beginnings of resistance in her home country, the Iranian journalist is at once proud and sad. For as her memories bring her back to the elections of 2009 and the cruel oppressions that followed, Khalatbari, like other interviewees in *The Green Wave*, is stunned by the betrayal and brutality of her government, the government that not so many years ago was born of resistance to another inhumane regime.

The horrific irony that the current Islamic Republic was born, in 1979, in response to the Shah's abuses, is only noted a couple of times in Ali Samadi Ahadi's remarkable documentary, but the point is never lost. [Screening at the Human Rights Watch Film Festival](#) on June 18, 19, and 21, followed by discussions with one of the film's subjects, Dr. Payam Akhavan of McGill University, the film focuses on the days surrounding the elections, but it makes clear the many contexts of the crisis, the history that made it possible and the lack of international that has allowed the crisis to persist.

Akhavan, a former United Nations prosecutor, notes the initial hope of voters, hat even if the process was corrupt, that with the elections, "Somehow, the country could gradually be able to move forward in a positive direction." As bland and basic as this vision sounds, even it is crushed by the government's organized chaos.



The Green Wave

Director: **Ali Samadi Ahadi**
Cast: Mitra Khalatbari, Shadi Sadr, Payam Akhavan, Zahra Renaward
(Visit Films; Human Rights Watch Film Festival: 18 Jun 2011; 2010)

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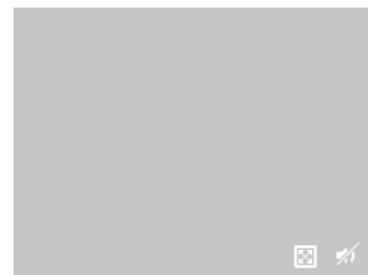
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Text: A A A

While early rallies in support of reformist candidate Mir-Hossein Mousavi inspired optimism, it was soon enough clear, on 12 June that the election was rigged to ensure the victory of President Mahmoud Ahmadinejad.

Over the few days after, from 13 to 15 June, millions of protestors appeared on the streets, organizing themselves via Twitter and other social media. Though the Guardian Council announced a "partial recount" to appease demonstrators, by 19 June, Supreme Leader Ali Khamenei declared his support for Ahmadinejad ("The president's opinions are closest to mine") and warned demonstrators to stay home, the result was an outpouring of resistance, crowds in the streets bearing green flags and banners, chanting again and again, "Where is my vote?"

The fact that so many of these signs were in English indicates that, at least at first, the protestors saw themselves on a world stage, with international TV cameras and reporters on the scene (and indeed, support protests in [other cities](#) emphasized this exposure). But the Iranian government shut down this threat, expelling foreign media, closing the Association of Iranian Journalists' offices, and harassing and imprisoning journalists, from Iran and also other countries. On election day, recalls "Babak," an activist who appears in shadows here, the national television station showed only "wildlife documentaries for hours."

Lacking resources and enduring threats to their very lives, bloggers and other reporters determined to expose what was happening. It's this aspect of the protests and government reaction that forms *The Green Wave's* focus. And as it celebrates the ingenuity of professional and amateur reporters, it finds multiple ways to tell many stories, including those of bloggers who made events visible at the time and remain anonymous to this day. The bloggers' narration is accompanied by vivid animated images, depicting bloody violence and grim torture, as well as footage captured on cell phone cameras, blurred, urgent, and horrifying. (The film notes the murder of [Neda Soltan](#), the most publicized event captured by a cell phone and posted to the internet.) As hopeful as the demonstrators may have felt on 12 June, by August they were facing all manner of violence and horror: "Suddenly, the happily marching sneakers feet can turn into garrison boots marching in step," says one blogger, while the film provides animation showing same. "That scares me. It has happened before and it can happen again."

While the government has dismissed reports of torture as individual deviations or nonexistent, Akhavan says, "It's hard to think the widespread systematic violence against thousands and thousands of protestors... is done without the acquiescence, if not the express instructions of those in the position of authority." Former militiaman Amir Farshad Ebrahimi goes on to name names: It's certain," he says, "that Tehran's chief prosecutor, Mr. Said Mortazavi, had given the order for these actions, and that he supreme commander, [Brigadier-General Ahmad Reza] Radan, was responsible for [the horrific tortures reported at the prison] Kahrizak.

As the film lays out details of this abuse, the graphic animation does more than illustrate testimonies. It underlines the idea that much of what happened in Iran—and continues to happen—is undocumented and so, unseen and too soon forgotten. As hard as reporters work to get their stories out, they are also caught up, literally, by a regime that beats them and fellow citizens with truncheons, smashes their heads against tables, pulls out their toenails, and crushes their skulls.

A blogger recalls his night in a cell so crowded that there was no room to sit down. "The guards smashed lights," he remembers, "started beating us up in total darkness." Over a dark screen, sounds of forceful hose water gives way to screams and thumps against flesh. The screen shows animated bodies, blooded and crumpled, as he continues, "They beat us up for half an hour, some fell into a coma, some even lost their lives."

His story is compounded by alarming cell phone video, shots sounding, bodies falling, people rushing and screaming, the frame careening as the person holding the phone runs for his life. It's surely striking to hear Nobel Peace Prize winner Shirin Ebadi ask, "How can a woman whose child had been murdered forget?" But it's almost impossible to watch the cell phone footage of a woman wailing over her son's grave, damning the authorities who sent her round to 26 different offices, not admitting that her son was already murdered: "They shot him in the heart!" she says, as the camera struggles to keep up with her. "They are such cowards."

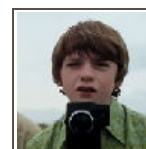
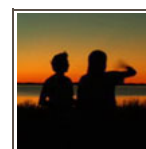
The Green Wave reminds you not only of the power of images, and the importance of journalists who provides them. It also insists on the risks *all* reporters take, no matter their affiliation or their repayment. A woman blogger's voice sounds over an animated view of the city at night: "Where is this place in which nobody ever thinks of us?" she asks, "Where is this place in which the blood of young people is shed and later prayed on? Where is this place in which citizens are referred to as criminals and riffraff? Where is this place? Would you like me to tell you? This place is Iran!" And this place still needs to be exposed.

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as they make their way to the 10-year anniversary of
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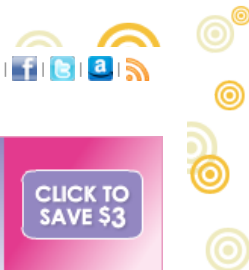
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Better This World

Human Rights Watch Film Festival: 'Better This World' and 'If a Tree Falls'

By **Cynthia Fuchs** 20 June 2011
PopMatters Film and TV Editor

Ashes Round the Yard

Editor's note: Better This World's 20 June screening at the Human Rights Watch Film Festival will be followed by a Q&A with directors Katie Galloway and Kelly Duane de la Vega and film subject Brad Crowder. The film premieres on PBS' POV series on 6 September. If a Tree Falls will open in theaters 22 June and premiere on POV on 13 September. The 20 June screening at the HRWFF includes a Q&A with Marshall Curry.

"It's hideous to be called a terrorist," says Daniel McGowan. "But here I am, facing life, plus 335 years." Sitting in his kitchen with a lowjack on his ankle and awaiting trial in 2006, McGowan looks back on the events that brought him to this place. As he explains in *If a Tree Falls: A Story of the Earth Liberation Front*, he's never considered himself a terrorist, though of course he's seen the reports on television and in newspapers concerning his work with the Environmental Liberation Front (ELF). "People need to question this new buzzword," he suggests, "It's a new bogeyman word."

It's a word that conjures fear in people's minds and sensationalized in media representations. It's also a word that holds weight in legal proceedings, leading to longer sentences, to be served in particular locations designed to limit communications with the outside world, including loved ones. And since 9/11, the word has been applied to any number of people engaged in a range of activities, from committing actual crimes to coming up



Better This World

Director: [Katie Galloway, Kelly Duane de la Vega](#)

Cast: David McKay, Bradley Crowder (Loteria Films.; Human Rights Watch Film Festival: 18 Jun 2011; 2010)

[Trailer](#)
[Official Site](#)

If a Tree Falls: A Story of the Earth Liberation Front

Director: [Marshall Curry, Sam Cullman](#)

Cast: Daniel McGowan, Tim Lewis, Lisa McGowan, Kirk Engdall, Greg Harvey

(Oscilloscope Laboratories; Human Rights Watch Film Festival: 19 Jun 2011; 2011)

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with very bad ideas.

If a Tree Falls is one of a couple of films screening at this year's Human Rights Watch Film Festival in New York looking at the complex costs of using the word terrorism in a U.S. prosecutions The other is Better This World, focused on the cases of Brad Crowley and David McKay, young activists from Midland, Texas arrested at the Republican National Convention in 2008. At the time, that is, after 9/11, says FBI Assistant Special Agent Tim Gossfeld, domestic terrorism was a specific target: "That is what we need to focus all our resources on," he asserts, "to the best of our ability." To prepare for the RNC, the agency had sent out requests to all local law enforcement organizations for information on potential terrorists headed to St. Paul, Minnesota.

Hailing from a politically conservative small town, McKay and Crowley were new to protesting when they first met the man they came to see as a mentor, Brandon Darby, a cofounder of Common Ground, an organization dedicated initially to helping Katrina survivors. As he and his coworkers were "gutting homes and tarping roofs," Darby says in a taped interview, he was confronted daily with suffering left unattended by government agencies. And so, he says, "My question is, why do we as people allow things like this to continue?" Moreover, he asks, "Why does Homeland Security feel so threatened by our social justice movement? I'd like to know that. Why is Homeland Security harassing aid workers in New Orleans?"

As the film submits Darby's own commitment to social justice takes a series of shapes, including conversations with wannabe protestors in Austin, Texas. As he reports, he encouraged newbies like Crowley and McKay to take action: "I told them I wasn't there to fuck around," his written journal records. "I stated that they all looked like they ate too much tofu and they should eat beef so that they put on muscle mass." The instruction sounds superficial, but, as Crowley and McKay remember, they were inspired by Darby's commitment and energy. "We are willing," Crowley says they assured Darby, "We are honestly willing to do things for people that are going to help."

In fact, as the film puts together the pieces of Crowley and McKay's stories, they weren't always quite aware of what was going on around them. In Minnesota, they shop for Molotov cocktail makings at a Walmart (and appear shopping on surveillance tape), and put together eight of them. They never come close to using them; as they tell it, they never had an intention to do so. Instead, their rooms are raided and they're arrested, and the FBI has averted another terrorist plot, specifically, as Special Agent Christopher Langert puts it, stopping two men who "were going to try to block delegates, cause destruction and other felony criminal activity."






And yet, as Better This World shows, McKay and Crowley don't see themselves as terrorists, and were not, in 2008, planning terrorist activities. As the case unfolds, filmmakers Katie Galloway and Kelly Duane de la Vega construct the film as an investigation—one that is soon as focused on what the FBI is doing as what McKay and Crowley might have done. The film cuts between federal documents, suspects' text messages, phone calls, and footage at the RNC, all raising questions about who knew what and when.

The filmmakers also spend time with the young men's families and girlfriends, who express predictable upset and shock at what's happening: David's father, Michel, sums up: I don't know if the FBI and Homeland Security since 9/11, they all went berserk and crazy, but everything about this case stinks." Their outrage only expands when they must confront the government's cases against McKay and Crowley, the efforts to turn their testimonies against each other, the manipulations of sentences and possible plea deals in order to make sure that the government's own work is justified.

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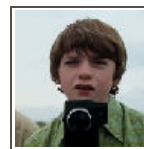
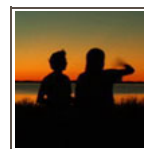
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as they make their way to the 10-year anniversary of the legendary music festival in Tennessee.



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This Is My Land... Hebron

Human Rights Watch Film Festival: 'This Is My Land... Hebron' and 'La Toma'

By [Chris Barsanti](#) 28 June 2011

The Battle Never Ends

Editor's note: 'This Is My Land... Hebron' screens at the Human Rights Watch Film Festival in New York on 28 and 29 June, each night followed by a Q&A with Giulia Amati and Stephen Natanson. 'La Toma (The Siege)' screens on 28, 29, and 30 June, the first two nights followed by a Q&A with Angus Gibson and Miguel Salazar.

To the Jewish settlers who have made their home in the West Bank city of Hebron, it is nothing less than the spiritual center of their religion and their lives. The scripture tells them prophets walked those hills, Abraham is buried there, and so, their presence is not just desirable but also necessary.

To the Palestinians who face daily abuse in Hebron, the city has become a site of humiliation and heartache, where they are pelted with insults and rocks, and herded through endless security checkpoints or forced inside under seemingly arbitrary curfews.

In *This Is My Land... Hebron*, Giulia Amati and Stephen Natanson take their cameras into the heart of the old city to show how

This Is My Land... Hebron

Director: [Giulia Amati, Stephen Natanson](#)

(Mercury Media; Human Rights Watch Film Festival NY: 27 Jun 2011; 2011)

[Trailer](#)

[Official Site](#)

La Toma (The Siege)

Director: [Angus Gibson, Miguel Salazar](#)

(International Center for Transitional Justice; Human Rights Watch Film Festival NY: 28 Jun 2011; 2011)

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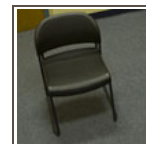
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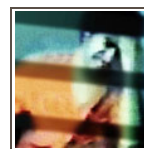
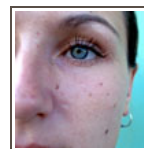


these communities exist side by side. Over the past couple of decades, several hundred Jewish settlers have moved into Hebron, a Palestinian city of 160,000. After the infamous 1994 mass shooting by a settler in Hebron (he killed 29 Palestinians while they were at prayer), the Israeli army set up a security apparatus of almost otherworldly proportions to keep the settlers separate from Palestinians. Still, very little protection is offered to Palestinians (screen netting over one of their market alleys to keep out rocks, but settlers just toss dirty water through it). Weekly house searches, near-constant curfews, and "sterilized" streets (where no Palestinians are allowed to walk) are the day-to-day reality for most of Hebron's residents.

Text: A A A

Repeatedly in the film, the settlers' children rush at the camera, throwing stones and flipping the finger, as their parents watch. Kids taunt Palestinian children on their way to school, while Israeli soldiers stand by, and genocidal anti-Arab graffiti is spray-painted on the old stone walls. The headmaster of a Palestinian girls' school notes that the settlers' children are taught to hate from birth, and little shown on screen would seem to contradict that statement. All of this informs the thinking of Gideon Levy, a journalist for the Israeli daily newspaper *Ha'aretz*, whose anti-settler writings have made him something of a lightning rod for controversy. To him, Hebron is just the last place on earth he wants to have to go on assignment. It's "the place of evil."

While Amati and Natanson follow European peace groups and a tour led by an ex-Israeli soldier now intent on showing his countrymen the reality of Hebron, they also let settlers express their desire to be live safely in the place of their choosing. But no matter how rational they sound in interviews here, the film underlines the hatred and violence that seem the inevitable result from their upbringing.



Half a world away, another conflict shows rages. Angus Gibson and Miguel Salazar's frequently vivid but sometimes un-engaging *La Toma (The Siege)* recounts the aftermath of an explosive moment in Columbian history. In November 1985, a detachment of guerrillas from the M-19 movement that had been battling the government for years, stormed the Palace of Justice in downtown Bogota, taking hundreds of civilians hostage. But because their demand—that the Columbian president, Belisario Betancur, be brought to trial—would never be met, the result was easy to predict.

Gibson and Salazar's film features television footage from 1985, in which a shocking number of civilians are allowed to run about the vast concrete plaza in front of the Palace of Justice's hulking modernist edifice, as soldiers blast their way in with tanks. The military's frighteningly cavalier attitude toward casualties is apparent in the final body count, with nearly 100 people dead, many of them civilians, and including 11 Supreme Court justices.

This attitude also leads to an even more disturbing occurrence. According to many of the family members and witnesses interviewed by Gibson and Salazar, in the aftermath of the bloody battle to liberate the Palace of Justice, a dozen people disappeared, including eight cafeteria workers. The survivors believe the army kidnapped these people, then tortured and then killed them to cover up the whole fiasco. The army officer who led the assault, Colonel Plazas Vega, appears something of an outsized villain here, with his unctuous demeanor and penchant for Rumsfeld-esque statements like, "Disorder is a part of war."

La Toma's eventual loss of momentum may have to do with the frustrating nature of the story. It's hard to believe justice can prevail in a country where less than 5% of those responsible for more than 400,000 murders committed between 1985 and 2001 were successfully prosecuted. But like so many South American advocates for the disappeared, these families seem possessed of an unreal

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fortitude, made more impressive the longer that Vega makes them wait for answers.

This Is My Land... Hebron

Rating: 

La Toma (The Siege)

Rating: 



Chris Barsanti is an habitual scrivener on books and film for the lucky readers of *PopMatters*, *Film Journal International*, and *Publishers Weekly*, and has also been published in *Kirkus Reviews*, *The Chicago Tribune*, and *The Virginia Quarterly Review*. A senior writer at *filmcritic.com*, he is a member of the National Book Critics Circle and New York Film Critics Online. He is the author of *Filmology: A Movie-a-Day Guide to the Movies You Need to Know*. His writings can be found at [The Barsanti Nexus](#).

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Human Rights Watch Film Festival: 'Lost Angels: Skid Row Is My Home'

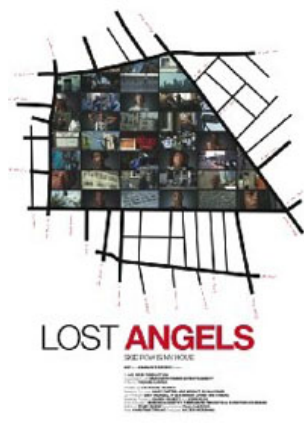
By **Cynthia Fuchs** 27 June 2011
PopMatters Film and TV Editor

The Truth of the Matter

"The truth of the matter is, there's no one—and I've worked in this field of recovery for some years—there's no one that I've ran into yet that has ever told me, when they was in the fourth grade and they were talking about career day, that they were gonna end up on Skid Row." Redd's observation makes clear both the daily banality and the perpetual shock that characterize life on Skid Row in Los Angeles. No one anticipates living there, and yet, some 11,000 men and women do.

Most residents struggle with mental illness and/or drug addiction. But, as Catherine Keener narrates in *Lost Angels: Skid Row is My Home*, "It wasn't always this way." The documentary's opening sequence illustrates the sharp contrasts of today's Skid Row: shots of figures slumped on a sidewalk or dancing in the street are intercut with low angles on decrepit storefronts, overshadowed by slick new office buildings. As the neighborhood gives way to gentrification, the differences between rich and poor are increasingly distressing and also increasingly familiar.

If these differences exist everywhere in today's United States, in Skid Row they are especially visible. According to *Lost Angels*—screening at the [Human Rights Watch Film Festival on 27 and 28](#)



Lost Angels: Skid Row Is My Home

Director: **Thomas Napper**
Cast: Kevin Cohen, Danny Harris, Linda Harris, Catherine Keener (narrator)
(Human Rights Watch Film Festival NY: 26 Jun 2011; 2010)

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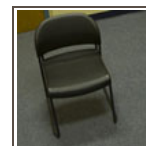
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June, each show followed by a Q&A with filmmaker Thomas Napper—such visibility makes the place a kind of ongoing social experiment. As Kevin Cohen (KK) puts it, Skid Row “has a Third World element to it,” impoverished and hopeless and sometimes terrifying, but it has attractions too, especially for individuals who have struggled to make sense of a more regular existence: “You don’t pay bills, you don’t pay car notes, you don’t have responsibilities.”

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Featuring interviews with charismatic members of the LAMP Community, like KK and General Dogon (who makes it his daily business to protect his neighbors from harassment and abuse), the film invites you to see Skid Row not only as an emblem of failure and pain, but also a place where actual people live. Beautifully shot and resolutely respectful of its subjects, the film showcases their generosity and self-reflection, their energy and frustration. As LAMP Community founder Mollie Lowery observes, their very existence is set against tremendous emotional and physical odds, as they “have to wake up every day, to face another day being a stigmatized, marginalized person in the world.”

Lowery points out that the shape of this stigmatization has changed over time. Again, this has to do with a widening gap between “them” and “us,” as “they” are cast out. “Back in the mid ‘70s through the mid ‘80s,” she says, “We didn’t call them homeless. Back then, we were emptying out mental hospitals by saying, ‘We have the meds now, you can get on disability, so go forth and take care of yourself.’” Now, Skid Row has become a kind of “open asylum,” where the patients are abandoned to their own resources, where they self-medicate or don’t, where “We criminalize them because of their behavior on the streets.”

Lost Angels shows how this process works, most devastatingly in Los Angeles’ Safer Cities Initiative, “launched with a vengeance in September 2006” by Mayor Antonio Villaraigosa and then Police Chief William Bratton (he has since been replaced by Charlie Beck, in 2009). The program promised to use “two prongs” with regard to Skid Row, a crackdown on serious crime and a big expansion of services. According to Gary Blasi, a professor of law at UCLA, “One of those things happened and the other one didn’t.” Cops cited, ticketed, and rounded up homeless people, but the money to improve their conditions never came through. KK phrases the resulting dilemma this way: “You can’t sit on a crate? What the fuck is this, a plantation?”

KK’s observations are consistently acute, challenging all kinds of assumptions. Making his way down the sidewalk, his arms wide as if to embrace the street around him, he draws a vivid picture of prevailing “double standards.” “In this part of town, you can’t be caught with a beer, but across Broadway, where the lofts are and stuff, every Friday night, there’s full of...” He pauses and looks directly at the camera as he continues, “And don’t take it personal, but whites running around with drinks in their hands, laughing and walking their dogs, and crossing the street in the middle of the street.” Here he walks out into the sparse traffic to illustrate: “Like this! The police are riding by, waving and smiling.”

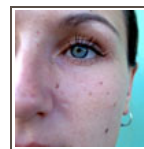
Lost Angels doesn’t press hard to show the effects of racism in the evolution of Skid Row, but they are everywhere to be seen. Certainly, there are white residents, emotionally damaged, addicted, and mentally ill, and those subjects here, including KK’s common-law wife of nine years, Lee Anne, are also remarkable and insightful. That said, it’s clear enough that people of color comprise the majority of the poor and homeless, here as elsewhere in America. The fact that Skid Row, in this and other aspects, is so like other places only underscores *Lost Angels’* argument: the problem is systemic, not abnormal, and its victims are like you, not different.

Rating: 

Cynthia Fuchs is director of Film & Media Studies and Associate Professor of English, Film & Video Studies, African and African American Studies, Sport & American Culture, at George Mason University.

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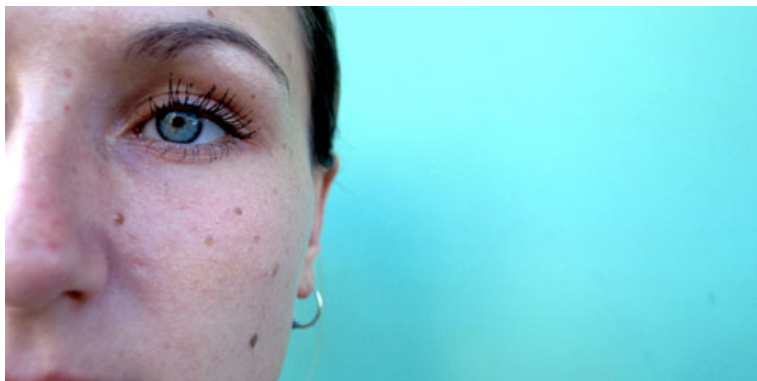
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Human Rights Watch Film Festival: 'The Price of Sex' and '12 Angry Lebanese'

By **Chris Barsanti** 24 June 2011

Forgotten Ones

Editor's note: 'The Price of Sex' premieres at the 2011 Human Rights Watch Film Festival in New York on 24 June. '12 Angry Lebanese' premieres on 25 June.

Asked "What were the first words you learned in English?", a sex worker answers in a dead voice: "How much?" In Mimi Chakarova's seven-years-in-the-making documentary, *The Price of Sex*, this response speaks to a specific truth, underlining the costs of prostitution for the workers. Kidnapped, bought, and sold, women are regularly brutalized and terrorized, left so broken by the ordeal that even if they escape, they often return,

The Price of Sex

Director: **Mimi Chakarova**

(Women Make Movies; Human Rights Watch Film Festival New York: 24 Jun 2011; 2011)

[Trailer](#)

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12 Angry Lebanese

Director: **Zeina Daccache**

(Catharsis; Human Rights Watch Film Festival New York: 25 Jun 2011; 2009)

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feeling they are so worthless and damaged that they have no other options.

Chakarova has a particular affinity for women from Eastern Europe, as her own family moved from Bulgaria to the United States in the 1980s. For her smartly edited and beautifully shot film, she travels to the blighted small towns of Bulgaria and Moldova to expose the desperate circumstances the women leave behind. The hopeless senior citizens who live remain in these crumbling villages—where the collapse of the Iron Curtain has driven whole populations into migration—lament that all the young people are gone.

The young women Chakarova interviews tell chillingly similar stories. Someone has approached them, or they've called a number from an ad, and they've believed a promise, that they'll have a job abroad as a cleaning woman or waitress. Before they know it, they're trapped in a foreign country and forced into sexual slavery in order to pay back their kidnappers for the cost of kidnapping and imprisoning them.

In addition to her harrowing interviews with current and former sex workers, Chakarova travels to the sex markets found in the shadows of Dubai's skyscrapers or the red-light district of Ankara, where pointing a camera is a risk, inviting an assault. While there might be little here that hasn't already been covered elsewhere, *The Price of Sex* makes clear that such practices affect individuals, and that supposedly civilized societies allow and even condone such abuses.








12 Angry Lebanese

Just as the sex workers interviewed by Chakarova suffer social stigma if they try to go home, so too the prisoners profiled in Zeina Daccache's punchy *12 Angry Lebanese* are cut loose from the world and unsure about how to find their way back.

Daccache is a Lebanese theater director of uncommon dedication. She set up a theater program in Roumieh, the country's largest prison, putting out the call for anybody interested in acting. She eventually whittled down from hundreds of applicants just 45 men, then spent a year putting them through a round of acting exercises and therapy sessions in order to prepare them for an impressively audacious project, a staging of *12 Angry Men* inside the prison, along with dramatic monologues and musical numbers.

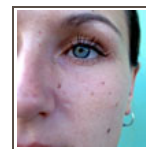
The movie follows the actors (Lebanese, Palestinian, and Iraqi, as well as one man from Nigeria) as they troop down to rehearse every day, with the intercom system repeatedly intoning, "Please open the cells for the theater guys." They run lines and maybe forget about where they are. A tough-minded scrapper who takes the prisoners to task just as forthrightly as she might any amateur performers, Daccache is nicknamed "Abu Ali." She doesn't let her film devolve into a soft-minded parable of uplift, and this in itself is a great achievement, given the openly therapeutic nature of what she's doing, compounded by the men's self-assessments ("I found myself in this role") and descriptions of their frequently miserable pre-imprisonment lives.

12 Angry Lebanese intercuts the freewheeling and raucous rehearsal sessions with snippets of the finished performance, showing how the prisoners are transformed from bickering lost souls into perfectly credible actors. They don't talk much about the play itself. Instead, they focus on their hopes that when their families come to see it, they might be able to see them in a different light—

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not as criminals forgotten by the world outside, but as humans once again.



The Price of Sex

The Price of Sex

Rating: 8 out of 10 stars

12 Angry Lebanese

Rating: 7 out of 10 stars



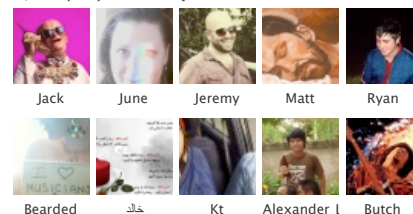
Chris Barsanti is an habitual scrivener on books and film for the lucky readers of PopMatters, Film Journal International, and Publishers Weekly, and has also been published in Kirkus Reviews, The Chicago Tribune, and The Virginia Quarterly Review. A senior writer at filmcritic.com, he is a member of the National Book Critics Circle and New York Film Critics Online. He is the author of Filmology: A Movie-a-Day Guide to the Movies You Need to Know. His writings can be found at The Barsanti Nexus.

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Human Rights Watch Film Festival: 'You Don't Like the Truth'

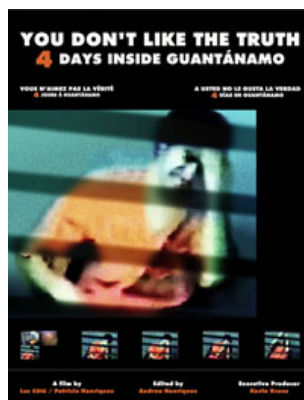
By **Chris Barsanti** 23 June 2011

Protect Me From the Americans

Seen via the grainy video footage, Omar Khadr is something of a blur, but his sobs can be heard loud and clear. In 2003, Khadr is just a 16-year-old kid from Canada, but that matters little to the unseen men and women who sit with him in claustrophobic cells at Guantánamo Bay, pressing him to confess when he met Osama bin Laden.

Khadr's interrogations are the focus of *You Don't Like the Truth: 4 Days Inside Guantánamo*, which premieres at the [Human Rights Watch Film Festival](#) on 24 June and opens at the Film Forum on 28 September. It's a stark and fractured work of split-screens and fuzzy faces that would be easier to watch if it were experimental fiction. Instead, it's a true story about a teenager found in 2002 on an Afghanistan battlefield, where he appeared to have been dumped by his Taliban-sympathizing father, and was then tortured for days at the American base at Bagram before being shipped off to Guantánamo.

The first day that we see Khadr, he's quiet but happy, since the Canadians have come. After so much time spent in the hands of Americans, Khadr is palpably relieved to have his countrymen sitting across from him, even if they're from the Canadian Security Intelligence Services (CSIS). He answers their questions haltingly, but without much resistance, filling in some gaps in their narrative of how Khadr's father had been going back and forth to Afghanistan for years, operating various charities for refugees there and in Pakistan. Over the next three days, it



You Don't Like the Truth: 4 Days Inside Guantánamo

Director: [Luc Côté](#), [Patricio Henríquez](#)

Cast: Omar Ahmed Khadr, Moazzam Begg, Mamdouh Habib, Damien Corsetti, Michelle Shephard

(Films Transit; Human Rights Watch Film Festival: 24 Jun 2011; 2010)

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becomes clear that the CSIS agents aren't there to help the boy get back home. Rather, they just want to ask the same questions as the Americans, who have accused him of killing one of their soldiers.



Text: A A A

As Khadr skews back and forth over his story, first telling an eager CSIS agent that he had been at a gathering with Osama bin Laden and then recanting it, the film cuts in scenes of others watching the footage. He's nearly mute with fear at times, asking the CSIS team (who seem as heartless about Khadr's predicament as they are bad at their jobs) to "promise you'll protect me from the Americans." Khadr's former cellmates, his civilian legal team, mother and sister, his onetime U.S. military-appointed lawyer, and an advocate for victims of torture, are all outraged by what they see.

Damien Corsetti also watches the footage. A former guard at Bagram who has admitted to abusing prisoners, he wears a couple of telling tattoos ("Monster" and "The King of Torture") and describes himself as a "cold, callous, son-of-a-bitch." But here again, as he does in Alex Gibney's *Taxi to the Dark Side*, Corsetti seems remorseful over what he and others did.

Luc Côté and Patricio Henríquez's film has two things going for it that other documentaries about rendered prisoners, Abu Ghraib, and Guantánamo do not. First, where a film like *Taxi to the Dark Side* necessarily relies on interviews, redacted documents, and reenactments, Côté and Henríquez have videotapes. Recorded over the four days when Khadr was interrogated by the CSIS, they provide images that are both banal and horrifying. We see people dressed like office workers talking, futzing with the air conditioner, eating McDonalds: their blasé disconnection from this bumbling bureaucratic nightmare is almost more disturbing than had the tapes shown actual physical torture.

Second, the film's argument doesn't depend on whether or not its primary subject is innocent. While there is some disagreement over whether Khadr actually threw a grenade at the attacking Americans or never had the chance before being shot multiple times and receiving serious shrapnel wounds, this question ends up being mostly irrelevant. Multiple interviewees argue that even if he had been a willing participant in Taliban activities, Khadr is still a child soldier under United Nations law and so, a candidate for rehabilitation instead of punishment. Regardless of what Khadr has done, the film submits, he didn't deserve to be tortured at Bagram. It's such an obvious and humane truth that it doesn't even need to be voiced.

Rating: 10

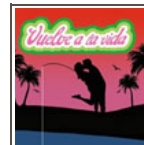
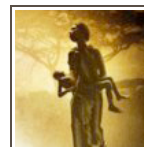


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Самые большие страсти разгораются на встречах со съемочными группами из бывшей Югославии – сербы и боснийцы проводят невидимую границу, деля зал на право-лево, садятся по разные стороны и придирчиво всматриваются в экран. Арабо-израильский конфликт собирает зрителей, но, как правило, только евреев.

Не смотрят этот фестиваль все выходцы из СССР, но МКФ многие годы не предлагает им ничего: нет ни одного фильма о чудовищном положении с правами человека в России, Украине, Белоруссии. Меня удручает эта ситуация, но поправить нельзя и задать эти вопросы некому: сменилась власть, любимый мною великий старец Роберт Бернстин, основатель HRW, издатель Андрея Сахарова и многих других российских инакомыслящих, отошел от дел, и последние пару лет посвятил призывам к спонсорам прекратить финансирование своего детища за ярко выраженную антиизраильскую направленность организации.

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Мими Чакарова

альное рабство. О том, как их продали и продали родители, страна, близкие. И говорят проститутки в кадре на русском, хоть родились и выросли они в Молдове, Украине, Транснистрии, Белоруссии.

Фестиваль продлится до 30 июня и за эти две недели зрителям будут предложены 19 лучших правозащитных лент из 12 стран мира. 17 из них станут премьерами в Нью-Йорке. Большинство лент представляют создатели и после просмотра зрителю дана редкая возможность задать вопрос режиссеру, автору и получить ответ из первых рук. Программа нынешнего МКФ построена вокруг четырех тем: правда и закон, время конфликта и ответ на вызовы терроризма, дискриминация, и мигранты и права женщин.

Тема прав женщин выделена курсивом, поскольку высшая награда уходит документальной ленте «Цена секса», а в ночь открытия

фестиваля будет показан игровой полнометражный фильм «The Whistleblower». В основе фильма – реальная история женщины-полицейского Катрины Болковач, которая покидает Небраску, чтобы в составе миротворческой группы ООН отбыть в Югославию. Там-то она и узнает о торговле женщинами, о насилии. Режиссер фильма Лариса Кондрачки, производство двух стран – Канады и Германии. Как обещают организаторы МКФ, фильм выйдет на экраны Америки в августе.

Очень тяжкий фильм «This is My Land... Hebron». В кадре – Хеврон. Территория, где живут 160 тысяч палестинцев и 600 израильтян-поселенцев. Плюс – 2 тысячи израильских солдат, которые охраняют своих... Видеть стычки враждующих сторон невыносимо, так как и те и другие ведут себя отвратительно. Но слушать интервью израильтян, которые говорят плохо об Израиле, и вовсе сил нет. Кинематографисты пошли дальше, чем все, кто пытался осветить этот конфликт до них. Это едва ли не самый противоречивый фильм фестиваля, где звучат голоса участников конфликта, но проарабская направленность картины обнажена с неожиданной откровенностью.

И один политический триллер вызывает зависть: **Granito: How to Nail a Dictator** показывает, как одинокая юная женщина с кинокамерой – режиссер и оператор Памела Йетс, однажды в юности взяла интервью у захвативших власть боевиков, а двадцать лет спустя, сама того не ведая, оказалась владелицей видеозаписей убийц. И хоть речь в фильме о Гватемале, но сам факт того, что справедливость восторжествовала, убийцы наказаны – на основании пленки, на которой они сами бахвалились своими убийствами, – фильм вселяет надежду, что справедливость торжествует всегда. Дожить бы только до этого светлого часа...

Александра СВИРИДОВА

«Черная вдова» унесла все тайны в могилу

Для всех Бетти Ньюмар была обычной бабушкой из Джорджии с шапкой седых волос. Она ходила в церковь, работала в салонах красоты и собирала деньги на благотворительность. Никто не спрашивал, как умер ее последний муж.

В 2008 следователи из Северной Каролины раскопали сведения об убийстве 25-летней давности. Полиция выяснила, что за Бетти тянется след из пяти мертвых мужей в пяти разных штатах и арестовали ее. Ей были предъявлены обвинения в подстрекательстве к совершению убийства первой степени в 1986 году. Бетти освободили под залог в 300 тысяч долларов. Все тайны Бетти унесла в могилу – в понедельник 79-летняя старушка скончалась в одной из больниц Луизианы.

«Теперь мы ничего не узнаем», – заявил Эл Джентри, который все эти годы давил на власти Северной Каролины. Четвертый муж Бетти Гарольд был его братом.

Ньюмар умерла в ночь с субботы на воскресенье, рассказал ее зять Терри Сандерс

«Она была крепкой женщиной и боролась за свою жизнь, боролась с болью, – заявил Сандерс, который уже 38 лет женат на дочери умершей.

Исследуя смерть Гарольда, полиция выяснила, что Ньюмар была жената 5 раз, причем каждый брак заканчивался смертью мужа. В 3 случаях власти расследовали дела, но впоследствии закрывали их.

Рассмотрение дела об убийстве Гарольда Джентри тоже несколько раз откладывали, в последний раз в этом феврале по просьбе прокурора. Прошлое «черной вдовы» Бетти Ньюмар пришлось собирать по частям в Северной Каролине, Огайо, Флориде и Джорджии.

Она родилась в 1931 году в Айронтоне – городке на юго-востоке Огайо. В 1949 она закончила шко-

лу, а в 1950 вышла замуж за Кларенса Мэллона. Вместе они уехали из города, следователям не удалось установить, когда распался их брак. 13 марта 1952 у них родился сын Гарри. В 1970 Мэллона, который после Бетти был женат дважды, убили выстрелом в голову.

Гарри усыновил второй муж Бетти Джеймс А. Флинн, правда непонятно оформили ли они свои отношения официально. Джеймс, по словам «черной вдовы», умер в середине 50-х где-то в Нью-Джерси. От него у Бетти осталась дочь Пегги.

В середине 60-х Бетти вышла замуж за Ричарда Силлза, военного моряка. Последние два года их сын Майкл требовал, чтобы полиция заново расследовала «самоубийство» его отца. 8 апреля 1967 он был найден в спальне их передвижного домика. По словам Бетти, он застрелился во время ссоры. После повторного обследования медэксперт признал, что в моряка могли стрелять дважды. Поскольку вскрытие не проводилось, точно сказать трудно. Из-за некоторых законов штата Флорида произвести вскрытие не удалось. После смерти Бетти Майкла, скорее всего, будет вынужден прекратить свои попытки.

В 1968 году она вышла замуж за бывшего военного Гарольда Джентри, с которым они поселились в Норвуде, Сев.Каролина.

В 1985 ее сына Гарри нашли застреленным в его собственной квартире. Полиция сочла это самоубийством, но Ньюмар унаследовала выплату по страховке. Точно также она «заработала» еще 20 тысяч долларов, когда был убит Гарольд.

За мужа Джона №5 Бетти тоже получила страховку, когда он погиб в октябре 2007 года. Тогда ее уже звали Беа. Семья Джона не любила ее – она не давала мужу общаться с родственниками. Даже о его смерти они узнали из газет.

Н. ЛЕГКОВ

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What's Showing Today? Friday, June 24

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Today

Hollywood Musicals of the 1970s & '80s at [Anthology Film Archives](#)

- *Phantom of the Paradise* (Brian DePalma). 35mm. 1974. 92 min. 7 pm.
- *Rock 'n' Roll High School* (Allan Arkush). 35mm. 1979. 93 min. 9 pm.

BAMcinemaFest at [BAMcinématek](#)

- *Letters from the Big Man* (Christopher Munch). Followed by Q&A with Munch. 2011. 115 min. 6:50 pm.

Human Rights Watch Film Festival at [The Film Society of Lincoln Center](#)

- *Impunity* (Juan José Lozano & Hollman Morris). Q&A with filmmaker. 2010. 85 min. 9 pm.

• **Listings By Date**

June 2011

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• **Welcome to Screen Slate**

Screen Slate is a comprehensive list of repertory, independent, microcinema and gallery screenings in New York City.

It is published, edited and updated by a New York-based filmgoer.

Readers are encouraged to say hello:
jon@screenslate.com

• **Heads up**

I will be out of New York City June 15-24. Listings are already up through June 28 and nearly complete.

Therefore, I don't anticipate any significant differences in the way the site is run. Just be advised I may be unfortunately less accommodating to last minute changes and additions.

Thanks for reading! When I return: **Screen Slate Presents**, July 11. Stay tuned.

• **Sign Up for the Email List**

Stay updated for special announcements of Screen Slate events, including **Screen Slate Presents**. I'll be announcing the **July 11** one shortly. You can also opt in to receive a daily email of each post -- the most comprehensive screening listings online delivered directly to your inbox every morning.

- *You Don't Like the Truth: 4 Days Inside Guantanamo* (Luc Côté & Patricio Henriquez). 2010. 99 min. 6:30 pm.
- *The Price of Sex* (Mimi Chakarova). 2011. 73 min. 9:30 pm.

The Cinema of Jerzy Skolimowski at [Museum of the Moving Image](#)

- *The Shout*. 35mm. 1978. 86 min. 7 pm.

Meet the Lady: Working Girls at [92YTribeca](#). Tom Blunt presents a lady's-eye view of the workplace through film clips and live performances. Snacks on hand. 8 pm.

Sing-a-Long: Spice World (Bob Spiers) at [92YTribeca](#). 1997. 93 min. 11 pm.

The Bicycle Film Festival at [Anthology Film Archives](#). Multiple programs beginning at 6:30 pm.
Basquiat (Julian Schnabel) at [The Museum of Arts and Design](#). Part of David Bowie: Artist. 35mm. 1996. 108 min. 7 pm.

Trans-Europe Express (Alain Robbe-Grillet) at [The Spectacle Theater](#). Digital projection. 1967. 105 min. 7:30 pm.

My Little Loves (Jean Eustache) at [The Spectacle Theater](#). Digital projection. 1974. 123 min. 9:30 pm.

Midnight

Ilsa, She Wolf of the SS (Don Edmonds) at [The Spectacle Theater](#). Digital projection. 1975. 96 min.

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Documentary on Kenyan “soap opera for change” coming to New York City

June 7, 2011 by [Sally Farhat Kassab](#)

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“[The Team](#),” a documentary about discrimination among ethnic groups in Kenya, is playing in New York City June 21 to 23. Patrick Reed’s film takes us behind the scenes of a popular soap opera about a tribally-diverse soccer team which must overcome deep-rooted hatred to work together. Thousands of Kenyan viewers gather together in community centers to watch the story unfold, building understanding and acceptance.

The series is a program of [Search for Common Ground](#) (SFCG), which seeks to “resolve and transform violent conflict through media and popular culture.” Filmmaker Reed was introduced to Skoll entrepreneurs John Marks and Susan Collin Marks of SFCG by Sundance’s Cara Mertes and received an initial \$150,000 production grant through Skoll’s [Stories of Change partnership with the Sundance Documentary Film Program](#).

“The Team” premiered at the International Documentary Film Festival in Amsterdam in November and is the second completed film in The Skoll Foundation’s Stories of Change portfolio. The first was [To Catch a Dollar: Muhammad Yunus Banks on America](#), which premiered at the Sundance Film Festival in January 2010 and screened in the U.S. on March 31, 2011.

As part of the Human Rights Watch Film Festival, “The Team” will play at the Film Society of Lincoln Center Walter Reade Theater on June 21 at 6:30 p.m., June 22 at 9 p.m. and June 23 at 4 p.m. Reed will be at each screening for post-show discussion. For tickets, visit <http://ticketing.filmlinc.com/single/SelectSeating.aspx?p=23383> For more information about the festival, visit www.hrw.org.

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[Human Rights Watch Film Festival 2011: *Familia*](#)

by [Lauren Wissot](#) on June 24th, 2011 at 10:00 am in [Festivals](#)



Like Lixin Fan's [Last Train Home](#), Mikael Wiström and Alberto Herskovits's *Familia* manages to make a universal issue—the plight of the many immigrants who leave behind their loved ones to make a living far from home—personal by focusing on one family in particular: an older Peruvian couple, their grown son and daughter, and young school-age son. The filmmakers follow both the matriarch, Nati, as she begins her new life as a maid in Spain, and those forced to fill her void back in Lima. What's most remarkable, however, is the intimate access the Swedish co-directors get, a result of their having known Nati and her kin for over 35 years. This allows not only for the family to be completely open and at ease in front of the lens, but also for black-and-white flashbacks that aren't recreations but real-life footage, giving us a contextual glimpse into the couple's hardscrabble past as pickers at a massive landfill.

Set to a string score as subtle and unobtrusive as the camerawork, the doc illuminates the little things in life, like an unpaid phone bill, that suddenly take on deeper meaning. As a result of filmmaking both respectful and restrained, an array of poignant images, in wide and long shots as well as in close-ups, emerges. The term "a world away" becomes both literal and metaphorical as the woman who spent years rifling through a garbage dump now finds herself folding sheets at a luxury resort. But *Familia*, at its heart, is less a tale of global migration than it is a poetic love story. "Would you like to marry me when you come home?" the father of Nati's three kids, who works as a motorbike taxi driver and struggles to walk, asks his partner of 31 years over the phone as he flips through old photos of them raising their kids. The amount of the couple's love is greater than the sum of their poverty.

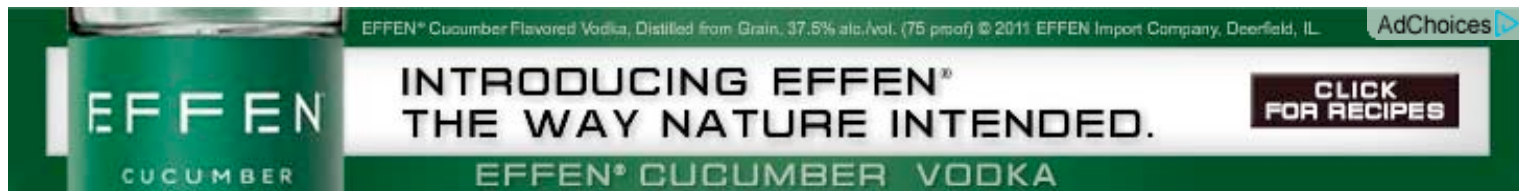
Touchingly, more tears are shed at the family's reunification, when it's finally safe to break down and release all that's been held in stoically for a year and a half, than at any other time in the film. Only then is it feasible for daughter Judith, who had to take over as woman of the house, to reveal how overwhelmingly burdened she felt, but also comforted knowing her mother was "resting" from the daily routines of hardship. A heated argument gives way to the couple's long-awaited wedding day, and Nati's unwavering belief in love conquering all—in sickness and in health, for richer or poorer—has finally been put to the test. Without a doubt, both the family and their caring documenters pass with flying colors.

This year's Human Rights Watch Film Festival runs from June 16 – 30. For more information, click [here](#).

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[Human Rights Watch Film Festival 2011: *The Green Wave*](#)

[Human Rights Watch Film Festival 2011: *Life, Above All, Diary, & When Mountains Tremble*](#)

by [Elise Nakhnikian](#) on June 17th, 2011 at 10:00 am in [Festivals](#)



Moving pictures do so many things so well. They teach us empathy for other perspectives. They invent new worlds or show us the old one in a whole new way. They give us the catharsis of a good laugh or cry. They show us the worse that nature—human or otherwise—is capable of, and inspire us to do better. And because they can capture and preserve whole shards of life, they're better than any other art form at evoking the texture of daily life and the passage of time.

So I'm always disappointed by movies that only want to tell us how we should think or feel about a social or political issue. I wouldn't go as far as Capra did ("If you want to send a message, try Western Union"), but why not take advantage of the medium's versatility? Directors need to stage-manage reality, but don't they also need to remain open to the surprises that help infuse life into a film? Not everyone has to be Terrence Malick, getting his cinematographer to stop what he was doing to focus on the butterfly that wound up touching down on Jessica Chastain's arm in [The Tree of Life](#), but I suspect the filmmakers whose work feels most alive make movies partly to learn about what they're filming and to find out what happens when they start the camera rolling, while the ones whose work feels stillborn go in knowing just what they want to show or tell.

The closing-night film at this year's the Human Rights Watch Film Festival, *Life, Above All* is one of those message movies that feels more like a lecture about a problem than a window into a world. Maybe it just filters its story, the tale of a precocious 12-year-old girl in rural South Africa and the ostracism of AIDS victims that's hurting her family almost as much as the disease itself, through one too many outsider perspectives. Allan Stratton, whose young-adult book the film is based on, is a white Canadian man; Dennis Foon, who co-wrote the screenplay, is a white American man; and Oliver Schmitz, who directed the movie, is a white South African man.

Whatever the reason, the end result plays like a series of predetermined scenes rather than an organic progression of events. It's all very well-meaning and well-rewarded (the book won several awards and the film was South Africa's entry for this year's Best Foreign Film Oscar), but there's just not much life in *Life, Above All*.

After an infant dies of the disease nobody ever names, her mother gets steadily sicker while Chanda

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[Human Rights Watch Film Festival 2011: *The Green Wave*](#)

by [Lauren Wissot](#) on June 16th, 2011 at 12:00 pm in [Festivals](#)



Ali Samadi Ahadi's *The Green Wave* was one of the more buzzed-about films I regretted not having seen at last year's International Documentary Film Festival Amsterdam, so I made sure to catch it at this year's Human Rights Watch Film Festival. Now I'm just wondering what all the fuss was about. Partially similar in style to Ari Folman's [Waltz with Bashir](#), the doc combines animation based on blog posts, video footage of street protests and rallies in Tehran, and talking-head interviews with the usual suspects (Iranian journalists, lawyers, a Nobel Peace Prize winner, a former UN prosecutor, a cleric, and so on) to create a less than satisfying picture of the recent pro-democracy uprising in Iran.

The problem lies in the fact that we've seen and heard much of this before on the Internet. The doc simply aggregates unsurprising anecdotes, resulting in scarce emotional impact. Images of crowds decked out in green at a stadium rally for opposition candidate Mousavi echo the spirit that Obama embodied for many Americans. (An activist blogger proclaims in voiceover that green is a color that means "change and hope.") The staid former prosecutor pronounces the wave of protest a "tidal wave." A militiaman has doubts about the righteousness of his murdering protestors—and is too ashamed to pray. A journalist blogger worries about the "disappointment after all this excitement," and that an "endless desert" lies behind destructive waves. A once-imprisoned blogger says she'll rebuild her homeland even if she has to use her body as clay to do so. After the Iranian powers-that-be shut down the Internet and place Mousavi under house arrest, many of the banners protesting the crackdown are written in English ("Where is my vote?")—i.e. aimed at the U.S. and its western allies.

But interestingly, while it illuminates the importance of citizen journos, the film also unintentionally highlights their limits. The people broadcasting the Green Wave and its frustrating aftermath are not professional war reporters struggling to remain objective, but proudly partisan men and women. Ironically, by banning foreign press, the Iranian government only succeeded in allowing for the most disturbing pictures to be recorded by the most tenacious activists who will always find a way to get their information seen. And the doc, filled with historical context and little personalization, is a coolheaded study of these past events rather than a passionate you-are-there account, so it moves at the pace of its heavy-handed, elegiac string score.

Unlike [Waltz with Bashir](#), which is rendered in animation because otherwise the horror might be too much

to bear, *The Green Wave* only seems to be using the medium in an effort to make blog diaries by twentysomethings appear cinematic. And because the animation is literally illustrative, there's no crucial tension between voiceover and image. The statement "I am filled with sorrow for Iran" wedded to a sad-looking boy may speak to the activists' truth, but not to their creative new-media inventiveness.

This year's Human Rights Watch Film Festival runs from June 16 – 30. For more information, click [here](#).

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[Human Rights Watch Film Festival 2011: *Better This World, Love Crimes of Kabul, & You Don't Like the Truth: 4 Days Inside Guantanamo*](#)

by [Bill Weber](#) on June 15th, 2011 at 11:00 am in [Festivals](#)



Three nonfiction features in the Human Rights Watch Film Festival take 21st-century incarceration, and accompanying judicial abuses, as their focus. Portraying American law enforcement in the war on terror as a galling dog-and-pony show, *Better This World* reveals the prosecution of a pair of naïve, youthful activists as a rigged spectacle reminiscent of federal infiltration of antiwar groups in the 1960s. David McKay and Brad Crowder, high school buddies from Midland, Texas, were a pair of tentative dissidents in their Bush-country environs until they met and were mentored by Brandon Darby, a thirtysomething organizer with renown in leftist circles for his relief work in post-Katrina New Orleans. Recruiting the younger men to join him in protesting the 2008 Republican National Convention in St. Paul, and emphasizing that he planned "direct action" to "shut the fucker down," the charismatic Darby—a Cajun Henry Rollins-type with a bent for busting out jiu jitsu moves and recommending beef over tofu as an asset in building strength for defense against prison "ass rape"—advocated for the legitimacy of armed struggle in conversations with his protégés before and during the preemptive police clampdowns at the RNC. After McKay and Crowder used Walmart-bought materials to fashion Molotov cocktails in Minnesota, and were arrested before resolving vague, halfhearted plans to use them, Darby's role became clear in the case against the Texans: He'd been working as an FBI informer for a year and a half.

Katie Galloway and Kelly Duane de la Vega's documentary doesn't let its duped young crusaders entirely off the hook (one lies on the stand in an attempt to strike at Darby's protected status, and both stupidly mistook the state-fortified GOP circus for a battlefield of ideals), but the enigmatic Darby, a goad and snitch masquerading as a self-styled revolutionary, is its most troubling figure, a putative leader whose chief cause is his personal power trip. As the increasingly Kafkaesque trials of Crowder and McKay unfold, the filmmakers lay on too many montages of McKay's supportive girlfriend and baby footage of Crowder, but besides stony-faced feds and prosecutors unblushingly comparing the defendants to the 9/11 terrorists, the astonishment of the prisoners and their families at the barefaced legal trap that has been set for them resonates most. Crowder splutters at the efforts to get him to testify against his friend, "That's game theory," while McKay's father says of his son's decisive trial, "It's about who's gonna lie the fuckin' best."

Two other docs on tap scrutinize contrasting modes of imprisonment, steeped in abuses of religious code and post-2001 military detention. *Love Crimes of Kabul* is a blunt record of a handful of inmates at a women's prison in Afghanistan's capital, a facility where half of the detainees are held for the "moral crimes" of adultery, premarital sex, or running away from their families. One long-serving prisoner

expresses unapologetic pride for the murder of a husband she accuses of infidelity and child rape, but director Tanaz Eshaghian focuses on three younger women whose fates are in the hands of theocratic male judges. An 18-year-old arrested on suspicion on "intention to have sex" with an unsanctioned neighbor boy faces a lengthy sentence, though a sympathetic matron defends her as "a virgin, so there is nothing wrong with her"; a caustic runaway ("My family speaks with knives") is urged by the older friend who sheltered her to placate the authorities by marrying the elder son of the "dishonored" safe house; and, with notes of mordant comedy, a pregnant poet who faces 15 years for relations with her fiancé savvily negotiates the system right through her wedding (the groom arrives in shackles) as she bargains for a sort of Sharia prenup, demanding \$30,000 if her spouse ever ends the marriage. This intimate look behind the sexual oppression of fundamentalist law (U.S. "liberation" is not even alluded to) echoes with chilling counsel like "A bad husband is better than no husband," and is stained with the tears of women who can only resume their lives if they submit to the control of men.

Luc Côté and Patricio Henríquez's spare yet demanding *You Don't Like the Truth: 4 Days Inside Guantanamo* presents excerpts of 16-year-old Omar Khadr, a Canadian citizen apprehended after a deadly firefight in an Afghan village, being interrogated in 2002 at Guantanamo Bay by his country's intelligence agents, who transparently (and extralegally) attempted to gather evidence with which his American captors could prosecute him. Though interlaced with talking-head lawyers, former interrogators, and an academic interpreting the youth's body language and psychological isolation (along with Omar's anguished mother and sister), the dominant images come in an inverted "L" of three fuzzy video angles, as the alternately petrified and defiant subject sits before a condescending-and-worse chief questioner. "They look like they're healing fine to me," the interrogator sneers as the teen lifts his shirt to show shrapnel wounds, and smarmily apologizes for giving him a microwave-nuked McDonalds burger with "They don't deliver here." Some audiences may not be inclined to take any pity on Khadr, the son of an Al Qaeda financier, but it's hard to see him as much worse than a pawn when he weeps "Oh, Mother," for minutes when left alone, or as his post-capture torture at Bagram Air Base is recounted. In the "legal black hole" of Guantanamo, its youngest prisoner, now 24 and serving an eight-year sentence in the wake of copping a plea, seems a living testament to American callousness toward norms of international justice and the likelihood of reaping future enemies from the scapegoats among the interned.

This year's Human Rights Watch Film Festival runs from June 16 – 30. For more information, click [here](#).

Katie Galloway and Kelly Duane de la Vega's Better This World premieres on PBS's POV series on September 6.

Tanaz Eshaghian's Love Crimes of Kabul premieres on HBO on July 11.

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Attorney General's Guidelines Regarding the Use of FBI Confidential Human Sources, U.S. Dep't of Justice (2006)

The FBI's Compliance with the Attorney General's Investigative Guidelines, U.S. DOJ Inspector General Report (2005)

Principles of Federal Prosecution of Business Organizations, U.S. Dep't of Justice (2008) ("Filip Memo") (contains guidelines for corporate cooperation)

Sourcebook of Criminal Justice Statistics, Bureau of Justice Statistics, U.S. Dep't of Justice

Hearings and Investigations

U.S. House of Representatives Judiciary Committee Hearing on Law Enforcement Confidential Informant Practices, July 2007

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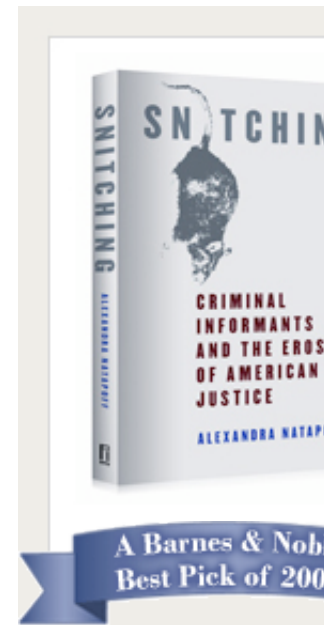
Posted by Alexandra Natapoff at 05:21 PM

New documentary on domestic terrorism at NY and DC film festivals

A new award-winning documentary, "Better this World," is opening at film festivals in New York and Washington D.C. this month. The documentary follows the story of two young men and their relationship with an FBI informant that led to domestic terrorism charges in connection with the violence at the 2008 Republican National Convention. Schedules and ticketing information are below. Here's the synopsis:

The story of Bradley Crowder and David McKay, accused of intending to firebomb the 2008 Republican National Convention, is a tale of idealism, loyalty, crime and betrayal. Better This World follows the radicalization of these boyhood friends from Midland, Texas, under a revolutionary activist. The results: eight homemade bombs, multiple domestic terrorism charges and an entrapment defense hinging on a controversial FBI informant. The film goes to the heart of the war on terror and political dissent in post-9/11 America.

The film will have its New York premiere during the Human Rights Watch Film Festival



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California Commission on the Fair Administration of Justice, Report and Recommendations Regarding Informant Testimony (2006)

The Snitch System, Center on Wrongful Convictions, Northwestern University School of Law (2004)

American Bar Association Report and Recommendations on Jailhouse Informant Testimony (2005)

Jailhouse Snitch Testimony: A Policy Review, The Justice Project, Washington, D.C. (2007)

Everything Secret Degenerates: The FBI's Use of Murders as Informants (2004)

Investigation of the Involvement of Jail House Informants in the Criminal Justice System in Los Angeles County, Report of the 1989-1990 Los Angeles Grand Jury Report

Reports and Other Resources

Punishment and Prejudice: Racial Disparities in the War on Drugs, Human Rights Watch (2000)

SAMPLE FILINGS

Motion to Vacate, Set Aside, or Correct a Sentence By a Person

on June 18, 19 and 20 at the Film Society of Lincoln Center's Walter Reade Theater. Screening times: Saturday, June 18 at 6:30 p.m., Sunday, June 19 at 4:00 PM, Monday, June 20 at 4:00 PM. Tickets available [here](#); trailer available [here](#). The film will play in DC at Silverdocs Film Festival on June 22 & 23 in Silver Spring. Info [here](#).

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Film Review

By Frederic and Mary Ann Brussat

If a Tree Falls: A Story of the Earth Liberation Front

Directed by Marshall Curry

Oscilloscope Laboratories 06/11 Documentary
Not Rated

*Screening at the Human Rights Watch Film Festival,
Film Society of Lincoln Center Walter Reade Theater;
June 19, 6:30 pm ET; June 28, 8:45 pm ET.*

There are large and powerful forces out there determined in the name of profit and progress to squeeze the Earth dry of all her resources. But a new generation of eco-warriors have arrived on the scene dedicated to saving the planet in a variety of ways. Some are involved in local marches to preserve the environment, others are using nonviolent protest, and others are relying upon the ballot box to bring about change.

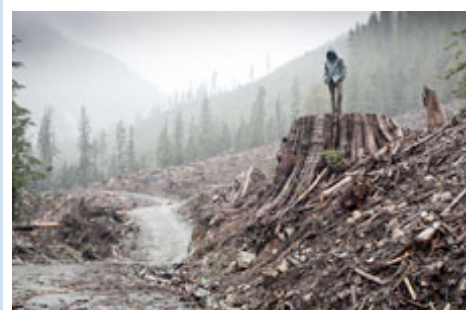
Then there are those involved in underground groups like the Earth Liberation Front which has no qualms about expressing their moral outrage through vandalism or arson. None of the 1200 recorded incidents involving this group has injured one person yet the FBI during the Bush Administration labeled the Earth Liberation Front as "the nation's No. 1 domestic terrorism threat." In December of 2005, federal agents arrested Daniel McGowan who had four years earlier participated in some of the ELF's acts of destruction. His sister bails him out of prison and allows him to stay

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with her during his seven month house arrest until the trial.

Marshall Curry directs this hard-hitting documentary about the rise of ELF and McGowan's involvement in it. This angry young man grows up in Queens where his father is a police officer. He majors in business during college and lands a job in a large ad agency in New York City. His radicalization take place when he decides to join ELF, a group dedicated to more extreme forms of protest against the logging industry in the Pacific Northwest. Part of their animosity is fueled by police brutality against their members. What we see in McGowan is a young man who is baffled by being labeled "a domestic terrorist." And yet he is given a very harsh sentence.

The real bad guys in *If a Tree Falls* are the powerful corporations who are closely allied with politicians who do their bidding through law-enforcement agencies. Now human rights groups are keeping a close watch on the persecution of animal rights groups who are also being categorized as "domestic terrorists."

This film will open theatrically on June 22 from Oscilloscope Laboratories.

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Life, Above All

Directed by Oliver Schmitz

Sony Pictures Classics 06/11 Feature Film

PG 13 - mature thematic material, some sexual content

Screening at the Human Rights Watch Film Festival, Film Society of Lincoln Center Walter Reade Theater; June 30, 7:00 pm ET.

Chandra (Khomotso Manyaka) is 12 years old and lives in a poor, small village near Johannesburg, South Africa. Thanks to circumstances beyond her control, she is forced to give up school, the one thing in her life that gives her pleasure. Chandra lives with her mother Lillian (Lerato Mvelase) and younger half-siblings who are the offspring of her stepfather, a man who left the home to attend to his alcoholism. When her newly-born sister dies, Chandra's mother falls into a deep depression. Chandra has to take over nearly everything.

When lesions appear on Lillian's body, the gossip quickly spreads through the community that she has that "other thing" (AIDS). As soon as Mrs. Tafa (Harriet Manamela) hears about Lillian's plight, she calls in a witch doctor to purify the house and send the demons away. Of course, the dark forces are not in the house but in the prejudiced hearts and minds of the community, fundamentalist Christians who want to expel Chandra's family because they see this disease as

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"the work of the Devil." That's why AIDS is never even mentioned by anyone except health officials.

As if Chandra doesn't have enough to deal with looking after her mother who refuses to go to the hospital, this isolated teenager befriends Esther (Keabaka Makanyane), an orphan who has turned to prostitution to support herself. When she is beaten up by a client, Chandra takes her in as a sister would in the same situation. Lillian has grown very weak and she leaves home. At first, Chandra doesn't know what to do but she then comes up with a bold plan for her mother that will take all the energy, compassion, and courage she can muster.

Oliver Schmitz is the director of this amazing portrait of a valiant 12 year old who shoulders adult responsibilities with ease and does all she can in the name of love to soothe and comfort her very sick and besieged mother. The film, based on an award-winning book, lifts up and celebrates Chandra's selfless heroism in the face of community hatred and possible violence. It is so refreshing to see a female heroine who's so brave and resourceful; not many movies have been made about them. *Life, Above All* is one of the best and deserves your immediate attention.

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Love Crimes of Kabul

Directed by Tanaz Eshaghian
 HBO Documentary Films 06/11 Documentary
 Not Rated

Screening at the Human Rights Watch Film Festival, Film Society of Lincoln Center Walter Reade Theater; June 20, 6:30 pm ET; June 21, 8:45 pm ET; June 22, 4:00 pm ET.

We look at the faces of recent protesters in the streets of Egypt and other Middle Eastern countries, and we see that many of those who seem most angry about repression and enthusiastic about freedom are young women. And well they should be given the sexist treatment, the prejudice against them, their brutalization by men, and the oppressive and ancient cultural customs and laws stacked against them.

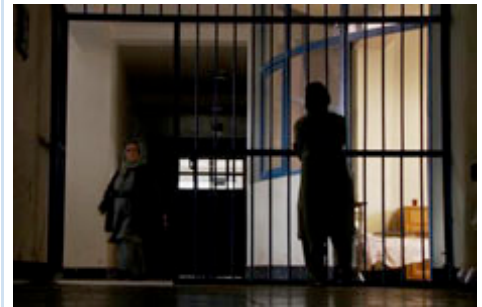
In Afghanistan, the female prison population is growing by leaps and bounds. In this riveting documentary by Iranian-American director Tanaz Eshaghian, we are taken inside Badum Bagh prison where 125 women prisoners are incarcerated for "moral crimes" of adultery, pre-marital sex, or running away from home (a euphemism for leaving an abusive household). These unfortunate women are often behind bars for months before their cases are brought before a judge. One of these austere men says "Punishment is for reforming society." A female prison guard notes with an authoritarian tone in her voice: "Women have too

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much freedom. . . . If they were good women, they wouldn't be here." Eshaghian presents interviews with three women who are in various states of anger, impatience, and upset over their plight.

Kareema is an unhappy young woman who is pregnant. Both she and her fiancé were arrested for having pre-marital sex. Now she is hoping that he will marry her in a civil court so they can avoid a harsher sentence. She is a very strong-willed young woman as seen in her feisty treatment of the men around her.

Sabereh is a 17 year old whose father turned her in after catching her having sex with a boy. Her future seems bright after tests prove that she is not pregnant but then Sabereh is accused of sodomy. She has the bad luck to get a rigid and harsh judge.

Then there is the case of Aleema who escaped from her abusive home and sought refuge with Zia, a woman whom she claims wanted her to marry her son. They each blame the other for the humiliation of imprisonment.

Our hearts go out to these desperate and sad young women who have lost their freedom and face an uncertain future. In the last [Human Rights Watch World Report 2011](#), it was noted that attacks on women and girls in Taliban-controlled areas of Afghanistan have increased. Schools for girls over 10 years old have been targeted by the Taliban as well.

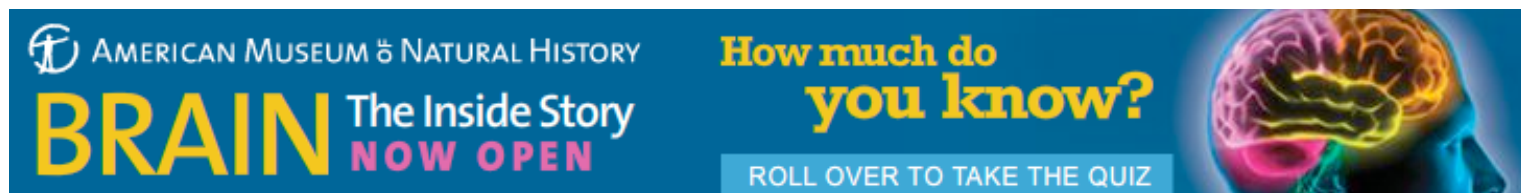
This film will have it's broadcast premiere on HBO on July 11.

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Human Rights Watch Film Festival 2011: *This Is My Land...Hebron*

by [Lauren Wissot](#) on June 25th, 2011 at 10:00 am in [Festivals](#)



"We killed Jesus—we're proud of it!" a yarmulke-wearing teenager taunts a Christian peacemaker in Giulia Amati and Stephen Natanson's *This Is My Land...Hebron*, a startling glimpse into life at ground zero of the Israeli occupation. The doc begins with a pace-setting, arresting opening that swiftly crosscuts between images of daily life, from soldiers to street markets, while anonymous voiceovers stubbornly insist on the right of Jews to settle in Hebron. This contested territory is home to 160,000 resentful Palestinians, 600 hardcore Israelis who've plopped themselves down in the city center, and 2,000 Israeli soldiers, many not too keen on having to defend fellow Jews who order them around as if they were their own private security force. One *Ha'aretz* journalist says he hates going to Hebron above every other occupied city since it's the most brutal. Indeed, but even the physical violence pales in comparison to the psychological torture inflicted on the city's residents every day. The stones young Jewish kids throw at their Arab neighbors while their approving parents watch might not always make it through the wire fences the Palestinians are forced to live behind for their own safety, but the emotional blows delivered are as heavy as a boulder. Both sides live in a city in which hate is nurtured right along with the olive trees.

While the film manages to be fairly evenhanded in its selection of talking heads (interviews with activists, journalists, parliament members, and Hebron's residents are evenly divided in their loyalties), it nevertheless remains crystal clear that the co-directors' sympathy lies firmly with the Palestinians. Yet with its powerful images, the doc is propaganda at its finest, with adequate airtime given to the levelheaded leaders of the settlers in order to balance out the loonies (like the Jewish woman who carries a screaming toddler—obviously fed up with Mom's hysterical provoking of a mild-mannered Palestinian man picking olives in his own grove. Does Hebron lack child-protective services, too?) The camera shoots from the POV of a hijab-clad woman as she begs a soldier on the other side of the wire to help escort her young son home, watching helplessly as other youngsters bully and block him from reaching their door. The settlers' message is clear: We will create an intimidating atmosphere of fear until every last Arab has been squeezed out of what we believe is our sacred land. Even the most rational-sounding of Hebron's Israelis seems only to be living in self-justifying denial (like the woman who urges folks to come see that they aren't living on an army base in some war zone—before the filmmakers cut to the ever-present military men).

And when outsiders do venture in (both sides have their own biased tour guides, the settlers represented by a rabbi, the anti-occupation contingent by an ex-Israeli soldier who heads a group called Breaking the

Silence), what they see is surreally troubling; even a black South African fellow says the comparison to apartheid is "incompatible," that he's highly disturbed by the situation in Hebron. It's easy to understand why many in Israel's army refuse to serve there. When the easygoing ex-member of the Israeli parliament, whose historical account of Hebron is nicely interweaved with the rabbi tour guide's alternate version, likens the circumstances to fascism with the goal of ethnic cleansing, he's not exaggerating. In Hebron, parallels to the Nazi genocide are abundant and palpable, with the victims now having gained a sense of entitlement and taken on the role of the oppressor. Graffiti reading "Gas the Arabs" covers walls outside homes that are subjected to the military's constant random searches. (With a straight face, the settlers' leader insists the tight security is necessary since many of the suicide bombers who wreak havoc in big cities like Tel Aviv hail from Hebron. Journalist Gideon Levi, on the other hand, calls these Palestinian residents the most tolerant people in the world—that it's a wonder more Arabs don't explode from the daily pressure.)

A Palestinian man theorizes that the Israelis want to create a self-imposed "Jewish ghetto" where Arabs aren't allowed. In one particularly jarring scene, the co-directors film a young girl shouting insults at female Palestinians. She's wearing a Star of David sewed onto her dress. "To be a good Jew is to be faithful to justice," the settlers' spokesman explains, which echoes back to a Palestinian resident who says that he doesn't believe in a Lord who anoints "chosen ones," but in one that is just. But what does justice mean? The ex-member of Parliament ventures that most of Israel doesn't want to know what's going on in Hebron —so that when the powder keg finally erupts they can plead ignorance. "Being silent is being for (the occupation)," the ex-soldier reminds us at the end. History has shown that appeasement is a strategy that can only hold for so long.

This year's Human Rights Watch Film Festival runs from June 16 – 30. For more information, click [here](#).

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Film Review

By Frederic and Mary Ann Brussat

When the Mountains Tremble

Directed by Pamela Yates, Thomas Sigel

Skylight Pictures 1983 Documentary

Not Rated

Screening at the Human Rights Watch Film Festival, Film Society of Lincoln Center Walter Reade Theater; June 18, 4:00 pm ET.

In 1983 the directors of this documentary, Pamela Yates and Newton Thomas Sigel, went to Guatemala to film the civil war between the Indian guerillas and the army of the dictator Jose Efraim Rios Montt. They were fortunate to find Rigoberta Menchu, a soft-spoken 21-year-old Quiche peasant, to speak about her people and the events of the times. She reveals the wide reach of the suffering and misery that the poor descendants of the Mayans have endured first under Spanish rule and then under one dictatorship after another.

Although Menchu points to her own yearning for the freedom promised by democracy, she knows that the American presence in Guatemala is in defense of United Fruit, a gigantic corporation and largest employer in the country. In speeches by U.S. President Ronald Reagan we hear about the need to support the Guatemalan government in its battle against the rebels or "subversives." A wobbly dramatic re-enactment of a 1954 meeting between an American ambassador and the President of Guatemala shows that the

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advancement of U.S. business interests determines foreign policy. This results in the land of the free arming and training supporters of the reigning dictator whose regime bears responsibility for the deaths of 14,000 Guatemalans (most of them Mayan peasants).

Menchu speaks eloquently about her own radicalization after the deaths of two brothers and her father. This Mayan peasant was later awarded the Nobel Peace Prize.

There are many more memorable scenes in *When the Mountains Tremble* including interviews with the Archbishop of Guatemala who supports American policy, several radical priests who espouse a liberation theology and God's preference for the poor, an evangelical minister who is more interested in church services than social action, and guerilla leaders who give pep talks to villagers about the goals of their campaign against the government.

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Film Review

By Frederic and Mary Ann Brussat

You Don't Like the Truth: Four Days Inside Guantanamo

Directed by Patricio Henriquez, Luc Cote
 Les Films Adobe Inc. 06/11 Documentary
 Not Rated

Screening at the Human Rights Watch Film Festival, Film Society of Lincoln Center Walter Reade Theater; June 24, 6:30 pm ET.

During the protracted war on terrorism, democracies and other nations have assumed that they violate the rule of law and the ideal of justice. That certainly is true in regard to the case of Omar Khadr, a Canadian who at the age of 15 was accused of five "war crime" charges. Americans claim that he killed a U.S. Delta medic with a hand grenade during a firefight in Afghanistan in 2002. Severely wounded in the battle, Khadr was sent to a prison in Bagram where he claims to have been tortured by Americans. Then he was taken to Guantanamo Bay in Cuba where he has been incarcerated for eight years.

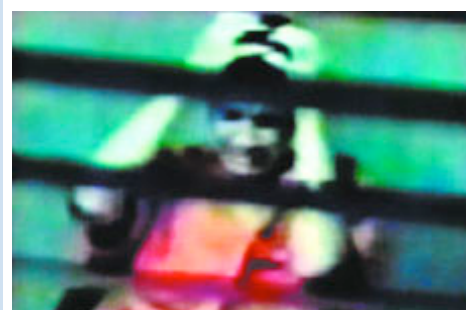
This extremely disturbing documentary was made in Canada from declassified video footage of four days during which Khadr was interrogated by an unnamed Canadian intelligence service officer with a CIA agent sitting in on the proceedings. At first this young man is exhilarated by the prospect of getting some help from his fellow countryman. It takes a day for him to realize that the interrogator is only interested in getting him

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to confess to killing the American soldier and being a terrorist. It becomes obvious that this young man is still suffering from being physically tortured; he breaks down and cries for his mother.

The video presentation of the four-day interrogation is amplified by interviews and commentaries by Khadr's lawyers, his American army psychiatrist, cell mates, his mother and sister, and Canadian officials including Gar Pardy, a former director general of Canadian Consular Affairs who states: "These interviews are basically a continuation of his torture." Michelle Shephard, a reporter who has done an intensive study of Khadr's case, presents photographic evidence that the boy was so badly wounded that he never could have thrown a grenade at the American soldier. Former U.S. soldier Damien Corsetti who interrogated the Canadian at the Bagram prison feels sorry that this detainee has been treated so badly since he's only a boy.

Watching this grim drama unfolding is a sad and painful experience which reflects badly on the military and intelligence services of both Canada and the United States. These two nations claim to be beacons of light, truth, and righteousness to the world, places where justice and the rule of law reign. But all the revelations about Guantanamo Bay prove otherwise.

After this documentary was filmed, Human Rights Watch observers attended military commissions proceedings for Omar Khadr, including his sentencing hearing where he was ordered to spend another eight years in prison. As a result, the United States becomes the first Western nation since World War 11 to prosecute a former child soldier for alleged war crimes.

This film will be opening at New York City's Film Forum on September 28, 2011.

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wrenching film that lifts the shroud of secrecy surrounding the treatment of prisoners at Guantanamo Bay, Cuba.

[Truth, Torture, and the American Way: The History and Consequences of U.S. Involvement in Torture](#) by Jennifer Harbury, provides an overview of the moral and legal issues behind torture.



The term eco is thrown around a lot these days, preceding a mind-numbingly long stream of words like -friendly, -chic, -tourism, and the ubiquitous -tote. But rarely do we hear it in conjunction with terrorism, as in eco-terrorism, the subject of Sam Cullman and Marshall Cury's documentary [IF A TREE FALLS](#), which won the U.S. Documentary Editing Award at Sundance this year. The film takes a closer look at the Earth Liberation Front (ELF), the radical environmental group that the FBI calls America's "number one domestic terrorist threat." ELF's attack against Oregon's timber companies in 2001, which set fire to millions of dollars of property, is the largest case of domestic terrorism in the country, but you've probably never heard of them (precisely why you should see this film). IF A TREE FALLS focuses on Daniel McGowan, an ELF member and "a working class kid from Queens" who's now serving life in prison for two arsons. "No one got hurt," he says. "No one got injured and yet I'm serving life plus 335 years." The film poses some thought-provoking questions, like "the old adage that one man's terrorist is another man's freedom fighter," but you really ought to see the "part coming-of-age tale, part cops-and-robbers thriller" for yourself. It made the festival rounds this past weekend at BAMcinemaFest and the Human Rights Watch Film Festival, but you can still catch it this week in NY at the [IFC Center](#) and in Eugene, OR at [Bijou](#). IF A TREE FALLS opens Wednesday, June 22, 2011 at IFC, followed by a Q&A with Cullman and Cury every night until the 25th.

Categories: [Film](#), [Green](#)



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In Hebron, This Land Is ... Whose Land?

New film chronicles the settler-bullies of the West Bank city

BY [ALLISON HOFFMAN](#) | Jun 28, 2011 12:00 PM | [Print](#) | [Email](#) | [Tweet](#) | [Share](#)



This Is My Land... Hebron

It's one thing to see children too young to know better acting in casually cruel ways. It's entirely another to watch adults—particularly adults who have adopted the cloak of moral superiority—acting like the very worst sort of playground bullies. But that, sadly, is what takes up the bulk of *This Is My Land... Hebron*, a documentary that is having its North American **premiere** this week at the Human Rights Watch **film festival** at Lincoln Center in Manhattan.

There are plenty of shots of Jewish kids and teenagers acting like brats—throwing stones to bait Palestinian schoolchildren their own age, talking back to elderly missionaries trying to

intervene. But what really shocks are sequences like the one about ten minutes in, where a Jewish woman living in a settlement bloc guarded by IDF troops walks up to the chicken-wire fence surrounding her Palestinian neighbors' house, puts her face right up to the barrier, and begins hissing, "*Sharmouta*"—Arabic for "whore." The presence of the camera only seems to goad her on; she drops her voice to a sibilant whisper, repeating her curse over and over again. It's difficult to watch. In the context of the film, it doesn't really matter what set the woman off, or how just her irritation may have been. What matters is that she chose not to turn to the soldiers very expensively stationed along the road for help, but rather to be petty and mean: To engage in taunts for the sake of demonstrating her power—as bullies do.

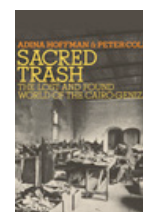
To an American ear, it is particularly galling to hear the many Brooklyn and New Jersey accents, in English and in halting Hebrew, from people who insist repeatedly that God, the Torah, and the long, sad history of the Jewish people excuse their holding on to the land they **so fervently believe** is their birthright. "I'm not talkin' to you!" one man shouts at a television journalist who interrupts him while he's screaming at IDF soldiers that they, as fellow Jews, should be defending the holy, sacred children of the settlers rather than Arab residents of one neighborhood.

Those viewers who defend the settlers will find fault with the film, because it fails to take seriously the possibility that there are actual security threats to the city's 600 or so Jews; because the unapologetically anti-settlement *Haaretz* journalist Gideon Levy is the movie's voice of reason; because it gives equal time to settler leaders and to advocates from B'Tselem and Breaking the Silence, two left-wing groups. But it's hard to imagine anyone wanting to seriously defend some of the slimier behavior discovered by the filmmakers, Giulia Amati and Stephen Natanson, from religious young Jewish men casually calling passersby Nazis and unleashing vile torrents of f-bombs and other multi-lingual verbal abuse, to parents employing their clearly terrified and screaming infants as pawns in front of the cameras. And it's hard to avoid the tragedy at the heart of the film: That, more than 15 years after the American-born settler Baruch Goldstein committed his Purim **massacre** in a Hebron mosque, successive Israeli governments have failed to defuse a powder keg that could easily blow up even the most ironclad peace deal—when, or if, such a thing is ever reached.

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Minor Threats

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Sexual Healing

Doreen Seidler-Feller, a Los Angeles psychologist, observant Jew, and rabbi's wife, has a thriving practice as a sex therapist to the Orthodox

Too Cool

Seduced by lower rents and edgy bars, a former Hasid moves to hipster Brooklyn. But what he gains in nightlife, he loses in camaraderie. What happened to nosy neighbors?

Royal Wedding

Blumi Lazar's nuptials—she's the daughter of Berel Lazar, the chief rabbi of Russia—attracted 1,500 people to one of Moscow's biggest parks, a scene that was unimaginable just 20 years ago

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Władysław Szlengel, a forgotten Polish Jewish poet who wrote a verse celebrating Joe Louis' 1938 victory over Max Schmeling, was once a celebrated

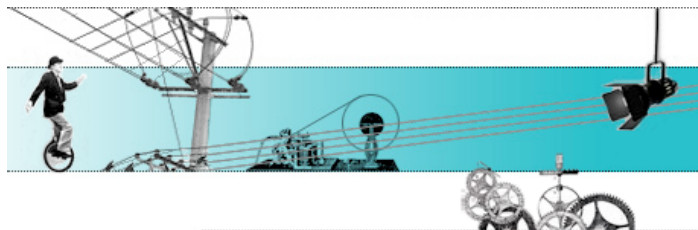
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GRANITO: HOW TO NAIL A DICTATOR

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Granito: How to Nail a Dictator

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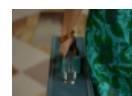
"The most outstanding thing is the courage of the Guatemalans who have never given up on the quest for justice. Though none of the perpetrators of the genocide have yet been brought to account, some Guatemalans refuse to forget. This was the inspiration for making the film. Granito is a Maya concept that says the one person alone cannot change things, but we each have a granito, our tiny grain of sand to contribute to change." Pamela Yates

The five main characters whose destinies collide in *Granito* are connected by the Guatemala of 1982, when a genocidal "scorched earth" campaign by the military exterminated nearly 200,000 Maya people. A feature-length documentary, part thriller and part memoir, *Granito* is an unforgettable story about genocide, justice, and the importance of collective memory.

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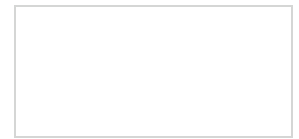
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Middle men: Scenes from "This Is My Land ... Hebron," with IDF soldiers trying to keep the peace.

(/images/middle_men_scenes_my_land_hebron_idf_soldiers_trying_keep_peace)

"This Is My Land ... Hebron" are seemingly familiar ones, young men wearing balaclavas and throwing rocks at Israelis. The only as the scene continues that one realizes that these young men are also wearing tzitzit and shouting in Hebrew and English. Welcome to Hebron.

The film, directed by Giulia Amati and Stephen Natanson, is part of this year's edition of the Human Rights Watch Film Festival, which opens on June 16. As usual, the festival is a showcase of films that will disturb your sleep in ways no fictional horror film can imagine, but I doubt if any film in the festival is more powerful than "My Land." The film is a model of concision and balance, guaranteed to provoke rage in all but the most somnolent or complacent viewer.

The situation in Hebron is this: In a city of 160,000 Palestinians, some 600 Jewish settlers live in the city center, cordoned off from the rest of the inhabitants and protected by a garrison of some 2,000 Israeli soldiers. In the aftermath of Baruch Goldstein's infamous 1994 murder of 29 Palestinians praying in the Ibrahimi Mosque, the Israeli government, fearing retaliation, created a cordon sanitaire around the settlers by uprooting hundreds of Palestinian businesses from the central market district and declaring the area off-limits to Palestinians. That temporary measure gradually became the status quo.

The filmmakers are remarkably even-handed in their treatment of the settlers. We see their audio-visual presentation on the history of Hebron, including a recounting of the 1929 pogrom by Arabs against local Jewish residents. There is little discussion of Goldstein's actions and no mention of allegations alleged that settlers danced in the streets in celebration afterwards. The religious significance of Hebron is stressed, too. More than that, the settlers get a great deal of screen time, much of it uninterrupted.

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Although the settlers' official spokesman, David Wilder, is almost Madison Avenue-slick, the rest are seething cauldrons of rage and hate. And when we see them in their daily lives, their behavior frequently is repugnant, with mothers encouraging their children to throw stones at Palestinian kids, a group of adolescent girls chanting "Death to the Arabs" and hysterical settlers calling IDF members "Nazis" when they try to move illegal squatters. In an appalling way, that opening shot of the film sets the tone for much of what follows.

In a sense, the fulcrum on which the entire film, and the situation itself, pivots is the role of the IDF as buffer between the two communities (although, given the reality on the ground, "crash barrier" might better describe their position). IDF personnel are not allowed to arrest settlers who attack Palestinians, as Yehuda Shaul observes. Shaul, who was stationed in Hebron, now runs tours of the city for Breaking the Silence, an anti-occupation organization of former IDF soldiers. The film accompanies him on one of his tours through what he describes as "'sterilized' streets where only Jews can walk," past graffiti reading "Arabs to the gas chambers." (Interestingly, it is the mention of Shaul that causes a rare spike in Wilder's emotional temperature, with the otherwise urbane spokesman suggesting that the ex-soldier be hanged as a traitor.)

If the film has a weakness, it is the failure of Amati and Natanson to explore more fully the state of the Palestinian majority. The older residents speak about the vibrant marketplaces that have been erased with a mixture of bewilderment and sad resignation, and the younger ones seethe quietly at the injustices they feel. But the ultimate image of their plight may be the silently weeping teenager, arrested and shackled for most a day in a cul-de-sac, who sits shaking his head with woeful incomprehension.

Hebron has been a scene of stalemate, of perpetual strangled rage for all its inhabitants since the first settlers moved into the Arab Park Hotel in 1968, posing as Swiss tourists. The picture that emerges from "This Is My Land ... Hebron" is an entirely unpleasant one, a picture that does little credit to successive Israeli governments. There are few heroes here, only victims, perpetrators and, stuck between them, IDF forces who are being battered and harassed by the very people they are assigned to protect. It's an impressive piece of filmmaking, but agonizing to watch.

The 22nd annual Human Rights Watch Film Festival will run from June 16-30 at the Walter Reade Theatre (165 W. 65th St.), with 19 films from a dozen countries, including 17 New York premieres. For more information visit www.FilmLinc.com (<http://www.FilmLinc.com>), www.hrw.org/iff (<http://www.hrw.org/iff>) or call (212) 875-5601.

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Life-Saving Amid Bloodshed

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who will take your money and do nothing.” Even if the state courts did rule on cases, the difference between their verdicts and those of the Taliban would in certain cases be slight. For the past three decades Pakistan has had federal laws on the books that would put to death a woman who commits adultery. So would the Taliban, but they would execute the law faster. The Taliban also run madrassas in regions where there are no government schools (there are thousands of such voids) and operate mobile medical vans during times of urgent need, such as the devastating 2010 floods. State hospitals lack the funds, equipment and capability to provide adequate medical care.

Lieven’s account of this newly indigent Taliban is sturdy and insightful. He explores the history of the Taliban and the

army, which supported and propped up the Afghan Taliban during their infancy. In a particularly strong section, he describes the revolt in the Swat Valley in 2007, when a local autonomous group of Islamists marching under the banner of the Taliban took control of the region. Lieven explains that the state initially turned a blind eye to the valley’s Islamist elements; it decided to oppose them only when advantage could be gained by condemning the very situation it had let fester for so long. He talks with those Pakistanis, mostly poor, who have benefited from Taliban rule and therefore support and perpetuate it; and he talks with the lower-middle-class traders, farmers and merchants caught in the middle of a failed establishment and the Taliban. He does not speak to nervy Lahori socialites or busi-

nessmen in Islamabad who live in bubbles that have kept them from encountering Islamists in the flesh, though they are eager to sound the alarm over political Islam’s imminent takeover.

Pakistan is a large subject, and an unforgivingly complicated one at that, yet Lieven manages to tackle some of its most obscure problems without losing his cool. Aside from a few stray moments—including an ill-advised confession of wishing he possessed the powers of Gen. Sir Charles Napier, the Raj commander in chief in India (Karachi remembers Sir Charles Napier in its red-light district, helpfully located on the street that bears his name)—he doesn’t treat Pakistanis like curios. Lieven has written a very measured book, no easy task when writing about such a hard country. ■



Bradley Crowder (left) and David McKay at the 2008 Republican National Convention

Unsilenced

by STUART KLAWANS

The motto of the annual Human Rights Watch Film Festival might have been spoken by Yehuda Shaul, a former Israeli soldier, when he appeared in one of this year’s most devastating selections, the documentary *This Is My Land... Hebron*. Not everyone can dedicate his or her life to a cause, Shaul says toward the end of the film, nor is everyone called to be an

activist. But “everyone is obligated to stop being silent.”

The imperative sounds simple enough, coming from this soft-spoken, teddy-bearish young man. The proof of its difficulty lies in the best films in the series, whose every utterance has manifestly come at a cost. Although the 2011 festival has concluded its run (after screenings in Toronto, London, Chicago

and New York), many of its selections will continue to break the silence as they make their way into theaters, lecture halls and living rooms across the country. Here are a few films you might watch for.

Directed by Giulia Amati and Stephen Natanson, *This Is My Land... Hebron* puts you in the center of the ancient West Bank city, where 600 or so well-armed Israeli

settlers live safeguarded by 2,000 soldiers, who have (in a telling phrase) “sterilized” entire streets by removing the Palestinians. You get to meet some of the remaining residents face to face and hear about how they’re hanging on. More alarming, you confront the faces of the settlers, which as often as not are contorted in rage. From the fact that these people do not hesitate to lash out in front of the camera, you understand that they think it normal to hurl curses, threats and stones at the Palestinians, whose besieged homes have in some cases been enclosed by the soldiers in a kind of chain-link cage. Amati and Natanson have done everything possible to present a fair account of this situation; they interview people on both sides and take care to film the settlers’ official spokespeople in dignified settings, letting them present their case at length. But fair is not the same as impartial. Like Yehuda Shaul, the filmmakers look on with communicable horror.

And what might happen when the horror ends? Will anyone of significance be held accountable? Two films from Colombia honor the courage of people who have demanded that the truth about official violence in their country be officially recognized. I was dismayed to see how little justice they have received.

This outcome is summed up in the title of Juan José Lozano and Hollman Morris’s documentary *Impunity*. A view into the proceedings Colombia began in 2005 under its Justice and Peace Law, *Impunity* shows what happened when the country’s paramilitary forces were allowed to surrender and receive reduced penalties for the massacres they had committed, on condition that they testify in truth-and-reconciliation hearings. The result, as you see, was a televisual nightmare for the families and friends of the victims, who were not permitted to confront the killers. They merely got to question them over a live feed while watching the proceedings on an offsite screen. In most cases, the prospect of justice turned out to be as remote as the location. Only one paramilitary leader, Commander H.H., refused to hedge his confession, electrifying the survivors by explaining the instrumental relationship between the death squads and certain big business interests. (Not the cocaine traffickers but Colombia’s industrialists of bananas, sugar and cattle.) His case ended somewhat abruptly.

By contrast, the case of a certain Col. Plazas Vega dragged on and on, as you learn from Angus Gibson and Miguel Salazar’s *La Toma* (The Siege). In 1985, when a band of M-19 guerrillas invaded Colombia’s Minis-

try of Justice and took hostages, Plazas Vega was the tank commander who “upheld the institutions of democracy” by literally blasting apart the judicial system. Hair-raising archival images show the attack and the rubble that it left; but when Plazas Vega was at last put on trial, more than two decades later, this wanton destruction was not the substance of the charge against him. His case focused instead on a number of the ministry’s cafeteria workers who had vanished during the siege, and whose families never stopped asserting that Plazas Vega, in his antiguerrilla enthusiasm, had had these people spirited away, tortured and killed. *La Toma* is at heart the story of the tenacious survivors, of the astonishingly brave women who served as prosecutor and judge at the protracted trial, and of the surprising verdict that was finally handed down in 2010—only to be undone.

Tributes to the valor of ordinary citizens, and amazing images captured on the street, are also elements of Ali Samadi Ahadi’s *The Green Wave*, an account of the sudden outpouring of democratic spirit in Iran during the 2009 election and its equally sudden suppression. The more imaginative aspects of the film make a good argument for literal-mindedness; Ahadi brings history to life, or something, by translating protesters’ blog posts into animations, with drawings good enough for any supermarket flier and voice-over performances suitable for selling auto insurance on the radio. No matter. *The Green Wave* still should be seen, for the urgency of its subject matter and the rawness of its assemblage of on-the-spot cellphone videos.

Straightforward and affecting, Tanaz Eshaghian’s *Love Crimes of Kabul* examines the constraints on women in Afghanistan by delving into Badam Bagh women’s prison, where hardened killers mix with women jailed for violations of sexual propriety. The film follows the pending cases of three of the latter group: Kareema, who was arrested for having sex with her fiancé and was determined to marry him, since it was the only way to get them both out of jail; Aleema, brashly defiant, whose crime was to have left her abusive home for refuge with a relative (who promptly tried to sell her); and 18-year-old Sabereh, who looked all of 13, facing hard time for having been discovered alone with her boyfriend, both fully clothed. HBO will broadcast the film on July 11.

And in the fall, PBS will broadcast *Better This World*, by Katie Galloway and Kelly Duane de la Vega, one of this year’s festival selections to focus on the United States. Iran, you see, is not the only place where police forces clamp down on dissent, nor is

Colombia alone in jiggering the outcome of trials. In 2008 two dewy-eyed young activists from Midland, Texas, David McKay and Bradley Crowder, traveled to the Republican National Convention to raise a ruckus. They had come under the influence of Brandon Darby, a glamorous hard-ass who, according to the film, continually dared them to step up to revolutionary violence. All along, Darby had been working for the FBI. Thanks to his efforts, the bureau got a win for its broad-based surveillance program, and a pair of kids who committed no actual violence got terms in federal prison.

Better This World suffers from the tendency of too many of these films to overscore the soundtrack (you’d think the protagonists kept a lite-rock station playing at all times), and its seamless reconstructions of scenes and events are skillful almost to the point of mendacity. But this is strong work overall, and necessary. I had not known of the case of McKay and Crowder. I am grateful to *Better This World* for refusing to be silent about it.

Civilian moviegoers keep asking me about Woody Allen’s new film, *Midnight in Paris*, and I keep telling them it’s perfectly OK. The June release that really made me laugh, intrigued me with its imagination and finally offered a moment of sweet sorrow for human folly was Michael Winterbottom’s *The Trip*.

Much as Laurence Sterne followed *Tristram Shandy* with *A Sentimental Journey*, so has Winterbottom devised a discontinuous continuation of his own excellent *Shandy* in *The Trip*, with the leads of the earlier film, Steve Coogan and Rob Brydon, again playing versions of themselves. The first is a vain, semi-dissolute movie actor stung to realize he’s not a big star; the second, an ingenuous television comic who is perfectly content with his life, so long as he can live it in the voices of other people (primarily Michael Caine, Sean Connery, Al Pacino and, yes, Woody Allen).

These relentless imitations are crucial to the meaning of *The Trip*. Coogan, you see, has been hired by a newspaper to take a gastronomic tour of the Lake District, reviewing its fanciest restaurants in the company of his current companion. But she’s left him for America, and nobody else will travel with him, so he’s reduced to asking Brydon to join him for the week. In brief, *The Trip* is about sensual pleasures that were to have been experienced with a lover, shared instead with a not-quite-friend who is a funhouse image of oneself. The illusion of spontaneous interplay between Coogan and Brydon

is flawless; the progression of the tour seems to happen on its own, as if Winterbottom's camera were just riding along. But by the time Coogan and Brydon reach a peak of hilarity in a wintry graveyard, rehearsing the eulogy one will deliver for the other, you may realize *The Trip* has led you unerringly back to Sterne's *Sentimental Journey* and its cheerful, doomed protagonist: poor Yorick.

As for the July releases I've been able to see so far, I particularly recommend *Terri*, a coming-of-age story directed by Azazel Jacobs (*Momma's Man*) from a screenplay by Patrick deWitt. Set in a wooded suburb in Southern California, where a middle-aged ex-hippie musician might hole up with his antipsychotics in a ramshackle house, the film is an appropriately casual, seemingly anecdotal yarn about the teenage title character (Jacob Wysocki) and his struggles to make himself show up for high school, given everything that makes him want to hide. These burdens include an absence of parents, a duty to care for his uncle (the psychologically disabled musician with whom Terri lives) and a physique so massive that the young man has taken to wearing pajamas everywhere, because who's he kidding?

At this point in the description, the mind

fills with forbidding words such as *droll*, *quirky*, *offbeat* and *life-affirming*. *Terri* does in fact threaten to veer into the Tradition of Goo; the fun lies in watching it slip past the danger, again and again, thanks to three extraordinary talents. The first is cinematographer Tobias Datum, who helps Jacobs put a different slant of light on the subject. I've never seen a coming-of-age story in which illumination in all its modes has played such a telling role. The second talent is Wysocki, whose subtlety makes Terri nimble amid all his flesh. And the third is America's most comfortably rumpled actor, John C. Reilly, as the assistant principal who forms a bond with Terri. This part, Reilly could play in his sleep. That he chooses to do it fully awake, supporting every droll, quirky, offbeat gesture with a core of inner feeling, allows his Mr. Fitzgerald to be unexpectedly credible to Terri, and makes *Terri* solid enough to be touching.

A word of welcome to the Elinor Bunin Munroe Film Center, the handsome new facility of the Film Society of Lincoln Center. Among the new releases the Film Society will now be showing on its screens is the unexpected *Romeo and Juliet in Yiddish*, opening July 8.

An all-but-handmade production that boasts about the infinitesimal audience it should expect—but it's wrong about that; it should have more faith—the film is exactly what its title claims: a Yiddish version of Shakespeare's play, set in present-day Brooklyn, with rival Hasidic sects standing in for the Montagues and Capulets. It's also the story of a bitterly anti-Orthodox woman who is struggling to invent the script for such a production with the assistance of two lapsed Hasidim who otherwise spend their time running scams out of the back of a van. On top of that, it's the story of the recovery of a lost child. This puts the film into different Shakespearean territory. But everybody's already working for free, out of sheer love of the project; why not throw in a little extra?

Eve Annenberg wrote and directed and stars as the dramaturge (while doubling, in unsupple Yiddish, as the nurse in *Romeo and Juliet*). Lazer Weiss and Mendy Zafir, whose fluent Yiddish unmistakably confirms their backgrounds, produced and play the lapsed-Hasidic hustlers. It's wonderful what they've done with a few gauze curtains, some candles, a bunch of funny subtitles and a lot of inventiveness. Would that we had been able to go directly with them to *Super 8 in Yiddish*. ■

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HUMAN RIGHTS WATCH FILM FESTIVAL: THIS IS MY LAND . . . HEBRON



Documentary looks at escalating conflict between Israelis and Palestinians in Hebron

THIS IS MY LAND . . . HEBRON (Giulia Amati & Stephen Natanson, 2010)

Film Society of Lincoln Center, Walter Reade Theater
 165 West 65th St. at Amsterdam Ave.
 Monday, June 27, 4:00; Tuesday, June 28, 6:30; Wednesday, June 29, 9:00
 Series runs through June 30
 212-875-5601
www.filmlinc.com
www.thisismylandhebron.com

 (out of four) While teaching a video course in the historic city of Hebron, Giulia Amati was struck by the intense battle going on between Israeli settlers and Palestinians in the burial place of Abraham. Following the Six-Day War in 1967, a small group of Jews moved into the city, deciding to take it back from the Palestinians, whose families had been there for generations. Today, some five hundred settlers, mostly European Jews, have gained control of the embattled territory in the southern West Bank, trying to force out the 150,000 Palestinians who live there. "There is no place under the occupation that I hate more than Hebron," *Haaretz* reporter Gideon Levy says in Amati and Stephen Natanson's stirring documentary, *This Is My Land . . . Hebron*, adding, "It is really the place of evil." Presenting both sides of the story, the filmmakers speak with such Jewish settlers as Miriam Grabovsky, Miriam Levinger, and spokesmen Noam Arnon and David Wilder, who believe in their God-given right to the land, and such Palestinian residents as Hamed Quashmeh and Osaid Rasheed, who don't want to leave their homes and businesses. Jewish children in Hebron are raised to hate their Palestinian neighbors, throwing rocks and cursing them in the street. Palestinian houses are surrounded by wire fences that make it look like the families are living in cages. Former Israeli soldier Yehuda Shaul now leads "Breaking the Silence" tours of the area, revealing exactly what is going on. While some Israelis consider him a traitor, others see what he is doing as heroic, trying to get the truth out and establish peace. While much of what goes on in the Middle East is extremely complex and often sensationalized in the media, with the actions of the Israeli military and government often improperly misconstrued and wrongly criticized, the situation in Hebron seems to be clear, as Israeli Jews such as Shaul, Levy, and former Knesset member Ure Avnery explain in the film. Although *This Is My Land . . . Hebron* reveals the dark side of fundamentalism and racism, it should not be viewed as a microcosm in the continuing fight between the Israelis and the Palestinians but instead as a terrible side effect of an age-old conflict. Part of the "Times of Conflict and Responses to Terrorism" section of the Human Rights Watch Festival at Lincoln Center, which also includes "Migrants' and Women's Rights," "Human Dignity, Discrimination, and Resources," and "Truth, Justice, and Accountability," *This Is My Land . . . Hebron* will have its North American premiere June 27-29 at the Walter Reade Theater, with all three screenings followed by a discussion with the filmmakers.

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Film

THE 2011 HUMAN RIGHTS WATCH FILM FESTIVAL

E-mail

Monday, 16 May 2011 08:19



THE 2011 HUMAN RIGHTS WATCH FILM FESTIVAL

Co-presented by the Film Society of Lincoln Center at the Walter Reade Theater

Program of 19 Films from 12 Countries—including 17 New York Premieres

Now in its 22nd year, the 2011 Human Rights Watch Film Festival returns to New York with an extraordinary program of films set to inspire, inform and spark debate. A co-presentation of Human Rights Watch and the Film Society of Lincoln Center, the festival will run from June 16 to 30 at the Film Society's Walter Reade Theater. Nineteen of the best human rights themed films from 12 countries will be screened, 17 of them New York premieres. A majority of the filmmakers will be on hand after the screenings to discuss their films with the audience.

The Human Rights Watch Film Festival program this year is organized around four themes: Truth, Justice and Accountability; Times of Conflict and Responses to Terrorism; Human Dignity, Discrimination and Resources; and Migrants' and Women's Rights. Many of this year's films demonstrate the power of traditional and new media to influence filmmaking and impact human rights.

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“By incorporating many forms of media, human rights filmmakers are increasing their impact, advancing the art of filmmaking, and bringing human rights stories to a broader audience,” said John Biaggi, Human Rights Watch Film Festival director.

Film Society of Lincoln Center Executive Director Rose Kuo added, “Human Rights Watch has a long tradition of featuring films that go beyond the typical to deliver stunning stories, harsh truths and enlighten New York audiences to the plight of nations and the courage of individuals in our world. The Film Society of Lincoln Center considers it a point of pride to co-present this film festival.”

The festival will launch on June 16 with a fundraising **Benefit Night** for Human Rights Watch, featuring the Bosnia-set political thriller *The Whistleblower*, starring Rachel Weisz. The main program will begin on June 17, with the **Opening Night** presentation of *Granito: How to Nail a Dictator*, the latest documentary from Pamela Yates, here with her sixth film in the festival. Another highlight is the **Festival Centerpiece** on June 25, *Sing Your Song*, an inspiring portrait of Harry Belafonte, with the legendary entertainer and activist present to discuss the film. On June 26 the festival will feature a special program, **No Boundaries: Tim Hetherington**, a tribute to the visionary work of the late photographer, filmmaker and journalist. The **Closing Night** screening on June 30 will be *Life, Above All*, a moving coming-of-age drama set in a South African township ravaged by HIV/AIDS.

For more Times Square articles like [THE 2011 HUMAN RIGHTS WATCH FILM FESTIVAL](#) please visit the Film Festivals Section of [TimesSquare.com](#)



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Go See This Film: "If A Tree Falls," Sundance-Winning Film About Environmentalism and the ELF

by Rachel Cernansky, Boulder, Colorado on 06.22.11



Image: Screenshot via ifatreefallsfilm.com

If A Tree Falls is a **powerful documentary** from a talented filmmaker (you may know him from **Street Fight**) about environmental activism and the changing definition of terrorism to include people who act in ways they think or hope will help the planet. The film was **well-received at Sundance**, and will be showing in cities around the country, starting today.

You can catch a glimpse of the film in the trailer here:

The film opens in New York **at the IFC Center** first, **in Eugene, Oregon** on Thursday, and over the summer will expand to other cities including San Francisco, Los Angeles, Seattle, Portland, and Washington, DC.

Whether you agree with the actions of the Earth Liberation Front or not, **If A Tree Falls** is a must-see film. Daniel McGowan, the main subject of the documentary, asks a question that underscores the entire film, a question that a lot of environmentalists may understand and to which there is truly no good answer:

"I'm not suggesting that the path of destruction is the right path," he said. "When you're screaming at the top of your lungs and no one hears you, what are you supposed to do?"

More on environmental films and environmental activism

[What Is An Eco-Terrorist? Interview with Marshall Curry, Director of Sundance Winner "If a Tree Falls"](#)

[Sundance Festival's Eco-films Climb "The Last Mountain"](#)

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TrustMovies

Movie criticism, occasional interviews and (one hopes) ideas from James van Maanen, who's been reviewing for GreenCine for several years -- and has finally taken the big blog step. This blog, by the way is designed for best use via Google's Chrome. It works with other browsers, too, but the design will appear differ-ently, and perhaps not so well.

monday, june 13, 2011

2011 Human Rights Watch Film Fest opens in NYC: 19 films, 12 countries, 4 themes



Is there another film festival from which audiences are more likely to depart with their anger level topping out than at the annual **HUMAN RIGHT WATCH FILM FESTIVAL**? TrustMovies doubts it. While he often determines to see every film at certain fests -- the **FSLC**'s annual **French, Italian** and **Spanish** round-ups, and, in fact, the current and easy-to-manage **From Britain With Love** series -- this HRWFF is another matter. In fact, he suspects that, were he to see every film, thereafter you might have to visit him in an institution, jail or cemetery -- once he'd become so angry that he'd decided to take matters into his own hands. OK: that's a bit of an exaggeration, but only just. Collectively, this series always raises one's temperature like nothing else.

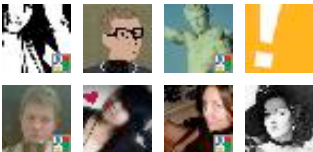
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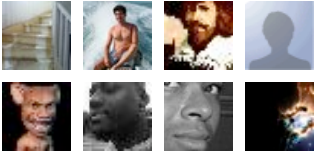
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The HRWFF does try to leaven the anger and sorrow with the occasional upbeat film. This year the series' centerpiece is **[Sing Your Song](#)**, said to be a most inspiring look at legendary entertainer/activist **[Harry Belafonte](#)** (shown in his youth in the photo above). Further, as the series includes both documentary and narrative films, there's a good chance that a couple of the narratives (maybe even a documentary or two), will have a happy (or at least bearable) ending. The opening night attraction is the Bosnia-set political thriller **[The Whistleblower](#)**, starring **[Rachel Weisz](#)** (below). When that actress was in town doing PR for the shamefully under-seen **[Agora](#)**, she mentioned this upcoming film and what a powerful story it was. If you miss it here, *The Whistleblower* will open in August via **[Samuel Goldwyn Films](#)**.

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- ▶ 2010 (420)
- ▶ 2009 (323)



This year's fest is organized around four important themes, with each film fitting somehow into one of the four: truth, justice and accountability; times of conflict and responses to terrorism; human dignity, discrimination and resources; and the rights of migrants and women. You can find complete program information on the festival web site [here](#), as well as on the site of the [FSLC](#) (the entire festival is taking place at the Film Society's [Walter Reade Theater](#)).



TrustMovies has seen three of the 19 films upcoming (17 of which are making their New York premieres). The first of these -- [Marshall Curry's](#) and [Sam Cullman's](#) very interesting and thought-provoking exploration of the [Earth Liberation Front](#), the 85-minute [IF A TREE FALLS](#) (above) -- will have its theatrical opening on June 22 via [Oscilloscope Laboratories](#), and so I will cover it at length next week. During the HRWFF, the film plays Sunday, June 19, at 6:30 and

► 2008 (88)

about me



[James van Maanen](#),
Jackson Heights, NY,
United States

Movie-loving male, 70 years old and 6' 8" tall. For more info, click on any TrustMovies link found in most of the posts on this site. Photo by JoelWeberBTI@nyc.rr.com

[View my complete profile](#)

week. During the festival, the film plays Sunday, June 19, at 6:30 and Monday June 20, at 8:45. A Q&A will follow both performances.



THIS IS MY LAND... HEBRON, the documentary (above) by [Giulia Amati](#) and [Stephen Natanson](#), is one of those HRW films guaranteed to raise your blood pressure no matter what side of the Israel/Palestine question you're on. In it, the filmmakers go to [Hebron](#), the West Bank city comprised of mostly Palestinian (some 150,00 - 165,000 residents) and around 500 Israeli "settlers," the latter of whom, with the help of the Israeli military, appear to be making the life of many of those Palestinians hell on earth.

The filmmakers talk to both parties, but whether it is due to the editing process, most Palestinians come off looking like reasonable, put-upon people, while the Jews range from quiet, comprehensible nincompoops like David Wilder (who equates the internationals, who have come here to help with the peace process, with civilians going into a hospital and trying to take the place of qualified physicians) to other settlers who act like rabid nuts who ought to put out of their misery as soon as possible. Early on, one settler compares herself to being a pioneer. Very nice. But what about the raging hag who won't let her Palestinian neighbors leave their house and calls the mother and her young daughters "whores"? As one Israeli journalist says, "Hebron is really the place of evil: the occupation in its most brutal expression."



Watching the military allow, over and over, rock throwing and vicious name-calling is unsettling enough, but it doesn't hold a candle to the settlers' use of God's will for everything they demand. Why do the military constantly look the other way? As one former member of the Israeli military explains, "Every Israeli commander knows that if he allows his troops to confront the settlers, this will be the end of his military career." Of the knowledge of the majority of the Israeli people regarding what is going on in Hebron, notes Uri Avnery, an ex-Israeli parliament member, "Israeli's don't know because they don't *want* to know," and he then makes a pointed reference to the kind of German/Austrian behavior that went on during the Holocaust.

There' a lot of name-calling, particularly Nazi references, in the movie --made almost exclusively by the settlers toward their Palestinian neighbors. The worst offense of these people in my estimation is their training their own children, from birth onwards, to hate the Palestinians. "You want to see the end of the Jews!" shrieks **Miriam Levenger** (one of the earliest settlers in Hebron, and clearly still there), toward the close of the documentary. "No, honey " I couldn't help thinking. "We want to see the end of *you* and your kind." The Jewish people could hardly have a worse representative. You may very well disagree with me and my assessment, but as I say, this is a film to put your blood pressure over the top. The film plays Monday, June 27, at 4; Tuesday June 28, at 6:30 and Wednesday, June 29, at 9 -- with a Q@A following all screenings.



The difficulty of coming even *close* to understanding a foreign culture is demonstrated, perhaps a bit unintentionally, by the documentary **LOVE CRIMES OF KABUL** (above), in which we visit and get to know a few of the inmates of Afghanistan's Badum Bagh women's prison. Three of these in particular capture our and the filmmaker **Tanaz Eshaghian**'s attention, and they have all transgressed (or said to have transgressed) sexually.

We think we know about the lack of women's rights in Muslim countries, but I suspect many of us have not begun to understand what goes on there. And as we learn more and more about these three, their families, and the boys/men with whom they are involved, we are constantly brought up short as to what we think and how we feel. It's bracing, but it's also a little crazy-making, so how crazy must it be for these young women themselves?! One young girl is accused of "wanting" to have sex with her boyfriend, when she was actually having a meal with him. Or so the pair says. And just how does the court prove this "wanting"? Another, clearly abused by her family, takes refuge in the home of a would-be friend, who now stands accused of wanting to sell the girl. But actually, it seems, she wants him to marry her still-single son.



Dowries, and the price a girl is worth, figure heavily into all this, not least, we discover, in the mind of the girl herself. When one of our "heroines" upbraids her beau mercilessly for not paying enough for her, all bets are off. When a girl accused of having had sex is found to be a virgin, the charge is changed to sodomy -- which is both harder to prove (and not to prove). "Bad diarrhea can produce the same medical results as anal sex," one lawyer explains, adding that sodomy is such an un-Islamic thing -- so bad that it's not even listed as a crime in Islamic law. Shades of Queen Victoria and the love that dare not speak its name. And when one fellow tells another about one of our ladies, "You had the right to kill her for trespassing on your property," we know we've gone right through the looking glass. Little wonder one young woman says she wants to stay in prison. She has brought shame on her family, after all; once she gets out, they will probably have her killed as a matter of course.

Love Crime of Kabul is such a heady, odd concoction that, by its end, you don't quite know how to feel. What initially seems like a broadside against the idiocy of Islamic law slowly begins to look like a recruiting poster for fundamentalism. Sure, women are being terribly abused, but isn't everyone who is living under strictures such as these? This movie makes the Dark Ages look sunny. The film shows Monday, June 20, at 6:30; Tuesday, June 21, at 8:45; and Wednesday, June 21, at 4pm -- with a Q@A following all screenings.



There is so much to see, talk and argue about in this festival -- which begins its annual two-week-long run this Thursday evening, June 16 - - that these three documentaries barely scratch the surface. I'd love to see 'em all (particularly **Granito: How to Nail a Dictator** (above) by **Pamela Yates** who earlier gave us **When the Mountains Tremble**) (if I could stand the anger provoked), but how do you find more *time* when you really need it? And how do you keep your blood pressure down?

Posted by James van Maanen, at [4:52 PM](#) 

0

Labels: [documentary film](#), [human rights](#), [HUMAN RIGHTS WATCH FILM FESTIVAL](#), [International cinema](#)

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United Nations Association of New York and Human Rights Watch presents

THIS IS MY LAND . . . HEBRON and LIFE, ABOVE ALL

at **THE HUMAN RIGHTS WATCH 2011 FILM FESTIVAL**

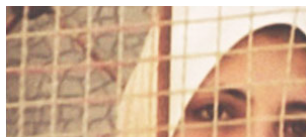
The Film Society of Lincoln Center
Walter Reade Theater
 165 West 65th Street, upper level (bet. Broadway and Amsterdam)
 New York, NY

**Special Admission for UNA-NY Members:
 \$9 per screening**

United Nations Association of New York is pleased to participate in the 2011 Human Rights Watch Film Festival

The **Human Rights Watch Film Festival** returns to New York and The Film Society of Lincoln Center with a powerful program of 18 films from 12 countries. UNA-NY will be sponsoring two films in the festival — **This Is My Land... Hebron** and **Life, Above All** — and discounted tickets to these films, as well as all the festival screenings, are available to UNA-NY members. Please use the links below the film descriptions to purchase tickets.

NOTE: For UNA-NY Member discounts, which are \$9 per ticket, members should select the "Affiliate" tier when purchasing tickets (limit two tickets per person). When collecting tickets, you must bring a printout of the film flyer (see below) with you to the Walter Reade Theater box office to validate the discounts. And — this flyer should be used to obtain UNA-NY member discounts on ALL the films in the HRW Film Festival.



THIS IS MY LAND . . . HEBRON (North American premiere)

Monday, June 27 | 4 p.m.
 Tuesday, June 28 | 6:30 p.m.

UPCOMING EVENTS

2011/06/27-30
UNANY at the 2011 Human Rights Watch Film Festival

2011/07/29
Screening the Issues: CLIMATE REFUGEES

UNA-NY EVENT CALENDAR

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	1	2	3	4	5

View all UNA-NY events here

Join us on FACEBOOK



Wednesday, June 29 | 9 p.m.

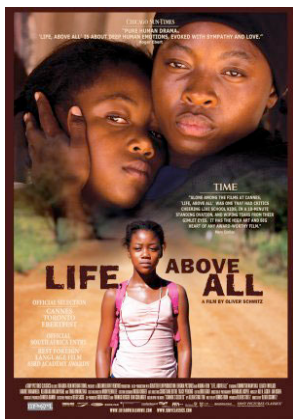
Featuring interviews with both Israelis and Palestinians living in Hebron, as well as activists on both sides, members of the Israeli parliament and prominent Ha'aretz journalists, **This Is My Land... Hebron** lifts the lid on Hebron as it is today — a city fraught with violence and hate. Giulia Amati and Stephen Natanson's documentary examines the largest city in the occupied

West Bank, home to 160,000 Palestinians. It is also home to one of the first Israeli settlements in the West Bank and the only one right in the heart of a Palestinian city. Once a bustling hub of activity, the city center now resembles a ghost town. A colony of 600 Israeli settlers lives in the city center, requiring a garrison of more than 2,000 Israeli soldiers to defend them. The cultural and economic life of the town is being suffocated. It's a war between neighbors where the main goals are to conquer one more meter of the city, keep the enemy at bay, and simply stand one's ground.

Screening followed by discussion with filmmakers Giulia Amati and Stephen Natanson. Presented in partnership with [Human Rights Watch Film Festival](#).

[Purchase tickets online at "Affiliate" rate](#)

[Download Members discount flyer here](#)



LIFE, ABOVE ALL
(New York premiere)
Closing Night Film and Reception

Thursday, June 30 | 7 p.m.

Exploring cultural taboos, adolescence, and religion through the lens of HIV/AIDS, a poorly understood and much-feared disease, **Life, Above All** brings us into the life of a young girl as she struggles to maintain the facade of a normal life amidst utter instability. The spread of HIV/AIDS appears to be ravaging Chanda's South African township even though no one will speak the actual

words. When her mother's illness becomes apparent, the community turns against Chanda's family. Her mother chooses to leave home on the advice of a well-meaning but overbearing neighbor, who has her own secrets. Filmmaker Oliver Schmitz instills his film with a keen sense of insight and emotional gravitas that is at once artful and accessible. Courtesy of Sony Pictures Classics. US theatrical release July 15, 2011.

Screening followed by discussion with Filmmaker Oliver Schmitz and Lead Actress Khomotso Manyaka, with reception to follow. Presented in partnership with [African Film Festival, Inc.](#) and [Human Rights Watch Film Festival](#).

[Purchase tickets online at "Affiliate" rate](#)

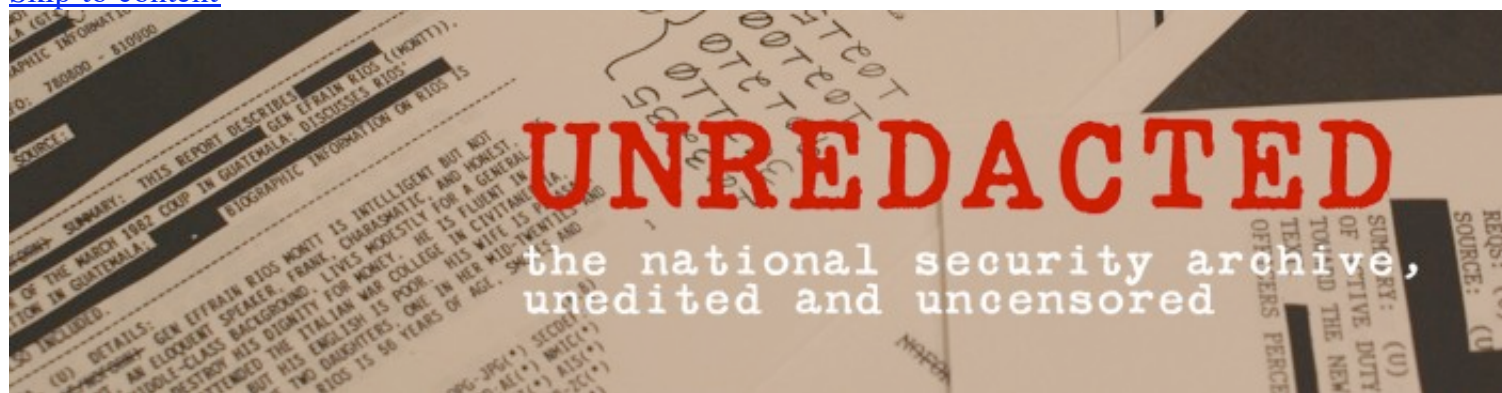
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“Granito” to Debut in New York at Human Rights Watch International Film Festival

June 15, 2011

by Emily Willard

On Friday night, June 17, the documentary [Granito: How to Nail a Dictator](#) will launch this year’s Human Rights Watch International Film Festival with its first screening in New York City. Film makers Pamela Yates, Peter Kinoy and Paco de Onis will speak afterwards with several activists featured in the film – including Guatemalans Freddy Peccerelli and Alejandra García, Spanish lawyer Almudena Bernabeu, and the National Security Archive’s own Kate Doyle. For complete event and ticket information, check [here](#).



Filmmakers of Granito: Peter Kinoy, Paco de Onis, and Pamela Yates. Photo by Dana

Lixenberg

Granito premiered in the United States at this year's Sundance Film festival in January, and had its first screening on the east coast in Washington, DC, when it closed the "[Politics on Film](#)" festival on May 7 (see postings [here](#) and [here](#)). The documentary features the work many Guatemalan and international human rights activists, archivists, anthropologists and attorneys who have contributed "*un granito*" –their grain of sand—to the nearly three-decade long struggle to bring justice to Guatemala.

Director Pamela Yates narrates the film's central story about the search for evidence in the [Guatemala genocide case](#) that is currently in the investigative phase in the National Court in Spain being heard under the principle of [universal jurisdiction](#).

In 1982 Yates and her colleague Thomas Sigel went to Guatemala to film the "secret war" that was underway between the Guatemalan right wing military government and the leftist guerrilla movement. Their project resulted in the renowned documentary, [When the Mountains Tremble](#), narrated by Rigoberta Menchú Tum, who went on to win the Nobel Peace Prize in 1992.

Yates and Sigel were able to take powerful footage of both sides of the conflict. Traveling deep into the mountains, they documented the guerrilla fighters and the Mayan people's struggle to survive. Through her military connections (explained in the film), Yates was able to land an interview with General Efraín Ríos Montt, the brutal military dictator.



Yates filming in Guatemala in 1982 - (photo still from film)

This is where the stories of *Granito* come together, and past meets present. As Yates recounts, international lawyer Almudena Bernabeu of the Center for Justice and Accountability approached the filmmaker to see if the outtakes of her interview with Ríos Montt contained incriminating evidence which could be used in the genocide case against him in the National Court in Spain. They did, and Yates went on to serve as an expert witness before Judge Santiago Pedraz in 2009, simultaneously filming and appearing in her documentary

about the case.

Bernabeu explains in the film that building the genocide case would be “one of the hardest things I will ever do as a lawyer.” To that end, she contacted a variety of experts and witnesses to testify in the Spanish courtroom:

The **National Security Archive’s Senior Analyst Kate Doyle** explains that in order to prove the crime of genocide, the case needs documentary evidence in addition to eyewitness testimony. Doyle walks the audience through the process of deciphering declassified US documents, and how to use them as evidence to support the genocide indictments. Guatemalan army records, smuggled out of government archives and given to Doyle, also provide essential evidence in the case. The official Guatemalan government records of the counterinsurgency operation called [Plan Sofía](#), Doyle explains, were key to proving the criminal responsibility of senior government and military officials in the country’s genocide in its clear illustration of how the chain of command functioned during the war. [See Doyle’s first-hand account of her testimony, [here](#).]

Fredy Peccerelli, director of the [Guatemalan Forensic Anthropology Foundation](#) (FAFG) contributes his “*granito*” by leading teams to unearth mass graves and exhume unidentified bodies in a search for the disappeared. During this process, he examines the bones to determine age and sex of the victim and to collect [DNA evidence](#). Peccerelli finds that many of the victims are children, and through examining bone fragmentation finds evidence of gun-shot wounds and extreme violence, indicating that the victims were executed. Because of his work in Guatemala, Peccerelli explains that he is under [constant threat](#) from clandestine groups that want the truth to stay buried.



Caba Caba Family in Ilom, Guatemala 2010.
Photo by Dana Lixenberg

Antonio Caba Caba, a massacre survivor from the Mayan village of Ilom works with his fellow community members to prepare eyewitness testimony for the trial in the Spanish National Court. Caba Caba explains that while many of his community members have been able to give testimony to investigators from the U.N. Truth Commission and the Archbishop’s office, they have never been able to give their testimony to someone who has the weight of the law behind them. Speaking before Judge Pedraz gives them this opportunity, explains Caba Caba. While giving their eyewitness testimony to Judge Pedraz in their native Mayan language, many of the older survivors are overcome with emotion, even almost 30 years after

experiencing the horror. During his testimony, Caba Caba tells Judge Pedraz, "I just don't understand what happened that day."

A unique element of this story is that **filmmaker Pamela Yates** appears in almost all of the pieces of original footage from 1982 due to technical difficulties resulting from stolen equipment. The film follows the images of the younger Yates of 1982 as she taps the boom microphone to sync the film and sound rolls during the interview with Ríos Montt. During a review of the outtakes of her interview with the general, she finds an important clip which could be crucial evidence for the case.

Others featured in the film who contribute their "*granito*" include:

- **Gustavo Meoño Brenner** – former leader of the EGP (*Ejercito Guatemalteco de los Pobres*) and current coordinator of the [Guatemalan Historical Archives of the National Police](#) (AHPN, *Archivo Histórico de la Policia Nacional*)
- **Almudena Bernabeu** – international lawyer from the [Center for Justice and Accountability](#), the lead lawyer in the [genocide case](#) in the Spanish National Court.
- **Pancho Francisco Soto** – legal director of the Guatemalan [CALDH](#) (*Centro de Acción Legal de Derechos Humanos*, or Center for Legal Action on Human Rights) who coordinates with Bernabeu on the genocide case in the Guatemalan court.
- **Rigoberta Menchú Tum** – Indigenous Mayan spokesperson, lead petitioner of the genocide case in Spain. She is also author of the book *I, Rigoberta Menchú*, and a Nobel Peace Prize Laureate in 1992.
- **Naomi Roht-Arriaza** – Former journalist based in Guatemala, now a professor at University of California Hastings College of the Law and a leading scholar of international human rights law.
- **Judge Santiago Pedraz** – Judge of the Spanish National Court [investigating](#) the genocide case.



Alejandra Garcia Montenegro, Emilia Garcia, and Nineth Montenegro. Photo by Diana Lizenberg

- **Alejandra García Montenegro** - Guatemalan lawyer and daughter of the disappeared student and labor leader, Edgar Fernando García. She was the lead lawyer in the [case against the police officers](#) who abducted her father, leading to an unprecedented ruling and conviction in October 2010.

The film elegantly weaves the past with the present and tells a succinct yet multi-faceted story of the many people from different generations that have added their “*granitos*” to bring justice to Guatemala. It is a story of hope.

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Challenging government secrecy, informing the public debate through access to declassified documents, ensuring government accountability, and defending the right to know in the US and

ФЕСТИВАЛЬ

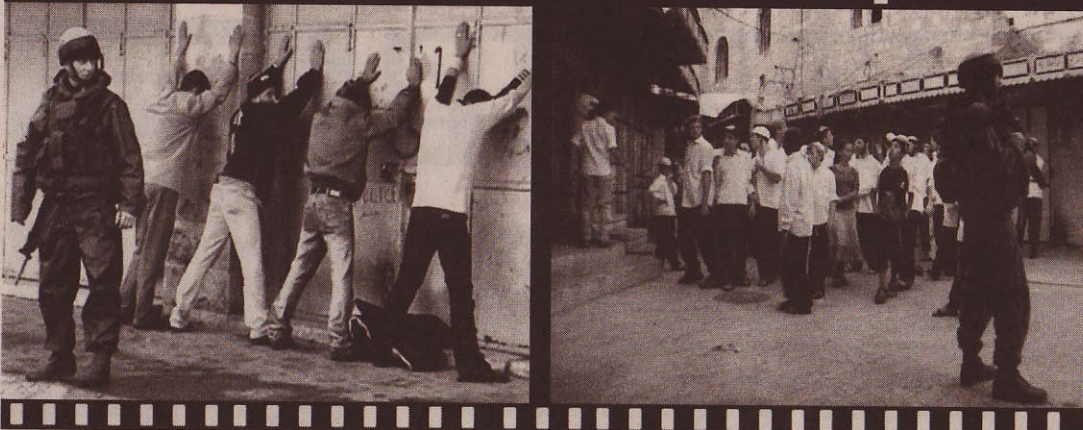
Международный кинофестиваль, посвященный проблеме защиты прав человека, проходит в Нью-Йорке 22-й раз. Зрителям предложены 19 лучших правозащитных лент из 12 стран мира. 17 из них - нью-йоркские премьеры. Большинство картин представляют создатели.

Самым тяжким для меня оказался фильм «This is My Land... Hebron».

В кадре - Хеврон. Старейший город Израиля, где на небольшом клочке земли живут рядом и страстно ненавидят друг друга 160 тысяч палестинцев, 600 израильтян-поселенцев и 2 тысячи израильских солдат, которые охраняют своих... По преданию, тут похоронены первые люди - Адам и Ева, а после них - библейские патриархи и их жены: Авраам и Сарра, Исаак и Ревекка, Иаков и Лия. Для евреев и арабов эти могилы святы, так как праотец у двух народов - один.

Видеть стычки враждующих сторон - невыносимо, так как те и другие ведут себя отвратительно. Но слушать израильтян, которые говорят плохо об Израиле, и вовсе сил нет. Кинематографисты Giulia Amati и Stephen Natanson сняли едва ли не самый противоречивый фильм фестиваля, где звучат голоса обоих участников конфликта. Авторы заняли позицию экскурсантов. Экскурсию ведут двое: пожилой Гидеон Леви, еврей, израильтянин, журналист га-

ХЕВРОН. БРАТ МОЙ - УБИЙЦА МОЙ



The 2011 Human Rights Watch Film Festival

словно нанятый съемочной группой, старательно наводит в этот самый момент зеркальце и солнечным зайчиком слепит оператора. После зайчика в съемочную группу летят камни. Не попадают, т.к. решетки многослойные... Спасибо арабским детям: они тоже начинают бросать камни в еврейских детей. Все становится равны.

Но тут выходит еврейская мама и через головы своих детей кричит арабке: - Сука! И дети твои - суки!

Арабка взвизгивает по свою сторону решетки и кричит на еврейскую сторону - солдату: - Ты видишь, что она делает?

Вооруженный до зубов, в тяжелой каске солдат видит, молчит и не шевелится. Он тут на охране евреев. Еврейка подходит вплотную к решетке и кричит: «Убей араба!», «Убей всех!»

Камера гуляет по территории - по улице, над которой натянута сетка.

- Это израильские солдаты повесили, - говорит торговец-араб. - От израильтян, которые кидали в нас камнями. И теперь они льют на нас помои...

Еврей-поселенец Менахем Ландау поясняет на камеру, что это место - древнейший город, описанный в Ветхом завете, и евреи просто вернулись к своим корням, к своим могилам, на свою землю...

А голос с другой стороны возражает: - Приехали из Европы 50 лет назад и согнали палестинцев с места, где те жили пять тысячелетий!

И пока препираются оппоненты, камера медленно снимает надписи на стенах: «Арабов - в газовую камеру», «Убей араба!», «Убей всех!»

арабских государств, которые могут принять их - Иран, Ирак, Афганистан, Марокко. Нет такой национальности: палестинец. А нам завещана ЭТА земля.

Еврею напоминают, какая страшная книга - Тора: «Бог велел убить каждого, кто не еврей...»

- Побывав в Хевроне, ты можешь прийти только к одному выводу: палестинцы - самые терпимые люди в мире, - подводит итог еврейский журналист. - Потому что любые бы уже взорвались после всего, что с ними делают.

Палестинец вмешивается в разговор: - Они (евреи) настаивают на том, что они - Богом избранный народ, но ведут себя так, словно их Бог - агент по недвижимости: отнимают дома, улицы, землю... Не мо-

торая сказала, что после Холокоста евреи могут делать все, что они хотят. Вот мы и имеем. Права человека - это что-то для европейских салонов, но не для нашей реальности.

Его сменяет в кадре еврейская женщина Сони Горовиц: - Это географически и духовно принадлежит еврейскому народу. Весь мир знает Библию, и там записано!...

Рослая старуха с палочкой - из группы христианских миротворцев - некто Кристина Гибб, говорит: - Мы пытаемся понять, что тут происходит на протяжении 60 лет. Я была ребенком в Британии во время Второй мировой...

- Да вы все антисемиты, - перебивает ее ребецин. - Вы не удовлетворены Холокостом, вам нужно, чтобы евреев вообще не было, и вот сейчас вы используете арабов....

Подводит итог полемике Джессика Монтелл: - С точки зрения международного законодательства все поселения тут незаконны. Израильтяне не должны жить в Хевроне. Это оккупированная территория. Это безумные экстремисты.

Ей вторит еврей-экскурсовод: - Об этой ситуации должны знать люди. Отношение к ней может быть только однозначное: ты «за» это, или «против». Я - против, потому что нарушил молчание. Если ты знаешь и молчишь, - ты «за». Каждый обязан перестать молчать. Наша обязанность говорить об этой проблеме.

Я промолчу, как человек далекий от Хеврона и почитания мифических могил. Я ничего не знала о том, что там происходит, до этого фильма. Но всех, кто думает, что он ЗНАЕТ, как решить проблему Хеврона, - приглашаю. На просмотр, на встречу с создателями, к участию в диалоге. Знаю точно, что это гуманитарная катастрофа, которую если мы не

еврей, израильянин, журналист газеты «Хааретц», ненавидящий сам факт пребывания евреев в Хевроне. И молодой бывший солдат - тоже еврей и израильянин. Он служил в Хевроне, охраняя поселенцев. И проникся пониманием того, что евреев в Хевроне быть не должно. На два голоса они знакомят авторов фильма с доказательствами своей правоты, оба защищают права палестинцев на Хеврон и ищут понимания у мирового сообщества.

- Нет места, где ненависти больше, чем в Хевроне, и нет другого места, которое все хотели бы посетить больше, чем Хеврон, - говорит в кадре Гидеон Леви. - Поселенцы живут там в окружении арабов, и я старюсь бывать там как можно меньше. Хеврон - это оккупация. Дьявольское место.

Авторы фильма снимают дома, разделенные решетками до неба, и детей, которые швыряют камни друг в друга. Арабские и еврейские дети.

- С момента, как поселенцы прибыли в 1982, - рассказывает араб, - все стало плохо. Арабка вторит ему. Чистый мальчик в кипе и с пейсами,

еврейка пододвигает решетку и кричит в камеру, что Хеврон - это сердце Израиля.

- Нет вопроса, почему мы здесь. Есть ответ: потому что наш патриарх завещал эту землю нам. Вот что ты снимешь? - визжит она в глазок кинокамеры. - Ты бы снимал наши тела, когда они взрывают нас и мы разлетаемся на куски.

Некто Джессика Монтелл - из Израильской правозащитной организации - говорит, что мы живем в свободном мире, где гарантирована свобода прессы, а потому оператор имеет право снимать, где хочет. И уточняет, что граждане Израиля не ведают о том, что происходит на «оккупированных территориях». И добавляет, что «они Не знают потому, что выбрали Не знать».

А она им сейчас все расскажет. И дальше - черно-белая старая хроника. Стрельба в темноте, война 1948-го года. Ури Авнери, бывший член парламента Израиля, поясняет: "Израиль тогда отобрал 70 процентов земли у палестинцев, и в 1967 - остальные 30 процентов. И никто не давил на евреев, чтобы отобрать назад оккупированные территории..."

Наконец, перед камерой встает главный герой фильма - еврей, бывший солдат, который долго служил на охране поселенцев-евреев и готов сегодня закатать их всех в асфальт, чтоб была гладкая дорога ко всеобщему равенству и братству.

- Многие солдаты, отслужив ТАМ, вернулись полные ненависти к поселенцам, так как они используют нас - армию! - как свою прислугу, - говорит он.

- Да, - соглашается поселенец. - Полиция и армия здесь не для всех, а только для защиты евреев-поселенцев от арабов.

Бывший солдат ведет съемочную группу по Хеврону. Он регулярно устраивает такие экскурсии для прессы, дабы мир узнал, какой ужас творится тут. И творят его евреи, как считает он. Его самого поселенцы считают предателем Израиля и требуют казнить.

- Я отслужил, а потом однажды утром, когда брился, - увидел в зеркале лицо какого-то монстра. И понял, что надо что-то делать. И я стал показывать другим, что такое Хеврон.

Подарком для съемочной группы оказывается появление автобуса с туристами-евреями. Экскурсию ведет рабай, и слышно, как он рассказывает, что в августе 1929 года тут было убито 67 евреев и 70 - ранено.

- А в 1967 мы не оккупировали территорию, а вернулись назад домой. - Это фашизм Израиля! - звучит голос с другой стороны. - Меньшинство терроризирует большинство, - жалуется араб. - Многие не выдержали этого и уехали.

- Есть предел человеческому терпению, и мои дети больше не выдерживают такой жизни, - вторит ему сосед-палестинец. - Они захватывают город, превращают его в анклав, в еврейское гетто, где не место палестинцам...

Но отвечает еврей - по другую сторону решетки: - Достаточно

остальные - трэш, мусор.

А дальше - печаль: чистые красивые еврейские девочки толкают и пинают арабских старух, которые идут узкой тропинкой там, где им оставлен проход... И еврейский солдат, охраняющий поселенцев, не мешает девочкам. Он пояснит потом, что если он попробует защитить араба от еврея, - его карьера закончена.

- Мы не можем закончить, что поселенцы - это группа каких-то сумасшедших, которые живут там где-то, - продолжает Леви. - Мы все - израильяне - несем ответственность за то, что происходит в Хевроне. Мне стыдно быть израильянином, когда я вижу, что ОНИ (евреи!) там делают в Хевроне.

Бывший солдат ведет новую группу - старики со всего мира, верующие в Бог знает что, собираются в «экуменические организации» и выезжают туда - чтобы встать на защиту палестинцев. Экуменический патруль охраняет арабских школьников от еврейских подростков, когда арабские дети идут после школы домой.

- Это - апартеид, - говорит белая рослая элегантная старуха в шляпке.

- Наци! - кричат им издали еврейские дети.

Девочка толкает старуху, и та едва не падает. А красивый еврейский мальчик в кипе швыряет камни в стариков и издали кричит: - Вы, с вашим ё... Христом, поцелуйте меня в ж..., О'кей?! Кто вы такие? Я разобью твою камеру. Не снимай, фашист!

Страшная сцена.

- Исламисты захватили мир, вся Европа захвачена, - кричит кто-то из еврейских подростков. - А это моя земля, Бог дал мне ее. И - фак ю!

Господин Леви подводит итог: - Большинство израильяня понятия не имеют, что творится в Хевроне. Мы любим цитировать Голду Меир, ко-

пытаясь решить, а все остальные - трэш, мусор. Решать нашим детям. «Наши дети» - не образ: у меня в Хевроне живет сын друга с семьей, а сын другого друга служит там солдатом. Мне страшно за мальчиков.

Мне жаль, что по Израиллю с кинокамерой идут антисемиты, а израильяне - сами - не способны пойти и снять собственных детей, которые толкают старух и швыряют камни, матерят Христа и предлагают экуменическому патрулю поцеловать их задницу. Могли бы снять и могли бы поговорить с собственными детьми. Даже император Рима Тит Веспасиан Флавий понимал, что поражение евреев лучше отдать описать евreo - Иосифу, которому Тит пожаловал свое имя и римское гражданство. Римляне наверняка написали бы нам другую историю падения Храма.

Еще мне жаль, что нельзя привлечь Бога к ответу и попросить его поточнее нарисовать карту той земли, которую он велел занять избранному им народу. Я помню, что Моисей, через которого Бог обращался к народу, был косноязычным. Вдруг что-то было утеряно при переводе? Если уж государство Израиль берется подменить Конституцию Торой, то хотелось бы подробностей.

Но более всего я сожалею о том, что праотец наш переспал с прислугой своей законной жены. Потому всякий раз, когда взрывается в Израиле бомба и летят ключья людей во все стороны, я с ужасом думаю о том, что это братья мои пришли меня убивать. Родные. По Отцу.

Один безусловный плюс есть в ленте: после полувека упреков в адрес евреев, что они позволили фашистам погнать себя, как скот, на убой, - я впервые вижу в кадре еврея, который говорит пришедшему взорвать его брату, что он не сойдет с того места, на котором стоит.

Александра СВИРИДОВА.

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Film Reviews

Posted: Mon., Jul. 4, 2011, 6:30pm PT

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SilverDocs

The Price of Sex (Documentary)

By EDDIE COCKRELL

A Women Make Movies release of a Violeu Films, A Movement in Time production. Produced by Mimi Chakarova. Executive producer, Stephen Talbot. Directed, written by Mimi Chakarova.

With: Mimi Chakarova. (English, Moldovan, Romanian, Turkish dialogue.)

Fearlessly researched and undeniably urgent, "The Price of Sex" overcomes the listless narration of Bulgarian-born photographer-journalist-activist-helmer Mimi Chakarova to indefatigably follow the harrowing path of human sex trafficking, from the poorest corner of Eastern Europe to the flesh pits of Dubai and Istanbul. Pic earned Chakarova the Nestor Almendros Courage in Filmmaking award at the Human Rights Watch fest and placed solidly among the audience favorites at SilverDocs, suggesting U.S. distrib Women Make Movies could reap limited theatrical returns before strong ancillary exposure.

Befriending a handful of women from such countries as Romania and Moldova, Chakarova reveals

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how false promises of a brighter future can ensnare innocent victims in urban brothels far from home. Putting herself and her project at risk by networking with pimps, johns, activists and authorities of questionable allegiance, the helmer even goes undercover as a hooker for one dodgy evening in a Turkish nightclub. Tech package is tidy, though more polished, urgent narration would pick up the pace dramatically. Pic is the culmination of Chakarova's decade-long work on the subject in the form of a photo exhibit, tube specials and a multimedia Web series.

Camera (color, HD), Adam Kecker; editor, Stephanie Challberg; music, Christopher Hedge. Reviewed on DVD, Sydney, June 27, 2011. (In SilverDocs Film Festival -- Silver Spectrum; Human Rights Watch Film Festival.) Running time: 73 MIN.

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Film Festival Reviews

Posted: Thu., Jul. 28, 2011, 3:52pm PT

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Human Rights

This Is My Land. . .Hebron

(Documentary -- Israel-Italy)

By RONNIE SCHEIB

A Blink Blink production. Produced by Giulia Amati, Stephen Natanson. Directed by Giulia Amati, Stephen Natanson.

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With: Gideon Levi, David Wilder, Yehuda Shaul, Oren Yakobovich, Hamed Qawasmeh, Uri Avnery, Sani Horowitz, Miriam Grabovsky, Jessica Montell. (English, Hebrew, Arabic dialogue)

An admirably uncompromising docu, "This Is My Land ... Hebron" examines the sorry situation in the largest city in the occupied West Bank, where a few hundred Jewish settlers, with the Israeli army's support, have managed to impose their will on 160,000 Palestinians. Journalists, ex-politicians, disillusioned ex-soldiers and settlement spokespersons expound rationally or rave fanatically, but most resonant are the images of hate-filled Israeli children throwing stones, spouting death threats and attacking Palestinians while their mothers beam approvingly. Succinct, exceptionally well-researched but excruciatingly hard-to-watch docu will find favor in fests, but only the bravest TV channels need apply.

The filmmakers open on a tiny video image at the center of the screen, which then enlarges to encompass the entire frame, inescapably drawing viewers into the hellish lockdown that is Hebron. As Orthodox children hurl pebbles at Palestinians huddled behind chicken-wire barriers, an Israeli woman sidles up to the fence to insidiously whisper "whore" at her Palestinian neighbor.

Graffiti exclaiming "Arabs to the gas chambers," adorned with stars of David instead of swastikas, cover the walls of Palestinian businesses shut down on "sterilized" streets (where no Palestinian has the right to walk). A former Israeli soldier-turned-dissident guides visitors through once bustling centers that have now become ghost towns, the doors soldered shut as "temporary" security measures have become irreversible confiscations. He leads them through streets permanently cordoned off for the convenience of settlers, next herding them through the long, circuitous pathways residents are forced to take to reach their homes, schools or jobs. Public Jewish gatherings of any sort force Palestinians city-wide to stay indoors, with additional curfews frequently, arbitrarily declared.

Heavily armed soldiers proliferate, 2,000 of them, doing little to defuse violence against Palestinians but quick to imagine threats to settlers. Residents speak of frequent, gratuitous raids on their homes, as we see footage of soldiers herding entire families into single rooms while they ravage the contents of pantries and closets, overturning food and clothing.

While young settlers verbally and physically abuse European human-rights activists, calling them Nazis and shouting things like "This is my land. God gave it to me and fuck you!" more rational-sounding elders address the importance of Hebron to the Jewish people and its centrality to many biblical events (Adam and Eve are on the list of historical personages said to be buried there). But even the most seemingly peaceful settlers never speak of coexistence, making no secret of their desire to drive all Palestinians from the land they feel God earmarked for Jews. (One Palestinian wryly remarks, "We do not believe that God is a real-estate agent.")

Some might object that there are no interviews with hate-filled Palestinians, only sad, quietly resolute or deeply cynical ones, but after 72 minutes of vicariously experiencing the humiliations, imposed inconveniences and open vituperation most Hebronites suffer daily, viewers should be angry enough on their own.

Camera (color, HD), Amati, Natanson, Boris Sclauzero; editor, Amati; sound designer, Matteo Di Simone. Reviewed at Human Rights Watch Film Festival, New York, June 29, 2011. Running time: 72 MIN.

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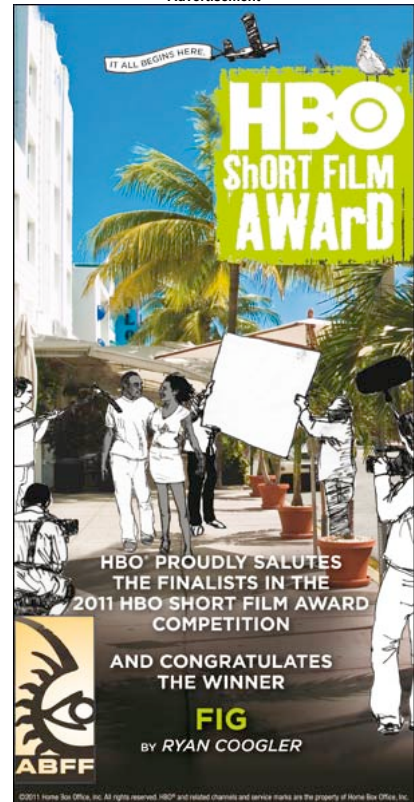
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Insiders: Upcoming events

By VARIETY STAFF

Upcoming Events

WEDNESDAY: The Sundance Institute hosts its inaugural L.A. benefit featuring a perf by Fitz and the Tantrums. Franklin Canyon Ranch in BevHills. Sundance.org

The Hollywood Post Alliance hosts the panel sesh How to Get, Keep and Not Lose My Business -- The Sequel. North Hollywood's Beverly Garland Inn. Hpaonline.com

FRIDAY: Top cutters and industry pros gather for the annual EditFest NY conference. Through Saturday at Gotham's DGA Theater. Editfestny.com

SUNDAY: Variety's Peter Bart presents a screening of "Harold and Maude," followed by a Q&A with helmer Cameron Crowe and signings of Bart's new book "Infamous Players." Aero Theater. Americancinematheque.com

Sean Penn presents a lifetime achievement kudo to Hal Holbrook at the Actors Fund's 15th annual Tony Awards Party. Skirball Cultural Center. Actorsfund.org

JUNE 13: "Criminal Minds" stars Thomas Gibson and Joe Mantegna host the Screen Actors Guild Foundation's second annual golf tourney benefiting the Catastrophic Health Fund. Tarzana's El Caballero Country Club. Sagfoundation.org

Tony Danza hosts the Songs of Our Lives benefit for the Fulfillment Fund featuring perfs by top tunesmiths. Wadsworth Theater. Fulfillmentfund.org/concert

JUNE 15: Thesp James Franco is feted at amfAR's Inspiration Gala New York. Museum of Modern Art. Amfar.org

JUNE 16: AMPAS hosts the 38th annual Student Academy Awards. Samuel Goldwyn Theater. Oscars.org

"The Whistleblower" opens the 22nd annual Human Rights Watch Film Festival. Through June 30

at the Film Society of Lincoln Center's Walter Reade Theater. Filmlinc.com

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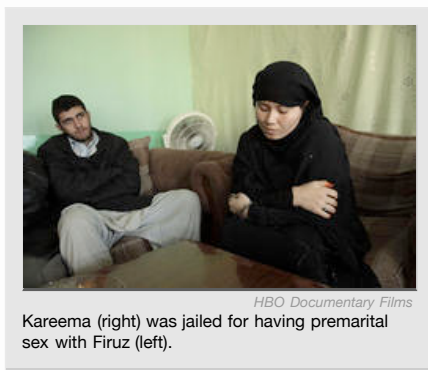
Love Is a Battlefield at the Human Rights Watch Film Fest

By **Anthony Kaufman** Wednesday, Jun 15 2011 [Comments](#) [A](#) [A](#) [A](#)

"Love is a crime," says an Afghan female prisoner in the new documentary *Love Crimes of Kabul*.

Though travails of the heart may seem trivial compared with the panoply of atrocities on display at the annual Human Rights Watch Film Festival (June 16 through 30 at the Walter Reade Theater)—which this year includes mass killings in Guatemala and Colombia, sex trafficking in Eastern Europe, and the intractable madness of the Arab-Israeli conflict—they turn out to be just as revealing.

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Indeed, *Love Crimes*' characters are eminently relatable: a smitten 17-year-old, a headstrong adulterous divorcée who says her parents "plan to quietly drown me," and a charismatic fiancée who uses the unjust court system to her own advantage. And unlike certain self-righteous human-rights docs, the movie paints a hazier picture of female subjugation. "You cannot simply say these are women who are oppressed or poor things," says the filmmaker. "The laws for women are terrible and they should be given more rights, but they still find ways to get what they want."


Still, the film shows how naïve it is for U.S. policymakers to believe—or at least say that they believe—that Afghanistan is approaching a stable and equitable democracy. (When Eshaghian was making the film, a suicide bomber blew himself up outside her hotel.)

"It's not possible to change a culture overnight," she says. "For instance, if someone came to the U.S. and said, 'From tomorrow, everyone has to wear a bikini every day,' you'd say, 'What?' It's that same idea: The Americans are here; now you don't have to wear a burqa? That's not going to happen. Women told me, 'If I take off my burqa, it's going to signal to the men that you can molest me.' At this point, it's part of who they are."

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'Love Crimes of Kabul' screens June 20–22 as part of the 2011 Human Rights Watch Film Festival, hrw.org/en/iff/new-york

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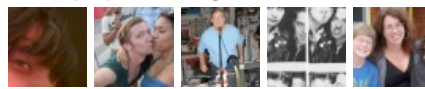
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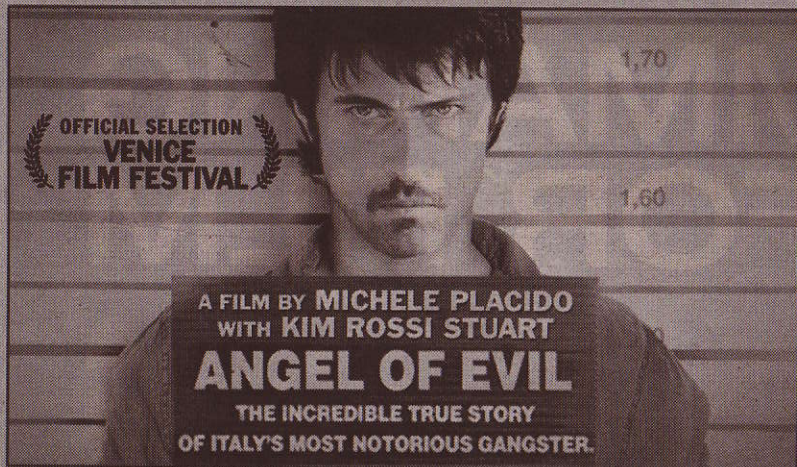


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Natasha Senjanovic, THE HOLLYWOOD REPORTER



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Kareema (right) was jailed for having premarital sex with Firuz (left).

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BY ANTHONY KAUFMAN

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2011 Human Rights Watch Film Festival Lineup Features 19 Films

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Now in its 22nd year, the 2011 Human Rights Watch Film Festival returns to New York from June 16 to 30 at the Film Society of Lincoln Center's Walter Reade Theater. Nineteen of the best human rights themed films from 12 countries will be screened, 17 of them New York premieres.

The Human Rights Watch Film Festival program this year is organized around four themes: Truth, Justice and Accountability; Times of Conflict and Responses to Terrorism; Human Dignity, Discrimination and Resources; and Migrants' and Women's Rights.



The festival will launch on June 16 with a fundraising Benefit Night for Human Rights Watch, featuring the Bosnia-set political thriller *The Whistleblower*, starring Rachel Weisz. The main program will begin on June 17, with the Opening Night presentation of *Granito: How to Nail a Dictator*, the latest documentary from Pamela Yates, here with her sixth film in the festival. Another highlight is the Festival Centerpiece on June 25, *Sing Your Song*, an inspiring portrait of Harry Belafonte, with the legendary entertainer and activist present to discuss the film. On June 26 the festival will feature a special program, *No Boundaries: Tim Hetherington*, a tribute to the visionary work of the late photographer, filmmaker and journalist. The Closing Night screening on June 30 will be *Life, Above All*, a moving coming-of-age drama set in a South African township ravaged by HIV/AIDS.

Truth, Justice and Accountability

Part political thriller, part memoir, *Granito: How to Nail a Dictator* illustrates how an individual filmmaker's long-term relationship with a topic and an archive of footage can shape not only the course of a human rights investigation but the interpretation of history. It is a story of destinies joined together by Guatemala's past and of how Pamela Yates' 1982 documentary *When the Mountains Tremble*, which will also be shown during the festival, emerges as an active player in the present by becoming forensic evidence in a genocide case against a military commander. In a twist of fate, Yates was allowed to shoot the only known footage of the army as it carried out the mass killings. Twenty-five years later, this footage becomes evidence in an international war-crimes case against the army commander who permitted her to film. (Opens theatrically in Fall 2011 through International Film Circuit. Premieres on PBS's POV series in 2012.)

Hollman Morris and Juan José Lozano's *Impunity* documents the hearings in which Colombian paramilitary members describe atrocities they have committed as the families of their victims listen and watch on computer screens. Through this testimony, footage of the crimes, and interviews with victims and experts, the brutal history of paramilitary violence comes to light. Yet due to serious irregularities in the justice and peace process, many families express their fear that they will never know the truth surrounding the deaths of their loved ones, and that the perpetrators will escape punishment.

La Toma captures the November 6, 1985 siege of Bogota's Palace of Justice, home to Colombia's Supreme Court by 35 heavily armed M-19 guerrillas. The military moved in and close to a 100 people were killed—including nearly all of the Supreme Court Justices—and 12 others remained unaccounted for. The family of Carlos Rodriguez, like many others, believe their loved ones were "disappeared"—removed from the building by government forces, accused of aiding the guerrillas, tortured, and then killed. Twenty-five years later they demand answers, and filmmakers Angus Gibson and Miguel Salazar expertly record the events that lead to the highly charged trial.

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Times of Conflict and Responses to Terrorism

A story of idealism, loyalty and betrayal, Katie Galloway and Kelly Duane de la Vega's *Better This World* goes to the heart of the "war on terror" and its impact on civil liberties and political dissent in the US after 9/11. When two teenagers, David McKay and Bradley Crowder, seek to "make a difference" by participating in the anti-war movement, they are introduced to a local activist 10 years their senior. Months later at the volatile 2008 Republican Party Convention, the two cross a line that radically changes their lives. The result: multiple domestic terrorism charges and a high-stakes entrapment defense hinging on the actions of a controversial FBI informant. (Premieres on PBS's POV series on September 6.)



By providing a backdrop for the urgent blog posts and tweets that became a lifeline to Iranian pro-democracy activists, *The Green Wave* recounts the dramatic events of one of the most severe domestic crises in the history of Iran. Filmmaker Ali Samadi Ahadi takes viewers into the world of Iranian citizens who risked their lives in the hopes of a better future. Interweaving online posts, video footage caught by those present, and extensive interviews, the film is an artistic portrait of modern political rebellion, an exposé of government-sanctioned violence, and a vision of hope that continued resistance may galvanize a new future.

Patrick Reed's remarkable *The Team* brings us behind the scenes of an innovative television soap opera that aims to ease Kenya's volatile ethnic tensions and set the stage for dialogue and understanding. The story line focuses on a tribally diverse soccer team whose members must find ways to overcome deep-rooted hatred and work together to succeed. Thousands of viewers across Kenya gather around their TV screens to watch the story unfold—building mutual understanding and acceptance with each episode. Yet the message may come too late, as the actors themselves may become victims of the discrimination they have been so passionately seeking to combat.

In *If A Tree Falls* director Marshall Curry (*Street Fight*) and co-director Sam Cullman turn their attention to the group the FBI calls America's "number one domestic terrorism threat"—the Earth Liberation Front (ELF). In December 2005, Daniel McGowan, a New York City social justice organizer, was arrested by federal agents for his links to the organization that carried out arson, from Oregon to Long Island, against businesses they accused of destroying the environment. The filmmakers provide a closer look at the group's disillusionment with strategies of nonviolent protest, while posing difficult questions about trying to effect change in a post-9/11 world. (Opens theatrically on June 22 through Oscilloscope Laboratories.)

Hebron is home to 160,000 Palestinians and 600 Israeli settlers in the city center—plus 2,000 Israeli soldiers to defend them. The conflict between neighbors in *This is My Land...* Hebron is fueled by the determination to conquer one more meter of the city, keep the enemy at bay, and simply stand one's ground. Giulia Amati and Stephen Natanson's controversial film includes interviews with both Israelis and Palestinians living in Hebron, as well as activists on both sides, members of the Israeli parliament, and prominent Ha'aretz journalists, to lift the lid on a city fraught with violence and hate.

Luc Côté and Patricio Henríquez's shocking *You Don't Like The Truth – 4 Days Inside Guantanamo* uses seven hours of declassified security camera footage from the Canadian government to show the interrogation of 16-year-old Omar Khadr, a Canadian citizen and Guantanamo detainee. The film delves into the unfolding high-stakes game of cat and mouse between captor and captive as it analyzes the political, legal, and psychological aspects of the interrogation through interviews with Khadr's lawyers, a psychiatrist, an investigative journalist, former Guantanamo detainees, and a former US interrogator. (Opens theatrically on September 28 at Film Forum.)

Human Dignity, Discrimination and Resources

In *12 Angry Lebanese: The Documentary*, 45 prison inmates in Lebanon's largest prison work together to present their version of the classic play *12 Angry Men* under the direction of a drama therapist, Zeina Daccache. The choice of the play, which touches upon the themes of forgiveness, self-development, stigma, and hope, was no accident. Daccache added monologues, songs, and dance routines created by the prisoners to the original text. Her documentary includes rehearsals, drama therapy sessions, and interviews, revealing the tremendous dignity and despair of the prisoners as well as Daccache's boundless energy and patience.

Exploring cultural taboos, adolescence and religion through the lens of HIV/AIDS, Oliver Schmitz's deeply affecting drama *Life, Above All* brings viewers into the life of 12-year-old Chanda as she struggles to maintain the facade of a normal life amid utter instability. The spread of HIV/AIDS appears to be ravaging Chanda's South African township even though no one will speak the actual words. When her mother's illness becomes apparent, the community turns against Chanda's family. Her mother



chooses to leave home on the advice of a well-meaning but overbearing neighbor, who has her own secrets. (Opens theatrically on July 15 through Sony Pictures Classics.)

Thomas Napper's revealing documentary *Lost Angels* introduces viewers to Los Angeles' Skid Row, home to many of the city's estimated 48,000 homeless people. The residents include a former Olympic runner, a transgendered punk rocker, and an eccentric animal lover and her devoted companion. Their stories paint a multifaceted portrait of life lived on the streets. Residents face challenges, including mental illness and drug addiction, with hope and a strong sense of community, while the local welfare officers see the roots of these problems in a political context.

Susanne Rostock's *Sing Your Song* intimately surveys the life of entertainer and activist Harry Belafonte. From his rise to fame as a singer and his experiences touring a segregated country, to his crossover into Hollywood, Belafonte's groundbreaking career personifies the American civil rights movement. Rostock reveals Belafonte to be a tenacious activist, who worked intimately with Dr. Martin Luther King, Jr., mobilized celebrities for social justice, participated in the struggle against apartheid in South Africa, and took action to counter gang violence, poor prison conditions, and youth incarceration. (This HBO Documentary Film premieres on HBO in Fall 2011.)

Migrants' and Women's Rights.

The poignant documentary *Familia* observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her family in Peru. Working with a family they have known for over 35 years, filmmakers Mikael Wiström and Alberto Herskovits (*Compadre*, HRWFF 2005) take an emotional look at family members' separation due to economic circumstances, providing insight into the experience of thousands of families who do the same each year. The film develops the double plot line of Nati's lonely life as a maid in Spain and the lives of the loved ones she leaves behind in Peru.

Love Crimes of Kabul is a fascinating look inside Afghanistan's Badam Bagh women's prison, where half the inmates are jailed for "moral crimes." Kareema awaits trial for pre-marital sex with her fiancé; Aleema ran away from a violent home; Sabereh stands accused of having slept with her neighbor. In a society where behavior is strictly controlled by an ideology of honor, and transgression can bring ruin to an entire family, these young women are seen as threats to the very fabric of society. Filmmaker Tanaz Eshaghian (*Be Like Others*) follows each case to trial, giving voice to those seen by the court only in terms of blame and embarrassment. (This HBO Documentary Film premieres on HBO on July 11.)

Intimate and revealing, *The Price of Sex* focuses on young Eastern European women who have been drawn into a world of sex trafficking and abuse. The award-winning photojournalist Mimi Chakarova, who grew up in Bulgaria, takes viewers on a personal journey, exposing the shadowy world of sex trafficking from Eastern Europe to the Middle East and Western Europe. Filming undercover and gaining extraordinary access, Chakarova illuminates how, even though some women escape to tell their stories, the trafficking of women continues to thrive. Chakarova is the recipient of the festival's 2011 Nestor Almendros Award for courage in filmmaking.

Based on true events, Larysa Kondracki's compelling political thriller *The Whistleblower* tells the story of Nebraska police officer Kathryn Bolkovac (Rachel Weisz) who discovers a deplorable cover-up and carries out a fight for justice in the former Yugoslavia. Bolkovac accepts a UN peacekeeping job through a private security contractor, but when she arrives in post-war Bosnia expecting a harmonized international effort, she finds chaos and disorder instead. When a brutally injured young woman lands in the UN's care, Bolkovac unearths an underworld of trafficking and traces the path of criminality to a shocking source. (Opens theatrically on August 5 through Samuel Goldwyn Films.)

In conjunction with this year's film program, the festival will present *Exiled: Burma's Defenders*, the renowned photographer Platon's portraits of Burmese former political prisoners, civil society leaders, ethnic minority group members, journalists, and other people in exile from their repressive homeland. The exhibit will be featured in the Frieda and Roy Furman Gallery at the Walter Reade Theater for the duration of the festival.

No Boundaries: Tim Hetherington pays tribute to photographer, filmmaker (*Restrepo*, *Liberia: An Uncivil War*), journalist, human rights activist, and artist Tim Hetherington, who was killed while covering the armed conflict in Libya in April 2011. Tim was a visionary who used photos, video, memoir, and testimony to explain and humanize conflicts as well as to simply illuminate the human condition. The festival will present a screening of *Diary*, a highly personal and experimental film that expressed the subjective experience of his work, followed by a discussion with friends and collaborators, including Carroll Bogert (Human Rights Watch) and James Brabazon (*Liberia: An Uncivil War*), who will discuss Hetherington's work and legacy.

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Америка

Среда, 15 июня 2011

Правозащитники трубят экранный сбор

В Нью-Йорке покажут 19 «фильмов-посланий»

Олег Сулькин | Нью-Йорк

С 16 по 30 июня в Нью-Йорке пройдет ежегодный Правозащитный кинофестиваль. Его организаторы – международная организация Human Rights Watch и Кинообщество Линкольн-центра. В программе – 19 фильмов из 12 стран, которые будут показаны в театре Уолтера Рида. Как сообщили устроители, многие режиссеры приедут на фестиваль и после сеансов ответят на вопросы зрителей.

«Фестиваль правозащитного кино выходит за рамки обычных кинопоказов, – заявила исполнительный директор Кинообщества Линкольн-центра Роуз Куо. – Это не просто захватывающие истории, правдивые сюжеты и просветительский посыл. Личные послания кинематографистов зачастую сопряжены с риском для них самих. Мы горды своим участием в организации такого события».

Фестиваль откроется благотворительным вечером, на котором покажут политический триллер «Сор из избы», действие которого происходит в Боснии. Рэйчел Вайз играет полицейского из Небраски Кэтрин Болковац, которая поступает на службу в миротворческий контингент и отправляется в бывшую Югославию. Она обнаруживает царящие там хаос и уголовщину и бросает вызов криминалитету.

Центральным событием должна стать премьера киноочерка о Гарри Белафонте «Пой свою песню», причем легендарный шоумен и политический активист лично придет на встречу со зрителями. Специальная секция «Без границ» посвящена памяти Тима Хетерингтона, фотографа, журналиста и кинематографиста, погибшего в апреле в Ливии при освещении вооруженного конфликта, расколовшего эту страну. Документальный фильм Хетерингтона «Рестрепо» о войне в Афганистане, снятый совместно с Себастьяном Юнгером, был номинирован на премию «Оскар».

Что отличает этот фестиваль от других подобных киноакций?

«Мы все знаем, что кино самыми разными способами отражает жизнь общества, – ответил «Голосу Америки» Ричард Пенья, директор программ Кинообщества Линкольн-центра. – Мы также знаем, что кино может оказывать влияние на стиль жизни, менталитет и отношения в обществе. Правозащитный фестиваль собирает в одну программу фильмы, представляющие собой прямое вторжение в политическую борьбу, в борьбу за изменения социальных условий жизни».

Отвечая на этот же вопрос, директор фестиваля Джон Биаджи заметил: «Фестиваль проводится уже 22-й год, так что мы старше всех других правозащитных фестивалей. Кроме того, смотр основала и курирует крупнейшая правозащитная организация Human Rights Watch. Фильмы, которые мы тщательно отбираем, получают большой международный резонанс, в частности, благодаря тому, что Human Rights Watch имеет офисы по всему миру».

По мнению Биаджи, программа сфокусирована на нескольких доминирующих темах. «Фактически “гвоздями” программы можно считать каждый из отобранных 19 фильмов, – сказал он «Голосу Америки». – Что обращает на себя внимание: сразу шесть фильмов посвящены влиянию масс-медиа, особенно в сфере защиты прав человека».

Неопровержимые улики в геноциде в деле против бывшего президента Гватемалы обнаружены следствием в кинолентах 30-летней давности («Гранито, или Как пригвоздить диктатора», режиссер Памела Йейтс).

Для нелегкой задачи преодоления межплеменной вражды в Кении оказывается очень полезной телевизионная «мыльная опера», собирающая у экранов жителей разных районов страны («Команда» режиссера Патрика Рида).

Новые возможности коммуникационных технологий, включая мобильную связь и общение в режиме онлайн, помогают оппозиции в Иране противостоять репрессиям («Зеленая волна» режиссера Али Самади Ахади).

Рассекреченные записи видеокamer наблюдения в тюрьме Гуантанамо вводят зрителя в режимную зону, о которой много говорят, но мало кто видел своими глазами («Вам не

нравится правда» режиссеров Люка Коте и Патрисио Энрикеса).

Еще одна доминирующая тема года, по оценке Джона Биаджи, – проявления собственного, «домашнего» терроризма в США и Канаде и болезненная реакция на него властей. Этот теме посвящены три фильма: упомянутый выше «Вам не нравится правда», «Лучше в этом мире» и «Если падает дерево».

Лента Джулии Амати и Стивена Натансона «Это моя земля... Хеврон» фокусирует внимание на израильско-палестинском конфликте. В Хевроне живут 160 тысяч палестинцев и 600 израильских поселенцев, а также две тысячи израильских солдат, их охраняющих. Каждая из враждующих сторон преисполнена решимости не отступить, не отдать другому лагерю ни пяди земли. Авторы дают слово израильтянам и палестинцам, членам Кнессета, известным журналистам из газеты «Гаарец».

В фильме режиссера Зейны Даккаче «12 разгневанных ливанцев» 45 заключенных самой крупной ливанской тюрьмы репетируют свою версию классической американской пьесы «12 разгневанных мужчин». К оригинальному тексту добавляются монологи, песни, танцевальные номера, передающие боль, ощущение загнанности и слабую надежду, живущую в сердцах заключенных.

«Цена секса» фотожурналистки из Болгарии Мими Чакаровой – история группы женщин из стран Восточной Европы, которых принудили стать секс-рабынями. Мрачный мир подпольной торговли людьми показан, как отмечается в пресс-релизе фестиваля, с шокирующей достоверностью. Чакарова снимала многие эпизоды скрытой камерой, с риском для себя. Ей присуждена премия имени испанского документалиста Нестора Альмендраса «За храбрость».

Завершится фестиваль 30 июня премьерой драмы «Жизнь превыше всего» о южноафриканском городке, где свирепствует ВИЧ/СПИД. Эта картина куплена для американского проката компанией Sony Pictures Classics и выходит в кинотеатры 15 июля.

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BAM Gives a Megaphone to Cinema's Quieter Voices

BAMcinemaFest

■ **BAMcinématek**
30 Lafayette Ave., Brooklyn
(718) 636-4100
Through June 26

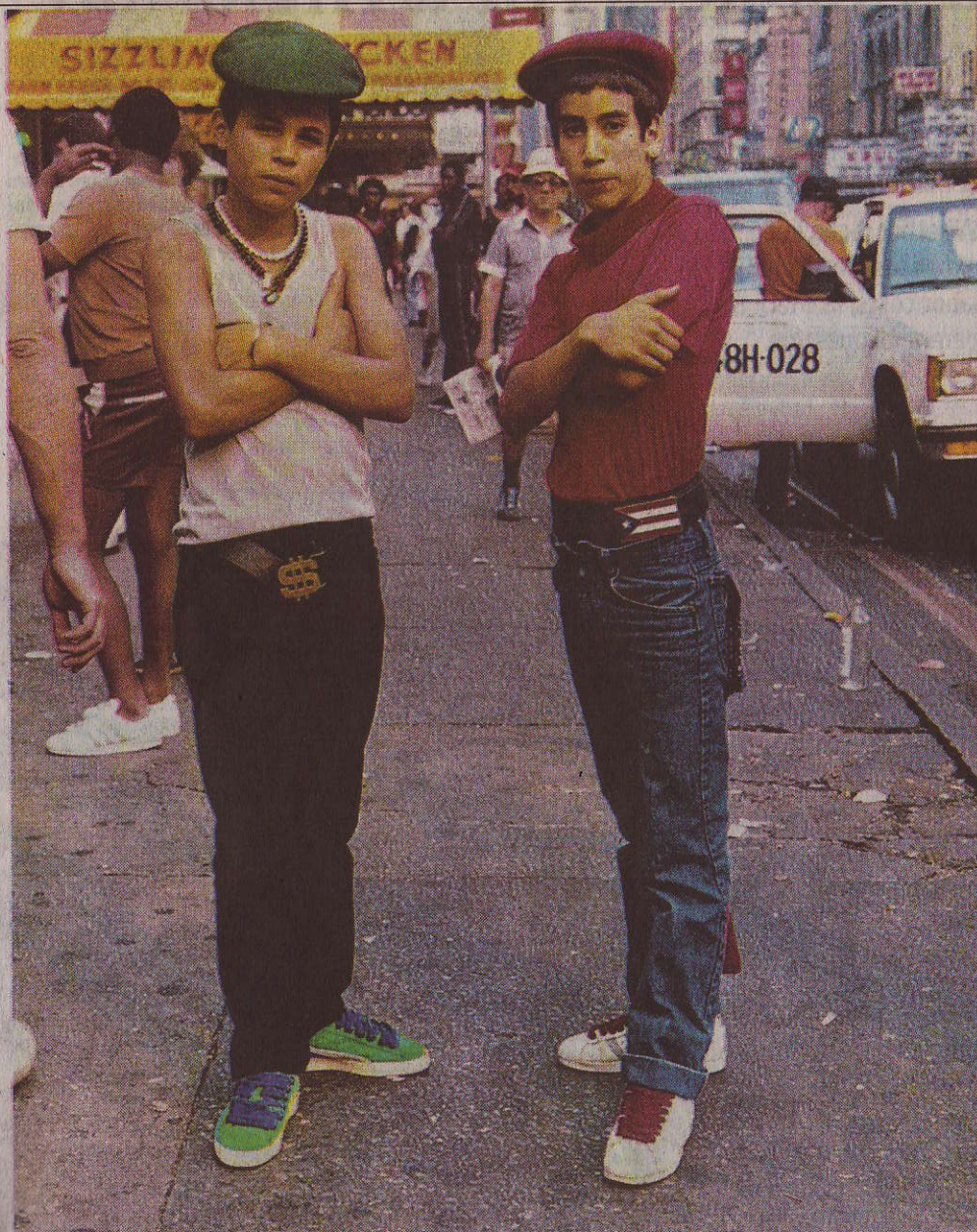
This time last year, Michael Tully was preparing to shoot his third feature film, the eccentric family drama "Septien." Even though he was soon due in Nashville to begin an intense, two-week production in 98-degree swelter, the Ditmas Park-based writer-director made it a priority to attend the opening-night party for the BAMcinemaFest, the annual survey of the best in (mostly) new American independent film.

"I was standing there with my big beard," he said, recalling the uncharacteristic shrub he had grown for his role as Cornelius Rawlings, a nearly mute former high-school football star who has a strange reunion with his brothers after 18 years. "Everybody was saying, 'What is wrong with you?'"

Mr. Tully's mind raced with details and anxieties—not least taking the pivotal role in his film when he'd never acted before, plus the added pressure of shooting in the Super 16 format rather than the microbudget standard of high-definition video.

The filmmaker, once again clean-shaven, will be more relaxed when BAMcinemaFest launches its third season on Thursday with a main slate of 26 titles, including "Septien."

It's somehow fitting. Though the festival spotlights films from all over, there is a notable concentration of work by directors who are only a subway way from the Brooklyn



Human Rights Watch Film Festival

■ **Film Society of Lincoln Center**
165 65th St., (212) 875-5601
Through June 30
A tribute to the late photojournalist Tim Hetherington ("Restrepo"), with a rare screening of his intimate film "Diary," is among the highlights of the 22nd edition of this annual festival, which champions humanitarian causes around the world. A roster of 19 features from 12 countries examines human trafficking ("The Price of Sex"), the Iranian uprising ("The Green Wave") and the faces of Los Angeles's Skid Row ("Lost Angels"), among other topics. Of keen local interest is "If a Tree Falls," which probes the government prosecution of New Yorker and environmental activist Daniel McGowan, a member of the Earth Liberation Front who was incarcerated under post-9/11 anti-terrorism laws.

'Trouble in Mind'

■ **92Y Tribeca**
200 Hudson St., (212) 601-1000
Thursday
Once regarded as an heir apparent to Robert Altman, director Alan Rudolph now seems all but forgotten. That's quite a shame. His idiosyncratic ensemble pieces, most productively made in the 1970s and '80s, were charged with wit, passion and a flair for the mysterious tangents of human nature. They deserve some love back, and they get it as part of the 92Y Tribeca series "Stuck on the Second Tier: Underknown Auteurs." The double-bill highlights the 1985 noir fantasia "Trouble in Mind," with Kris Kristofferson as a fallen ex-cop looking for love and redemption. The Altman-produced

for the world chess championship in 1972 was historic, wresting dominance of the game away from the Soviet Union. If it was a blow against totalitarian ideology (look for the Henry Kissinger cameo), it also exposed the fragile wunderkind to a destructive dose of celebrity. He became a hermit and Holocaust-denier, finally seeking refuge in Iceland—the site of his greatest triumph—where he died in 2008. This fascinating documentary explores that phenomenal rise and paranoid decline, evoking a vivid nostalgia for an era when an intellectual board game held the world's rapt attention. Biographer Frank Brady and chess expert Dylan McClain will join a post-screening discussion.

'Kidnapped'

■ **reRun Gastropub Theater**
147 Front St., Brooklyn
(718) 766-9110
Friday-June 23
If Hollywood had made this home-invasion thriller, Liam Neeson would likely come crashing through a ceiling light midway through the third act and reduce the bad guys to Jell-O. But since this film belongs to a recent wave of first-rate Spanish genre efforts, its sensibility is much darker and more realistically visceral. Director Miguel Ángel Vivas wants the audience to experience every muffled scream, head blow and bone crunch as if they were it their own. Prowling hand-held cameras and split-screen sequences punch up the tension even as they limit the action to a mere dozen scenes, which unfold in real time. Not an adventure for the timid, the film makes "Panic Room" look like "My Little Pony." Luckily, alcoholic beverages are available before and

BAMcinemaFest/Jamel Shabazz

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May 13, 2011

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Human Rights Watch Film Festival, June 16-30



THE 2011 HUMAN RIGHTS WATCH FILM FESTIVAL

Co-presented by the Film Society of Lincoln Center

June 16-30 at the Walter Reade Theater Program of 19 Films from 12 Countries — including 17 New York Premieres

Now in its 22nd year, the 2011 Human Rights Watch Film Festival returns to New York with an extraordinary program of films set to inspire, inform and spark debate. A co-presentation of Human Rights Watch and the Film Society of Lincoln Center, the festival will run from June 16 to 30 at the Film Society's Walter Reade Theater. Nineteen of the best human rights themed films from 12 countries will be screened, 17 of them New York premieres. A majority of the filmmakers will be on hand after the screenings to discuss their films with the audience.

The Human Rights Watch Film Festival program this year is organized around four themes: Truth, Justice and Accountability; Times of Conflict and Responses to Terrorism; Human Dignity, Discrimination and Resources; and Migrants' and Women's Rights. Many of this year's films demonstrate the power of traditional and new media to influence filmmaking and impact human rights.

"By incorporating many forms of media, human rights filmmakers are increasing their impact, advancing the art of filmmaking, and bringing human rights stories to a broader audience," said John Biaggi, Human Rights Watch Film Festival director.

Film Society of Lincoln Center Executive Director Rose Kuo added, "Human Rights Watch has a long tradition of featuring films that go beyond the typical to deliver stunning stories, harsh truths and enlighten New York audiences to the plight of nations and the courage of individuals in our world. The Film Society of Lincoln Center considers it a point of pride to co-present this film festival."

The festival will launch on June 16 with a fundraising Benefit Night for Human Rights Watch, featuring the Bosnia-set political thriller *The Whistleblower*, starring Rachel Weisz. The main program will begin on June 17, with the Opening Night presentation of *Granito: How to Nail a Dictator*, the latest documentary from Pamela Yates, here with her sixth film in the festival. Another highlight is the Festival Centerpiece on June 25, *Sing Your Song*, an inspiring portrait of Harry Belafonte, with the legendary entertainer and activist present to discuss the film. On June 26 the festival will feature a special program, *No Boundaries: Tim Hetherington*, a tribute to the visionary work of the late photographer, filmmaker and journalist. The Closing Night screening on June 30 will be *Life, Above All*, a moving coming-of-age drama set in a South African township ravaged by HIV/AIDS.

Truth, Justice and Accountability

Part political thriller, part memoir, *Granito: How to Nail a Dictator* illustrates how an individual filmmaker's long-term relationship with a topic and an archive of footage can shape not only the course of a human rights investigation but the interpretation of history. It is a story of destinies joined together by Guatemala's past and of how Pamela Yates' 1982 documentary *When the Mountains Tremble*, which will also be shown during the festival, emerges as an active player in the present by becoming forensic evidence in a genocide case against a military commander. In a twist of fate, Yates was allowed to shoot the only known footage of the army as it carried out the mass killings. Twenty-five years later, this footage becomes evidence in an international war-crimes case against the army commander who permitted her to film. (Opens theatrically in Fall 2011 through International Film Circuit. Premieres on PBS's POV series in 2012.)

Hollman Morris and Juan José Lozano's *Impunity* documents the hearings in which Colombian paramilitary members describe atrocities they have committed as the families of their victims listen and watch on computer screens. Through this testimony, footage of the crimes, and interviews with victims and experts, the brutal history of paramilitary violence comes to light. Yet due to serious irregularities in the justice and peace process, many families express their fear that they will never know the truth surrounding the deaths of their loved ones, and that the perpetrators will escape punishment.

La Toma captures the November 6, 1985 siege of Bogota's Palace of Justice, home to Colombia's Supreme

Court by 35 heavily armed M-19 guerrillas. The military moved in and close to a 100 people were killed—including nearly all of the Supreme Court Justices—and 12 others remained unaccounted for. The family of Carlos Rodriguez, like many others, believe their loved ones were “disappeared”—removed from the building by government forces, accused of aiding the guerrillas, tortured, and then killed. Twenty-five years later they demand answers, and filmmakers Angus Gibson and Miguel Salazar expertly record the events that lead to the highly charged trial.

Times of Conflict and Responses to Terrorism

A story of idealism, loyalty and betrayal, Katie Galloway and Kelly Duane de la Vega’s *Better This World* goes to the heart of the “war on terror” and its impact on civil liberties and political dissent in the US after 9/11. When two teenagers, David McKay and Bradley Crowder, seek to “make a difference” by participating in the anti-war movement, they are introduced to a local activist 10 years their senior. Months later at the volatile 2008 Republican Party Convention, the two cross a line that radically changes their lives. The result: multiple domestic terrorism charges and a high-stakes entrapment defense hinging on the actions of a controversial FBI informant. (Premieres on PBS’s *POV* series on September 6.)

By providing a backdrop for the urgent blog posts and tweets that became a lifeline to Iranian pro-democracy activists, *The Green Wave* recounts the dramatic events of one of the most severe domestic crises in the history of Iran. Filmmaker Ali Samadi Ahadi takes viewers into the world of Iranian citizens who risked their lives in the hopes of a better future. Interweaving online posts, video footage caught by those present, and extensive interviews, the film is an artistic portrait of modern political rebellion, an exposé of government-sanctioned violence, and a vision of hope that continued resistance may galvanize a new future.

Patrick Reed’s remarkable *The Team* brings us behind the scenes of an innovative television soap opera that aims to ease Kenya’s volatile ethnic tensions and set the stage for dialogue and understanding. The story line focuses on a tribally diverse soccer team whose members must find ways to overcome deep-rooted hatred and work together to succeed. Thousands of viewers across Kenya gather around their TV screens to watch the story unfold—building mutual understanding and acceptance with each episode. Yet the message may come too late, as the actors themselves may become victims of the discrimination they have been so passionately seeking to combat.

In *If A Tree Falls* director Marshall Curry (*Street Fight*) and co-director Sam Cullman turn their attention to the group the FBI calls America’s “number one domestic terrorism threat”—the Earth Liberation Front (ELF). In December 2005, Daniel McGowan, a New York City social justice organizer, was arrested by federal agents for his links to the organization that carried out arson, from Oregon to Long Island, against businesses they accused of destroying the environment. The filmmakers provide a closer look at the group’s disillusionment with strategies of nonviolent protest, while posing difficult questions about trying to effect change in a post-9/11 world. (Opens theatrically on June 22 through Oscilloscope Laboratories.)

Hebron is home to 160,000 Palestinians and 600 Israeli settlers in the city center—plus 2,000 Israeli soldiers to defend them. The conflict between neighbors in *This is My Land...* Hebron is fueled by the determination to conquer one more meter of the city, keep the enemy at bay, and simply stand one’s ground. Giulia Amati and Stephen Natanson’s controversial film includes interviews with both Israelis and Palestinians living in Hebron, as well as activists on both sides, members of the Israeli parliament, and prominent Ha’aretz journalists, to lift the lid on a city fraught with violence and hate.

Luc Côté and Patricio Henríquez’s shocking *You Don’t Like The Truth – 4 Days Inside Guantanamo* uses

seven hours of declassified security camera footage from the Canadian government to show the interrogation of 16-year-old Omar Khadr, a Canadian citizen and Guantanamo detainee. The film delves into the unfolding high-stakes game of cat and mouse between captor and captive as it analyzes the political, legal, and psychological aspects of the interrogation through interviews with Khadr's lawyers, a psychiatrist, an investigative journalist, former Guantanamo detainees, and a former US interrogator. (Opens theatrically on September 28 at Film Forum.)

Human Dignity, Discrimination and Resources

In *12 Angry Lebanese: The Documentary*, 45 prison inmates in Lebanon's largest prison work together to present their version of the classic play *12 Angry Men* under the direction of a drama therapist, Zeina Daccache. The choice of the play, which touches upon the themes of forgiveness, self-development, stigma, and hope, was no accident. Daccache added monologues, songs, and dance routines created by the prisoners to the original text. Her documentary includes rehearsals, drama therapy sessions, and interviews, revealing the tremendous dignity and despair of the prisoners as well as Daccache's boundless energy and patience.

Exploring cultural taboos, adolescence and religion through the lens of HIV/AIDS, Oliver Schmitz's deeply affecting drama *Life, Above All* brings viewers into the life of 12-year-old Chanda as she struggles to maintain the facade of a normal life amid utter instability. The spread of HIV/AIDS appears to be ravaging Chanda's South African township even though no one will speak the actual words. When her mother's illness becomes apparent, the community turns against Chanda's family. Her mother chooses to leave home on the advice of a well-meaning but overbearing neighbor, who has her own secrets. (Opens theatrically on July 15 through Sony Pictures Classics.)

Thomas Napper's revealing documentary *Lost Angels* introduces viewers to Los Angeles' Skid Row, home to many of the city's estimated 48,000 homeless people. The residents include a former Olympic runner, a transgendered punk rocker, and an eccentric animal lover and her devoted companion. Their stories paint a multifaceted portrait of life lived on the streets. Residents face challenges, including mental illness and drug addiction, with hope and a strong sense of community, while the local welfare officers see the roots of these problems in a political context.

Susanne Rostock's *Sing Your Song* intimately surveys the life of entertainer and activist Harry Belafonte. From his rise to fame as a singer and his experiences touring a segregated country, to his crossover into Hollywood, Belafonte's groundbreaking career personifies the American civil rights movement. Rostock reveals Belafonte to be a tenacious activist, who worked intimately with Dr. Martin Luther King, Jr., mobilized celebrities for social justice, participated in the struggle against apartheid in South Africa, and took action to counter gang violence, poor prison conditions, and youth incarceration. (This HBO Documentary Film premieres on HBO in Fall 2011.)

Migrants' and Women's Rights

The poignant documentary *Familia* observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her family in Peru. Working with a family they have known for over 35 years, filmmakers Mikael Wiström and Alberto Herskovits (*Compadre*, HRWFF 2005) take an emotional look at family members' separation due to economic circumstances, providing insight into the experience of thousands of families who do the same each year. The film develops the double plot line of Nati's lonely life as a maid in Spain and the lives of the loved ones she leaves behind in Peru.

Love Crimes of Kabul is a fascinating look inside Afghanistan's Badam Bagh women's prison, where half

the inmates are jailed for “moral crimes.” Kareema awaits trial for pre-marital sex with her fiancé; Aleema ran away from a violent home; Sabereh stands accused of having slept with her neighbor. In a society where behavior is strictly controlled by an ideology of honor, and transgression can bring ruin to an entire family, these young women are seen as threats to the very fabric of society. Filmmaker Tanaz Eshaghian (*Be Like Others*) follows each case to trial, giving voice to those seen by the court only in terms of blame and embarrassment. (This HBO Documentary Film premieres on HBO on July 11.)

Intimate and revealing, *The Price of Sex* focuses on young Eastern European women who have been drawn into a world of sex trafficking and abuse. The award-winning photojournalist Mimi Chakarova, who grew up in Bulgaria, takes viewers on a personal journey, exposing the shadowy world of sex trafficking from Eastern Europe to the Middle East and Western Europe. Filming undercover and gaining extraordinary access, Chakarova illuminates how, even though some women escape to tell their stories, the trafficking of women continues to thrive. Chakarova is the recipient of the festival’s 2011 Nestor Almendros Award for courage in filmmaking.

Based on true events, Larysa Kondracki’s compelling political thriller *The Whistleblower* tells the story of Nebraska police officer Kathryn Bolkovac (Rachel Weisz) who discovers a deplorable cover-up and carries out a fight for justice in the former Yugoslavia. Bolkovac accepts a UN peacekeeping job through a private security contractor, but when she arrives in post-war Bosnia expecting a harmonized international effort, she finds chaos and disorder instead. When a brutally injured young woman lands in the UN’s care, Bolkovac unearths an underworld of trafficking and traces the path of criminality to a shocking source. (Opens theatrically on August 5 through Samuel Goldwyn Films.)

In conjunction with this year’s film program, the festival will present *Exiled: Burma’s Defenders*, the renowned photographer Platon’s portraits of Burmese former political prisoners, civil society leaders, ethnic minority group members, journalists, and other people in exile from their repressive homeland. The exhibit will be featured in the Frieda and Roy Furman Gallery at the Walter Reade Theater for the duration of the festival.

No Boundaries: Tim Hetherington pays tribute to photographer, filmmaker (*Restrepo*, *Liberia: An Uncivil War*), journalist, human rights activist, and artist Tim Hetherington, who was killed while covering the armed conflict in Libya in April 2011. Tim was a visionary who used photos, video, memoir, and testimony to explain and humanize conflicts as well as to simply illuminate the human condition. The festival will present a screening of *Diary*, a highly personal and experimental film that expressed the subjective experience of his work, followed by a discussion with friends and collaborators, including Carroll Bogert (Human Rights Watch) and James Brabazon (*Liberia: An Uncivil War*), who will discuss Hetherington’s work and legacy.

COMPLETE PROGRAM INFORMATION CAN BE FOUND AT:

www.hrw.org/iff

All films are screened at the The Film Society of Lincoln Center’s Walter Reade Theater, 165 West 65th Street, upper level (between Broadway and Amsterdam Ave.)

TICKET INFORMATION: Ticket information for the 2011 Human Rights Watch Film Festival can be found at www.FilmLinc.com or in person at the Walter Reade Theater box office. Hours: Mon.-Fri. opens at 12:30 p.m., Sat./Sun. opens 1/2 hr before first public screening; closes 15 minutes after last public screening, at 6 p.m. when there are no public screenings. For more information visit www.FilmLinc.com or call 212-875-5601. Experience

the festival on the go with HRWFF's new mobile site: Visit www.hrw.org/iff from your mobile device to buy tickets to your favorite events, browse the film schedule, invite friends to screenings, view trailers and listen to interviews with filmmakers.

Human Rights Watch

Human Rights Watch is one of the world's leading independent organizations dedicated to defending and protecting human rights. We work tenaciously to lay the legal and moral groundwork for deep-rooted change and fight to bring greater justice and security to people around the world. Through the Human Rights Watch Film Festival we bear witness to human rights violations and create a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. The film festival brings to life human rights abuses through storytelling in a way that challenges each individual to empathize and demand justice for all people. To learn more about our work or to make a donation, visit www.hrw.org

Film Society of Lincoln Center

Under the leadership of Rose Kuo, Executive Director, and Richard Peña, Program Director, the Film Society of Lincoln Center offers the best in international, classic and cutting-edge independent cinema. The Film Society presents two film festivals that attract global attention: the New York Film Festival, currently planning its 49th edition, and New Directors/New Films which, since its founding in 1972, has been produced in collaboration with MoMA. The Film Society also publishes the award-winning Film Comment Magazine, and for over three decades has given an annual award—now named “The Chaplin Award”—to a major figure in world cinema. Past recipients of this award include Charlie Chaplin, Alfred Hitchcock, Martin Scorsese, Meryl Streep, and Tom Hanks. The Film Society presents a year-round calendar of programming, panels, lectures, educational programs and specialty film releases at its Walter Reade Theater and the new state-of-the-art Elinor Bunin Munroe Film Center, opening June 2011. The Film Society receives generous, year-round support from 42BELOW, American Airlines, The New York Times, Stella Artois, the National Endowment for the Arts, WNET New York Public Media, Royal Bank of Canada and the New York State Council on the Arts. For more information, visit www.FilmLinc.com



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What is a Domestic Terrorist?

Friday, June 24, 2011



"If A Tree Falls" centers on the Environmental Liberation Front.

As the adage says, "One man's terrorist is another man's freedom fighter." But who decides on which terms to use and when? And is the US a mite too eager to define people as terrorists? These questions are posed by two new films, premiering this week at the Human Rights Watch Film Festival.

The first film, called "If A Tree Falls: A Story of the Earth Liberation Front," focuses on the Environmental Liberation Front, and those involved with the group who were identified as domestic terrorists. The film opens in limited release today and will air on PBS stations in the fall. We're joined by the Academy Award-nominated director, **Marshall Curry**.

The second film, called "Better This World," centers on two young protestors who were identified as domestic terrorists at the 2008 Republican National Convention, after what might have been entrapment by the FBI. It will also be aired on PBS stations this fall. The co-director, **Katie Galloway**, joins us from Washington.

“If you meet Daniel, he doesn't look like a terrorist and he doesn't talk like a terrorist...The fact that he kind of contradicted my stereotype is what made it so interesting.”
 — **Marshall Curry**

- For listings of all movies airing at the 2011 Human Rights Film Festival, which takes place from June 16-30 in New York
- Trailer for "If a Tree Falls: A Story of the Earth Liberation Front"
- Trailer for "Better This World"

Guests: [Marshall Curry](#) and [Katie Galloway](#)
Produced by: [Kristen Meinzer](#)

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Melissa Silverstein is a writer, blogger and marketing consultant with an expertise in the area of social media regarding women and Hollywood. She is the founder and editor of Women and Hollywood, one of the most respected sites for issues related to women and film as well as other areas of pop culture. She is the Artistic Director and co-founder of the Athena Film Festival - A Celebration of Women and Leadership at Barnard College in NYC. The second annual festival will take place from February 9-12, 2012..

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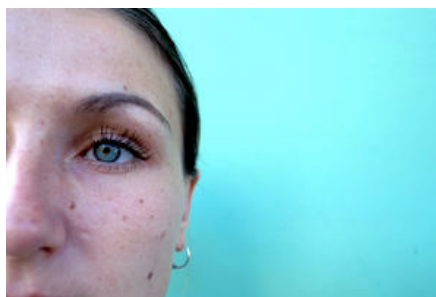
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Human Rights Watch Int. Film Fest: The Price of Sex - directed by Mimi Chakarova

[The Price of Sex](#) is one of those films that haunt you. I watched it over a week ago and I still cannot get it out of my mind. The film painstakingly depicts the brutal reality of how easily women and girls are trafficked all across the world. This film in particular focuses on girls from Eastern Europe. It shows how lives are devastated, how women are brutalized and battered and dumped when they are finished with. It shows the decimation of families and towns. And it shows the shattering of hopes and dreams for the future. The trafficking of women and girls is one of the most important human rights issues of our time. If this continues to go unchecked (and condoned by governments) we will lose generations of women all across the world to this abomination.



The film plays today, Saturday and tomorrow, Sunday in NYC at the [Human Rights Watch International Film Festival](#) in NYC. Tickets [here](#).

Director Mimi Chakarova answered some questions by email about her film.

Women and Hollywood: Can you tell us how you came up with the title?

Mimi Chakarova: I wanted a title that isn't one dimensional because the stories of the women in the film are complex and layered. "The Price of Sex" is a title that, in my opinion, gets your attention but also pushes you to think of what it means for women to be exploited as a commodity - the depth of the physical and psychological price they pay for being sold as slaves.

WaH: This film is very hard to watch because it seems hopeless and everyone is conspiring about these women. How did you persevere for so long, and how do you get people to really understand how big a problem this is?

MC: I know that "The Price of Sex" is a heavy film but I disagree about it being hopeless. The sheer presence of the young women who

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survived, their courageous act of breaking the silence of shame by speaking on camera about their lives, should give viewers a deeper appreciation of their resilience. My perseverance is nothing compared to what they've endured. I always thought that my job is to provide an outlet for what they had to say and to do my best to show people how corruption, poverty, a slanted justice system and ongoing complacency drive the sex slavery market. "The Price of Sex" is my hope of changing a system that destroys women. I hope others can follow in my footsteps. The Universal Declaration of Human Rights was signed by the United Nations General Assembly after World War II. More than sixty years later we are witnessing the sale of human beings and the degradation of women's bodies and minds. It is absolutely unacceptable to stand by and pretend that this doesn't effect us all.

WaH: This film is another example of how poorly treated women and girls are. If a woman could be sold for the price of a gun or drugs how will we ever get people to treat women as equal citizens?

MC: We start at the very core of it all. The way we bring up our children—how we define "men" and "women." We start by taking responsibility as witnesses, by believing in the need to change perceptions and elevate the public's consciousness. And the first step is through information that is credible and lays out, in an accessible way, how the system of trafficking works. This is the very first step, in my opinion. The second step is a social movement that redefines how we treat one another and respects the human rights of women and children.

WaH: When you interviewed the high school girls they seemed to know that trafficking happens but were a bit in denial that it could happen to them. How can girls be educated to know the signs so that they won't be lured into false promises?

MC: Our hope is to show "The Price of Sex" in schools throughout the villages and towns of Eastern Europe. We would like to partner with NGOs in the region that will use "The Price of Sex" as a prevention tool. But there is a bigger issue at work. As long as the dire economic conditions in developing countries continue to force young women to pack up and leave everything they know, no documentary films or public awareness campaigns will be fully effective. We have to ask ourselves, what's the alternative that these girls have when there are no jobs or opportunities for them? The level of desperation clouds their judgment and pushes them to take irreversible risks.

WaH: One of the hardest parts of the movie is to realize that some women choose to stay in the sex industry because that is the better choice for them. Do you agree?

MC: Some women stay because they have nothing to return to. Some stay because of shame. Some, because they're broken and don't see themselves capable of leading normal lives. Many stay because they don't want to die. The reasons vary depending on each woman, where she was sold and how she escaped her captors.

WaH: Do you have any thoughts on people who willingly choose to go into the sex industry and what is your position on legalizing prostitution.

MC: I have plenty of thoughts about this but I would rather stay focused on what "The Price of Sex" is about. It is NOT about women who make a choice to sell sex. It's about slavery and a complete break down of the human spirit.

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WaH: Human trafficking seems to be destroying a generation of women. How can this be stopped?

MC: I wish I could be optimistic and say that we can eradicate it. I don't think we can completely stop human trafficking but I absolutely do believe that we can significantly reduce the numbers. The first step is informing people and starting a discourse that can influence behavior change. The second is providing opportunities for women—through education and work—so they don't have to leave their communities and risk being trafficked. The third, and by far the least talked about, is reducing the demand by educating young men about the social and devastating consequences of purchased sex.

WaH: What do you want people to get out of the film?

MC: I would like them to learn, think, and take action. I encourage them to see the film and visit priceofsex.org (Note - don't type in thepriceofsex.org or else you will get a porn site) to find out more about how each one of us can do our part.

WaH: Did making this film change you?

MC: Very much so. I've worked and thought about sex trafficking for eight years. It's impossible for it not to change you. But I also think that the making of the film was my own personal protest against hypocritical and corrupt systems that exploit the most vulnerable. And it's no longer my own burden to carry around. I am sharing it with others and urging them to join me by doing the same. I have the feeling that a number of people who watch "The Price of Sex" will be changed as well. I don't think that this is a film that will leave your mind an hour or two after you've seen it. It should linger for days, and hopefully even longer.

WaH: What was the hardest part of making this film?

MC: The hardest part... Change comes too slow.

WaH: What advice do you have for other female filmmakers.

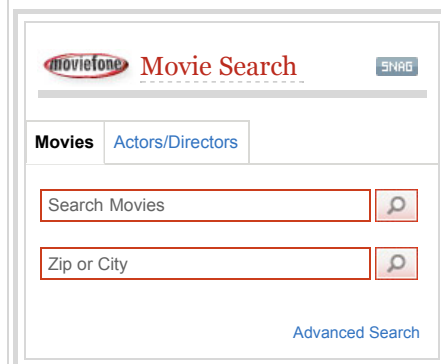
MC: Stay focused, respect the importance of your work and be kind and generous to other women, especially young, aspiring artists and storytellers.

See this film if you can.

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The screenshot shows the Movie Search website interface. At the top, there is a "movietone" logo and the text "Movie Search" in a large, bold font. To the right of the logo is a "SNAG" button. Below the header, there are two tabs: "Movies" (selected) and "Actors/Directors". There are two search input fields: "Search Movies" and "Zip or City", each with a magnifying glass icon to its right. At the bottom right of the search area, there is a link for "Advanced Search".

Latest from **Women and Hollywood** : Tickets Available to LA Screening of No Woman, No Cry

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Human Rights Watch Film Festival: The Women



Women directors are dominant in the upcoming [Human Rights Watch Film Festival](#) in NYC from June 16-30.

The themes of the Festival this year are: Truth, Justice and Accountability; Times of Conflict and Responses to Terrorism;

Human Dignity, Discrimination and Resources; and Migrants' and Women's Rights.

The festival will kick off on June 16 with a benefit for Human Rights Watch and a screening of **The Whistleblower** starring Rachel Weisz an incredibly powerful movie about a woman who blows the whistle on a large scale human trafficking operation conducted and abetted by peacekeepers working under the UN mandate in Bosnia.

Pamela Yates' film **Granito: How to Nail a Dictator** will be the opening night film on June 17. The film is "part political thriller, part memoir, Granito takes us through a haunting tale of genocide and justice that spans four decades, two films, and filmmaker Pamela Yates's own career." And the South African film **Life, Above All** is the closing night film. The film "reinvents the coming-of-age story when a young girl must maintain the facade of a normal life amidst utter instability."

Other women directed films include:

Better This World - directed by Katie Galloway and Kelly Duane de la Vega A dramatic story of idealism, loyalty, crime, and betrayal, Better This World goes to the heart of the "war on terror" and its impact on civil liberties and political dissent in the United States after 9/11.

Sing Your Song - directed by Susanne Rostock With remarkable intimacy, visual style, and musical panache, Susanne Rostock's documentary, Sing Your Song, surveys the inspiring life of singer, actor, and activist Harry Belafonte.

12 Angry Lebanese - directed by Zeina Daccache For nearly a year and a half, 45 prison inmates in Lebanon's largest prison found

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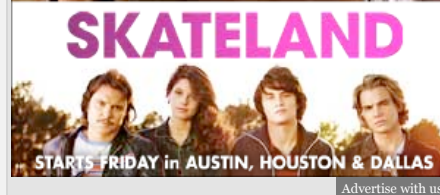
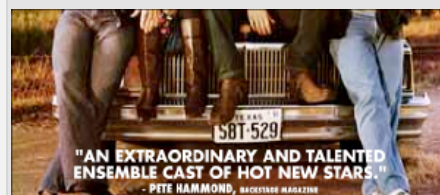
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@reelsistas I think she will be a new character. 34 minutes ago

@reeltalker i read mariska won't be on those episodes - she ants a lighted schedule and that jlove would be with meloni- lol 36 minutes ago

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themselves working together to present their version of Reginald Rose's play 12 Angry Men, which they rename 12 Angry Lebanese.

Love Crimes of Kabul - directed by Tanaz Eshaghian

Jailed for running away from home to escape abuse, for allegations of adultery, and other "moral crimes," the women of Afghanistan's Badum Bagh prison band together to fight for their freedom.

The Price of Sex - directed by Mimi Chakarova

The Price of Sex is an unprecedented inquiry into a dark side of immigration: the underground criminal network of human trafficking and the experiences of Eastern European women forced into prostitution abroad.

This is My Land...Hebron - directed by Giulia Amati and Stephen Natanson

Hebron is the largest city in the occupied West Bank, home to 160,000 Palestinians. It is also home to one of the first Israeli settlements in the West Bank and the only one right in the heart of a Palestinian city.

When the Mountains Tremble directed by Pamela Yates

In the early 1980s, death squads roamed the Guatemalan countryside in a war against the unarmed indigenous population that went largely unreported in the international media. A unique group of filmmakers threw themselves into the task of bringing the crisis to the world's attention

Buy tickets [here](#)

(descriptions from Human Rights Watch website)

Melissa Silverstein posted to [Documentary](#), [Festivals](#), [Larysa Kondracki](#), [Pamela Yates](#), [Rachel Weisz](#), [Women Directors](#) at 9:07 am on May 16, 2011 | [Permalink](#) | [Comments \(1\)](#)

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Democracy Now! aired a fascinating interview today with Harry Belafonte, who was one of the supporters of the Freedom Rides. He talked about his own experience of being discriminated against as a performer (not just in the South), as well as his relationship with Dr. Martin Luther King and the Kennedys. I think the interview gives some intimate historical background that dovetails nicely with the material in this film. Here's a link:

http://www.democracynow.org/2011/5/16/sing_your_song_harry_belafonte_on

By **DocumentaryFan** on May 16, 2011

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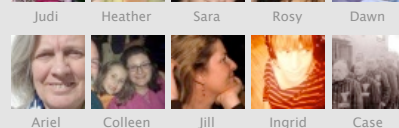
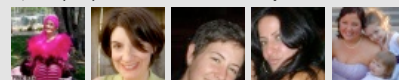
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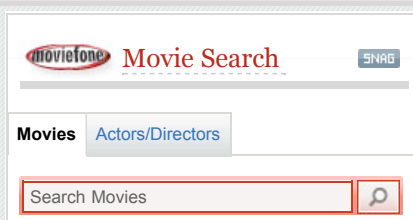


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Filmmaker Pamela Yates Nails a Dictator

By Jennifer Merin
WeNews film critic
Friday, June 3, 2011

Directors Kathryn Bigelow and Pamela Yates enjoy the New York spotlight in June. Bigelow gets a retrospective at the MOMA and Yates' new documentary about a genocide trial in Guatemala spotlights her own role in providing forensic evidence.

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(WOMENSENEWS)--For amazing cinema this month, look to Pamela Yates' latest, "Granito: How to Nail a Dictator."

It opens the annual Human Rights Watch Film Festival, taking place at New York's Lincoln Center from June 17 to 30. Nineteen films will be presented and many are directed by women or focused on women's rights issues and achievements around the globe.

But the spotlight goes to Yates and this remarkable companion film to a documentary she made decades ago. "Granito: How to Nail a Dictator" is about the heroic efforts the Guatemalan people are making to bring to justice the former military commanders responsible for the genocide that ripped apart their country during the 1980s. And, Yates tells the story of her own involvement with the case.



Jennifer Merin

Credit: Michael Priest

Her 1982 documentary, "When the Mountains Tremble," exposed the genocide to international scrutiny and gave its lead character, Rigoberta Menchu Tum, a public platform that eventually led to her receiving the Nobel Peace Prize in 1992. Now, a quarter of a century later, the footage Yates captured of soldiers carrying out mass killings has been used in court as forensic evidence against the very commander who gave her permission to shoot it and against Guatemala's former president and commander-in-chief.

The film is gripping. But not only that, it is in itself evidence of the importance of filmmaking. If you think films can't change the world, see this film and think again. If you can't make the festival screening, "Granito: How to Nail a Dictator" opens theatrically this fall and will be broadcast by PBS's "POV" in 2012.

Bigelow in the Spotlight

June also brings kudos to the film department of New York's Museum of Modern Art for honoring director Kathryn Bigelow with a mid-career retrospective of her work, up to and including "The Hurt Locker" (2008), the film for which she became the first woman in history to win an Academy Award for "Best Director."

"Crafting Genre: Kathryn Bigelow" kicked off on June 1 with a screening of Bigelow's first feature, "The Loveless" (1982), and the premiere of the recently completed 35 mm preservation of "Set Up," a short she

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completed in 1978. Bigelow introduced the evening's program and participated in a post-screening Q and A. The retrospective continues through August 13, giving Bigelow fans the opportunity to see all of her films-- eight features and a number of shorts--on the big screen. It also includes exhibits of Bigelow's scripts and other memorabilia.

Bigelow is one of the best! By making feature films only of her own design and maintaining control over them from start to finish, she has, as a female director, consistently defied genre and gender pegging.

And, now, back to the calendar for June's most noteworthy theatrical openings.

On June 3, "Beautiful Boy" tells a tragic tale that echoes some of our worst headlines. Directed by Shawn Ku, and starring Michael Sheen and Maria Bello, it is the story of what happens to a married couple who is struggling to keep their relationship alive when they receive news that their 18-year-old son went on a shooting spree at college, then killed himself. The film is well made and moving.

June 3 also brings the opening of "Love, Wedding, Marriage," a trite dramedy about a female marriage counselor--herself a newlywed--who must suddenly deal with her own parents' divorce. Scripted by Anouska Chydzik and Caprice Crane, the film stars Mandy Moore. Trite. Treacle. Tripe.

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Filmmaker Pamela Yates 'nails' a dictator

Posted by [Sian Lower](#) on June 3, 2011 · [Leave a Comment](#)



Summary of story from womensenews.org, June 3, 2011

American director Pamela Yates' latest film, 'Granito: How to Nail a Dictator' will open the Human Rights Watch Film Festival on June 17 in New York's Lincoln Center.

Many of the 19 films to be presented are directed by women or focused on women's rights issues and achievements around the globe.

Yates' film is about the heroic efforts of the Guatemalan people in bringing former military commanders to justice who were responsible for the genocide that ripped the country apart in the 1980s.

The film is a companion to her 1982 documentary 'When the Mountains Tremble'.

This exposed the genocide to international scrutiny and gave its lead character – Rigoberta Menchu Tum – a public platform that eventually led to her receiving the Nobel Peace Prize in 1992.

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Program of 19 Films from 12 Countries-including 17 New York Premieres (New York) - Now in its 22nd year, the 2011 Human Rights Watch Film Festival returns to New York with an extraordinary program of films set to inspire, inform and spark debate. A co-presentation of Human Rights Watch and the Film Society of Lincoln Center, the festival will run from June 16 to 30 at the Film Society's Walter Reade Theater. Nineteen of the best human rights themed films from 12 countries will be screened, 17 of them New York premieres. A majority of the filmmakers will be on hand after the screenings to discuss their films with the audience.

The Human Rights Watch Film Festival program this year is organized around four themes: Truth, Justice and Accountability; Times of Conflict and Responses to Terrorism; Human Dignity, Discrimination and Resources; and Migrants' and Women's Rights. Many of this year's films demonstrate the power of traditional and new media to influence filmmaking and impact human rights. "By incorporating many forms of media, human rights filmmakers are increasing their impact, advancing the art of filmmaking, and bringing human rights stories to a broader audience," said John Biaggi, Human Rights Watch Film Festival director.

Film Society of Lincoln Center Executive Director Rose Kuo added, "Human Rights Watch has a long tradition of featuring films that go beyond the typical to deliver stunning stories, harsh truths and enlighten New York audiences to the plight of nations and the courage of individuals in our world. The Film Society of Lincoln Center considers it a point of pride to co-present this film festival."

The festival will launch on June 16 with a fundraising Benefit Night for Human Rights Watch, featuring the Bosnia-set political thriller *The Whistleblower*, starring Rachel Weisz. The main program will begin on June 17, with the Opening Night presentation of *Granito: How to Nail a Dictator*, the latest documentary from Pamela Yates, here with her sixth film in the festival. Another highlight is the Festival Centerpiece on June 25, *Sing Your Song*, an inspiring portrait of Harry Belafonte, with the legendary entertainer and activist present to discuss the film. On June 26 the festival will feature a special program, *No Boundaries: Tim Hetherington*, a tribute to the visionary work of the late photographer, filmmaker and journalist. The Closing Night screening on June 30 will be *Life, Above All*, a moving coming-of-age drama set in a South African township ravaged by HIV/AIDS.

Truth, Justice and Accountability

Part political thriller, part memoir, *Granito: How to Nail a Dictator* illustrates how an individual filmmaker's long-term relationship with a topic and an archive of footage can shape not only the course

of a human rights investigation but the interpretation of history. It is a story of destinies joined together by Guatemala's past and of how Pamela Yates' 1982 documentary *When the Mountains Tremble*, which will also be shown during the festival, emerges as an active player in the present by becoming forensic evidence in a genocide case against a military commander. In a twist of fate, Yates was allowed to shoot the only known footage of the army as it carried out the mass killings. Twenty-five years later, this footage becomes evidence in an international war-crimes case against the army commander who permitted her to film. (Opens theatrically in Fall 2011 through International Film Circuit. Premieres on PBS's POV series in 2012.)

Hollman Morris and Juan José Lozano's *Impunity* documents the hearings in which Colombian paramilitary members describe atrocities they have committed as the families of their victims listen and watch on computer screens. Through this testimony, footage of the crimes, and interviews with victims and experts, the brutal history of paramilitary violence comes to light. Yet due to serious irregularities in the justice and peace process, many families express their fear that they will never know the truth surrounding the deaths of their loved ones, and that the perpetrators will escape punishment.

La Toma captures the November 6, 1985 siege of Bogota's Palace of Justice, home to Colombia's Supreme Court by 35 heavily armed M-19 guerrillas. The military moved in and close to a 100 people were killed-including nearly all of the Supreme Court Justices-and 12 others remained unaccounted for. The family of Carlos Rodriguez, like many others, believe their loved ones were "disappeared"-removed from the building by government forces, accused of aiding the guerrillas, tortured, and then killed. Twenty-five years later they demand answers, and filmmakers Angus Gibson and Miguel Salazar expertly record the events that lead to the highly charged trial.

Times of Conflict and Responses to Terrorism

A story of idealism, loyalty and betrayal, Katie Galloway and Kelly Duane de la Vega's *Better This World* goes to the heart of the "war on terror" and its impact on civil liberties and political dissent in the US after 9/11. When two teenagers, David McKay and Bradley Crowder, seek to "make a difference" by participating in the anti-war movement, they are introduced to a local activist 10 years their senior. Months later at the volatile 2008 Republican Party Convention, the two cross a line that radically changes their lives. The result: multiple domestic terrorism charges and a high-stakes entrapment defense hinging on the actions of a controversial FBI informant. (Premieres on PBS's POV series on September 6.)

By providing a backdrop for the urgent blog posts and tweets that became a lifeline to Iranian pro-democracy activists, *The Green Wave* recounts the dramatic events of one of the most severe domestic crises in the history of Iran. Filmmaker Ali Samadi Ahadi takes viewers into the world of Iranian citizens who risked their lives in the hopes of a better future. Interweaving online posts, video footage caught by those present, and extensive interviews, the film is an artistic portrait of modern political rebellion, an exposé of government-sanctioned violence, and a vision of hope that continued resistance may galvanize a new future.

Patrick Reed's remarkable *The Team* brings us behind the scenes of an innovative television soap opera that aims to ease Kenya's volatile ethnic tensions and set the stage for dialogue and understanding. The story line focuses on a tribally diverse soccer team whose members must find ways to overcome deep-rooted hatred and work together to succeed. Thousands of viewers across Kenya gather around their TV screens to watch the story unfold-building mutual understanding and acceptance with each episode. Yet the message may come too late, as the actors themselves may become victims of the discrimination they have been so passionately seeking to combat.

In *If A Tree Falls* director Marshall Curry (*Street Fight*) and co-director Sam Cullman turn their attention to the group the FBI calls America's "number one domestic terrorism threat"-the Earth Liberation Front (ELF). In December 2005, Daniel McGowan, a New York City social justice

organizer, was arrested by federal agents for his links to the organization that carried out arson, from Oregon to Long Island, against businesses they accused of destroying the environment. The filmmakers provide a closer look at the group's disillusionment with strategies of nonviolent protest, while posing difficult questions about trying to effect change in a post-9/11 world. (Opens theatrically on June 22 through Oscilloscope Laboratories.)

Hebron is home to 160,000 Palestinians and 600 Israeli settlers in the city center-plus 2,000 Israeli soldiers to defend them. The conflict between neighbors in *This is My Land...* Hebron is fueled by the determination to conquer one more meter of the city, keep the enemy at bay, and simply stand one's ground. Giulia Amati and Stephen Natanson's controversial film includes interviews with both Israelis and Palestinians living in Hebron, as well as activists on both sides, members of the Israeli parliament, and prominent Ha'aretz journalists, to lift the lid on a city fraught with violence and hate.

Luc Côté and Patricio Henríquez's shocking *You Don't Like The Truth - 4 Days Inside Guantanamo* uses seven hours of declassified security camera footage from the Canadian government to show the interrogation of 16-year-old Omar Khadr, a Canadian citizen and Guantanamo detainee. The film delves into the unfolding high-stakes game of cat and mouse between captor and captive as it analyzes the political, legal, and psychological aspects of the interrogation through interviews with Khadr's lawyers, a psychiatrist, an investigative journalist, former Guantanamo detainees, and a former US interrogator.

(Opens theatrically on September 28 at Film Forum.)

Human Dignity, Discrimination and Resources

In *12 Angry Lebanese: The Documentary*, 45 prison inmates in Lebanon's largest prison work together to present their version of the classic play *12 Angry Men* under the direction of a drama therapist, Zeina Daccache. The choice of the play, which touches upon the themes of forgiveness, self-development, stigma, and hope, was no accident. Daccache added monologues, songs, and dance routines created by the prisoners to the original text. Her documentary includes rehearsals, drama therapy sessions, and interviews, revealing the tremendous dignity and despair of the prisoners as well as Daccache's boundless energy and patience.

Exploring cultural taboos, adolescence and religion through the lens of HIV/AIDS, Oliver Schmitz's deeply affecting drama *Life, Above All* brings viewers into the life of 12-year-old Chanda as she struggles to maintain the facade of a normal life amid utter instability. The spread of HIV/AIDS appears to be ravaging Chanda's South African township even though no one will speak the actual words. When her mother's illness becomes apparent, the community turns against Chanda's family. Her mother chooses to leave home on the advice of a well-meaning but overbearing neighbor, who has her own secrets. (Opens theatrically on July 15 through Sony Pictures Classics.)

Thomas Napper's revealing documentary *Lost Angels* introduces viewers to Los Angeles' Skid Row, home to many of the city's estimated 48,000 homeless people. The residents include a former Olympic runner, a transgendered punk rocker, and an eccentric animal lover and her devoted companion. Their stories paint a multifaceted portrait of life lived on the streets. Residents face challenges, including mental illness and drug addiction, with hope and a strong sense of community, while the local welfare officers see the roots of these problems in a political context.

Susanne Rostock's *Sing Your Song* intimately surveys the life of entertainer and activist Harry Belafonte. From his rise to fame as a singer and his experiences touring a segregated country, to his crossover into Hollywood, Belafonte's groundbreaking career personifies the American civil rights movement. Rostock reveals Belafonte to be a tenacious activist, who worked intimately with Dr. Martin Luther King, Jr., mobilized celebrities for social justice, participated in the struggle against apartheid in South Africa, and took action to counter gang violence, poor prison conditions, and youth incarceration. (This HBO Documentary Film premieres on HBO in Fall 2011.)

Migrants' and Women's Rights

The poignant documentary *Familia* observes one matriarch's decision to go to work as a hotel maid in Spain and the impact that choice has on her family in Peru. Working with a family they have known for over 35 years, filmmakers Mikael Wiström and Alberto Herskovits (*Compadre*, HRWFF 2005) take an emotional look at family members' separation due to economic circumstances, providing insight into the experience of thousands of families who do the same each year. The film develops the double plot line of Nati's lonely life as a maid in Spain and the lives of the loved ones she leaves behind in Peru.

Love Crimes of Kabul is a fascinating look inside Afghanistan's Badam Bagh women's prison, where half the inmates are jailed for "moral crimes." Kareema awaits trial for pre-marital sex with her fiancé; Aleema ran away from a violent home; Sabereh stands accused of having slept with her neighbor. In a society where behavior is strictly controlled by an ideology of honor, and transgression can bring ruin to an entire family, these young women are seen as threats to the very fabric of society. Filmmaker Tanaz Eshaghian (*Be Like Others*) follows each case to trial, giving voice to those seen by the court only in terms of blame and embarrassment. (This HBO Documentary Film premieres on HBO on July 11.)

Intimate and revealing, *The Price of Sex* focuses on young Eastern European women who have been drawn into a world of sex trafficking and abuse. The award-winning photojournalist Mimi Chakarova, who grew up in Bulgaria, takes viewers on a personal journey exposing the shadowy world of sex trafficking from Eastern Europe to the Middle East and Western Europe. Filming undercover and gaining extraordinary access, Chakarova illuminates how, even though some women escape to tell their stories, the trafficking of women continues to thrive. Chakarova is the recipient of the festival's 2011 Nestor Almendros Award for courage in filmmaking.

Based on true events, Larysa Kondracki's compelling political thriller *The Whistleblower* tells the story of Nebraska police officer Kathryn Bolkovac (Rachel Weisz) who discovers a deplorable cover-up and carries out a fight for justice in the former Yugoslavia. Bolkovac accepts a UN peacekeeping job through a private security contractor, but when she arrives in post-war Bosnia expecting a harmonized international effort, she finds chaos and disorder instead. When a brutally injured young woman lands in the UN's care, Bolkovac unearths an underworld of trafficking and traces the path of criminality to a shocking source. (Opens theatrically on August 5 through Samuel Goldwyn Films.)

In conjunction with this year's film program, the festival will present *Exiled: Burma's Defenders*, the renowned photographer Platon's portraits of Burmese former political prisoners, civil society leaders, ethnic minority group members, journalists, and other people in exile from their repressive homeland. The exhibit will be featured in the Frieda and Roy Furman Gallery at the Walter Reade Theater for the duration of the festival.

No Boundaries: Tim Hetherington pays tribute to photographer, filmmaker (Restrepo, *Liberia: An Uncivil War*), journalist, human rights activist, and artist Tim Hetherington, who was killed while covering the armed conflict in Libya in April 2011. Tim was a visionary who used photos, video, memoir, and testimony to explain and humanize conflicts as well as to simply illuminate the human condition. The festival will present a screening of *Diary*, a highly personal and experimental film that expressed the subjective experience of his work, followed by a discussion with friends and collaborators, including Carroll Bogert (Human Rights Watch) and James Brabazon (*Liberia: An Uncivil War*), who will discuss Hetherington's work and legacy.

COMPLETE PROGRAM INFORMATION CAN BE FOUND AT:

www.hrw.org/iff

PRESS SCREENING SCHEDULE

Press screenings take place at the Walter Reade Theater, 165 W 65th St., on the upper level of Lincoln Center.

RSVP to charlie@norget.com, 212-431-0090, or shyman@filmlinc.com, 212-875-5625

Wednesday, May 25 10:00am - Granito: How to Nail a Dictator (100m)

Thursday, May 26 10:00am - The Price of Sex (73m)
11:30am - This Is My Land... Hebron (75m)

Friday, May 27 10:00am - Impunity (85m)

Monday, May 30 10:00am - Familia (82m)

b> Tuesday, May 31 10:00am - Love Crimes of Kabul (71m)
11:30am - The Green Wave (80m)

ONLINE PRESS OFFICE:

More info. on HRWFF as well as downloadable images can be found at www.hrw.org/iff

The Film Society's online press office can be found at www.FilmLinc.com/press

All films are screened at the Film Society of Lincoln Center's Walter Reade Theater, 165 West 65th Street, upper level (between Broadway and Amsterdam Ave.)

TICKET INFORMATION: Ticket information for the 2011 Human Rights Watch Film Festival can be found at www.FilmLinc.com or in person at the Walter Reade Theater box office. Hours: Mon.-Fri. opens at 12:30 p.m., Sat./Sun. opens 1/2 hr before first public screening; closes 15 minutes after last public screening, at 6 p.m. when there are no public screenings. For more information visit www.FilmLinc.com, www.hrw.org-iff or call 212-875-5601. Experience the festival on the go with HRWFF's new mobile site: Visit www.hrw.org/iff from your mobile device to buy tickets to your favorite events, browse the film schedule, invite friends to screenings, view trailers and listen to interviews with filmmakers.

Human Rights Watch

Human Rights Watch is one of the world's leading independent organizations dedicated to defending and protecting human rights. We work tenaciously to lay the legal and moral groundwork for deep-rooted change and fight to bring greater justice and security to people around the world. Through the Human Rights Watch Film Festival we bear witness to human rights violations and create a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. The film festival brings to life human rights abuses through storytelling in a way that challenges each individual to empathize and demand justice for all people. To learn more about our work or to make a donation, visit <http://www.hrw.org/>

Film Society of Lincoln Center

Under the leadership of Rose Kuo, Executive Director, and Richard Peña, Program Director, the Film Society of Lincoln Center offers the best in international, classic and cutting-edge independent cinema. The Film Society presents two film festivals that attract global attention: the New York Film Festival, currently planning its 49th edition, and New Directors/New Films which, since its founding in 1972, has been produced in collaboration with MoMA. The Film Society also publishes the award-winning Film Comment Magazine, and for over three decades has given an annual award-now named "The Chaplin Award"-to a major figure in world cinema. Past recipients of this award include Charlie Chaplin, Alfred Hitchcock, Martin Scorsese, Meryl Streep, and Tom Hanks. The Film Society presents a year-round calendar of programming, panels, lectures, educational programs and specialty film releases at its Walter Reade Theater and the new state-of-the-art Elinor Bunin Munroe Film Center, opening June 2011. The Film Society receives generous, year-round support from 42BELOW, American Airlines, The New York Times, Stella Artois, the National Endowment for the Arts, WNET New York Public Media, Royal Bank of Canada and the New York State Council on the Arts. For more information, visit www.filmlinc.com

PUBLIC SCREENING SCHEDULE

Thursday, June 16

Benefit Screening and Reception

6:00pm THE WHISTLEBLOWER (Canada/Germany, 111m)

Q&A with filmmaker Larysa Kondracki and special guests + reception to follow

Friday, June 17

Opening Night Screening and Reception

7:00pm GRANITO: HOW TO NAIL A DICTATOR (US, 100m)

Q&A with filmmaker Pamela Yates and special guests + reception to follow

Saturday, June 18

1:00pm GRANITO: HOW TO NAIL A DICTATOR (US, 100m)

Q&A with filmmaker Pamela Yates and special guests to follow

4:00pm WHEN THE MOUNTAINS TREMBLE (US, 83m)

Q&A with filmmaker Pamela Yates to follow

6:30pm BETTER THIS WORLD (US, 93m)

Q&A with filmmakers Katie Galloway and Kelly Duane de la Vega to follow

9:00pm THE GREEN WAVE (Germany/Iran, 80m)

Q&A with filmmaker Ali Samadi Ahadi to follow

Sunday, June 19

1:30pm THE GREEN WAVE (Germany/Iran, 80m)

Q&A with filmmaker Ali Samadi Ahadi to follow

4:00pm BETTER THIS WORLD (US, 93m)

Q&A with filmmakers Katie Galloway and Kelly Duane de la Vega to follow

6:30pm IF A TREE FALLS (US, 85m)

Q&A with filmmakers Marshall Curry and Sam Cullman to follow

Monday, June 20

4:00pm BETTER THIS WORLD (US, 93m)

Q&A with filmmakers Katie Galloway and Kelly Duane de la Vega to follow

6:30pm LOVE CRIMES OF KABUL (Afghanistan/US, 71m)

Q&A with filmmaker Tanaz Eshaghian to follow

8:45pm IF A TREE FALLS (US, 85m)

Q&A with filmmakers Marshall Curry and Sam Cullman to follow

Tuesday, June 21

4:00pm THE GREEN WAVE (Germany/Iran, 80m)

Q&A with filmmaker Ali Samadi Ahadi to follow

6:30pm THE TEAM (Canada, 80m)

Q&A with filmmaker Patrick Reed to follow

8:45pm LOVE CRIMES OF KABUL (Afghanistan/US, 71m)

Q&A with filmmaker Tanaz Eshaghian to follow

Wednesday, June 22

4:00pm LOVE CRIMES OF KABUL (Afghanistan/US, 71m)

Q&A with filmmaker Tanaz Eshaghian to follow

6:30pm IMPUNITY (Colombia/France/Switzerland, 85m)

Q&A with filmmakers Juan José Lozano and Hollman Morris to follow

9:00pm THE TEAM (Canada, 80m)

Q&A with filmmaker Patrick Reed to follow

Thursday, June 23

4:00pm THE TEAM (Canada, 80m)

Q&A with filmmaker Patrick Reed to follow

9:00pm IMPUNITY (Colombia/France/Switzerland, 85m)

Q&A with filmmakers Juan José Lozano and Hollman Morris to follow

Friday, June 24

4:00pm IMPUNITY (Colombia/France/Switzerland, 85m)

Q&A with filmmakers Juan José Lozano and Hollman Morris to follow

6:30pm YOU DON'T LIKE THE TRUTH - 4 DAYS INSIDE GUANTANAMO (Canada, 99m)

9:30pm THE PRICE OF SEX (US/UAE/Bulgaria/Moldova/Greece/Turkey, 72m)

Q&A with filmmaker Mimi Chakarova to follow

Saturday, June 25

1:00pm FAMILIA (Sweden, 82m)

Q&A with filmmaker Alberto Herskovits to follow

3:30pm THE PRICE OF SEX (US/UAE/Bulgaria/Moldova/Greece/Turkey, 72m)

Q&A with filmmaker Mimi Chakarova and special guests to follow

Festival Centerpiece and Reception

6:00pm SING YOUR SONG (US, 104m)

Q&A with film subject Harry Belafonte, moderated by Amy Goodman of "Democracy Now!" + reception to follow

9:15pm 12 ANGRY LEBANESE: THE DOCUMENTARY (Lebanon, 78m)

Sunday, June 26

1:30pm THE PRICE OF SEX (US/UAE/Bulgaria/Moldova/Greece/Turkey, 72m)

Q&A with filmmaker Mimi Chakarova + reception to follow

4:00pm 12 ANGRY LEBANESE: THE DOCUMENTARY (Lebanon, 78m)

6:30pm LOST ANGELS (US, 77m)

Q&A with filmmaker Thomas Napper to follow

9:00pm TIM HETHERINGTON: NO BOUNDARIES (US, 80m)

Screening of DIARY and panel discussion to follow

Monday, June 27

4:00pm THIS IS MY LAND... HEBRON (Israel/Italy, 75m)

Q&A with filmmakers Giulia Amati and Stephen Natanson to follow

6:30pm FAMILIA (Sweden, 82m)

Q&A with filmmaker Alberto Herskovits to follow

9:00pm LOST ANGELS (US, 77m)

Q&A with filmmaker Thomas Napper to follow

Tuesday, June 28

4:00pm LOST ANGELS (US, 77m)

Q&A with filmmaker Thomas Napper to follow

6:30pm THIS IS MY LAND... HEBRON (Israel/Italy, 75m)

Q&A with filmmakers Giulia Amati and Stephen Natanson to follow

8:45pm LA TOMA (THE SIEGE) (Colombia/US, 88m)

Q&A with filmmakers Angus Gibson and Miguel Salazar to follow

Wednesday, June 29

4:00pm FAMILIA (Sweden, 82m)

Q&A with filmmaker Alberto Herskovits to follow

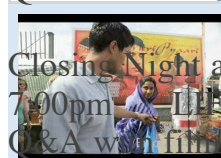
6:30pm LA TOMA (THE SIEGE) (Colombia/US, 88m)

Q&A with filmmakers Angus Gibson and Miguel Salazar to follow
9:00pm THIS IS MY LAND... HEBRON (Israel/Italy, 75m)
Q&A with filmmakers Giulia Amati and Stephen Natanson to follow

Thursday, June 30

4:00pm LA TOMA (THE SIEGE) (Colombia/US, 88m)

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Closing Night and Reception

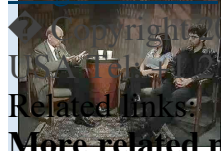
7:00pm LIFE, ABOVE ALL (Germany/South Africa, 105m)

Q&A with filmmaker Oliver Schmitz and lead actress Khomotso Manyaka + reception to follow

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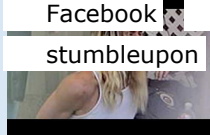
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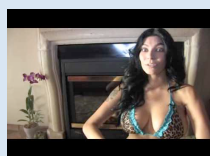
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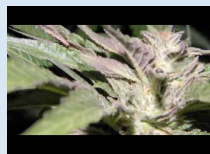
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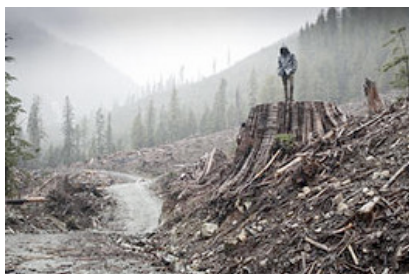
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By Nick Andersen



Human Rights Watch Film Festival

A scene from "If a Tree Falls" (2011)

Tricky, complicated questions of morality and social justice often don't make for a summer blockbuster.

The Human Rights Watch Film Festival takes those tangled themes and strings them together in a week of screenings, conversations and talk backs.

The festival began today with a 6 p.m. screening of "The Whistleblower," a drama depicting a Nebraskan police officer's real-life struggle for justice in the postwar chaos

of the Balkan states. It continues through June 30 at New York's Lincoln Center.

"I do think there's an audience for these kinds of films," festival director John Biaggi said. The festival is in its 22nd year in New York City. "A lot of them are challenging and sometimes they are upsetting, but the thing that comes through in virtually every film is human perseverance and the ability of a small group of people or even an individual to make a difference in a particular human rights situation."

Speakeasy talked with Biaggi about the tough issues that pervade the movies that make up the Human Rights Watch Film Festival, and how open-ended questions sometimes leave surprisingly satisfying open-ended answers.

The Wall Street Journal: The films in this festival address a lot of tough social and moral questions, and in a lot of documentary features those questions don't really get answered. Is there some truth to that for the Human Rights Watch films?

John Biaggi: I think a number of films answer important human rights questions. I really don't think that they leave the audience hanging. The films we tend to show really don't answer all the questions. We let the audience make a lot of decisions on their own. A lot of the films here are not made the way Hollywood makes a film, where they lead to an emotion at the end and that's how they want to make you feel. Good documentaries aren't made that way. They're made to challenge and to make you think.

What are some films in this year's festival that really might challenge an audience?

We have a very interesting theme this year, that of domestic terrorism. There are three films that represent that theme — "Better This World," "If a Tree Falls" and "You Don't Like the Truth." There are strong characters and usually a strong conclusion. But for these films, for the ideas that they raise and the issues they address — how much the government should be

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the issues that they raise and the issues they address — how much the government should be interfering and the pressure that bears on citizens whether it's fair or not — the audience has to answer those questions themselves. It's part of the reason the festival is so successful. The films are not going to lead you to a conclusion. They are open ended and leave you with some very interesting ideas.

But there are talk backs, discussions with filmmakers, right? You don't just present a film and then leave the audience to grapple with it?

Right. A big part of the festival is that we bring the filmmakers to these screenings. There's only one filmmaker that's missing out of all of the films this year. That's a very important part of being a human rights film festival or filmmaker or film subject. With the very present nature of the films, there are these questions that remain unanswered, that are left up to the audience to decide. In the past, we've had some really quite exceptional question and answer sessions and debates where the questions get answered.

For you, for the festival, what exactly defines a 'human rights' film?

There are really a few layers for us. The film has to have recognizable themes of human rights. There are many human rights that we work with here at Humans Rights Watch, all different types of human rights — women's rights, workplace rights, environmental rights. And that's not just as window dressing. The issue has to be a really central, strong theme of the film. After that, it becomes a question. We don't really show many films a year. We are looking for films that are very well made and have strong characters. They generally have to present the theme in a balanced way. We don't show a film that's completely skewed to one side or angle without trying to reach out and show the other side. There's an internal vetting process to examine factual accuracy. We try our best to find films that deal with current human rights. Sometimes, a good film on a particular subject won't show up for maybe two years. There weren't really strong films from Iraq about the invasion until about two years after the fact. Time is the main factor.

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Snapshots



The summer of 2011 is packed with superhero films, which means outfits ranging from capes to CGI costumes. Check them out here. [View Slideshow](#)

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