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Margaret Mead Film & Video Festival
is the longest-running showcase for international
documentaries in the U.S.

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American Museum of
Natural History
New York, NY 10024

Margaret Mead Film & Video Festival
American Museum of Natural History
Central Park West at 79th Street
New York, NY 10024



Margaret Mead Film & Video Festival

Celebrating 31 Years

November 9–11, 2007

AMERICAN MUSEUM OF NATURAL HISTORY



Festival Highlights



Opening Night

Sleepwalking Through the Mekong

Friday, November 9, 7:00 pm, Program F1

John Pirozzi. 2007. 70 min. (U.S./Cambodia) NY Premiere

This engaging rock 'n' roll documentary spotlights California combo Dengue Fever as they tour Cambodia with a repertoire of 1960s and 70s Khmer pop classics. Underlying the film's musical journey is the historical reality of the fate of artists under the Khmer Rouge regime. Fronted by the dynamic Cambodian-born singer Chhom Nimol, the group is an instant hit on their arrival in Phnom Penh, where they set up shows whenever a stage and speakers can be found. There are inspiring exchanges between the band and Khmer master musicians and school children, all of whom join in at the open-air grand finale. The music melds dance jams, traditional music, and Cambodian licks into a totally unique hybrid pop sound.

Co-presenter: Joe's Pub



Closing Night

Nömadak Tx (With McLaren's Negatives)

Sunday, November 11, 7:30 pm, Program F19

Raul de la Fuente. 2006. 92 min. (Spain) NY Premiere

Nömadak Tx is a world showcase of nomadic peoples, bound by the journey of two Basque musicians, Harkaitz Mtnez. de San Vicente and Igor Otxoa, who play a tandem percussive instrument, the *txalaparta*. The instrument serves as a meeting point not only between the two musicians, but also between cultures, and so they travel to remote places looking for sounds and voices. They live among the Adivasi people, outcasts in India; with the Sami in Laponia; with people of the Mongolian steppe; and with Saharan people in Morocco. In some cases, they emphasize the importance of communal and the mutual dependency of all people by creating their *txalaparta* out of indigenous materials, as well as incorporating local performers and musical styles in a final concert with and for each community.

Co-presenter: World Music Institute

Water Worlds

In conjunction with AMNH's exhibition, *Water: H₂O = Life*, on view through May 2008, the festival highlights cultural cinema related to the element water. These programs explore the most pressing water-related issues from national and international environmental and social justice platforms.



Program 1 (F3) features international water-related issues. *Village of Dust, City of Water* is a lyrical and chilling ciné-poem about water equity throughout much of India. In *Thirst*, filmmakers Deborah Kaufman and Alan Snitow present a penetrating look at the global issues of privatization and the role of corporations, governments, and citizens. A post-screening discussion with the filmmakers and others opens the discussion to the impact of this film on raising awareness.

Program 2 (F12) examines water use as both a luxury and a necessity. *El Agua en Tiempos Extras (Water in Extra Times)* is an animated short from Mexico exploring the impact of global warming on this finite resource; *Gimme Green* offers a wry, super-realist look at the U.S. phenomenon – the suburban lawn – with its watering and maintenance and the daunting implications for all of us managing to keep up with the Joneses. *The Water Front* focuses on a largely African American working class community outside of Detroit, Michigan where water wars are unleashed when local community activists battle the public works department in an effort to keep water affordable and available. Discussions with filmmakers follow the screenings.



Water: H₂O = Life is organized by the American Museum of Natural History, New York (www.amnh.org), and Science Museum of Minnesota (www.smm.org) in collaboration with Great Lakes Science Center, Cleveland; The Field Museum, Chicago; Instituto Sangari, São Paulo, Brazil; National Museum of Australia, Canberra; Royal Ontario Museum, Toronto, Canada; San Diego Natural History Museum; and Singapore Science Centre with PUB Singapore.

The American Museum of Natural History gratefully acknowledges the **Tamarind Foundation** for its leadership support of *Water: H₂O = Life*, and the Johns Hopkins Center for a Livable Future for its assistance.

Exclusive corporate sponsorship for *Water: H₂O = Life* is provided by **JPMorgan**.

Water: H₂O = Life is supported by a generous grant from the **National Science Foundation**.

The Museum extends its gratitude to the Panta Rhea Foundation, Park Foundation, and Wege Foundation for their support of the exhibition's educational programming and materials.

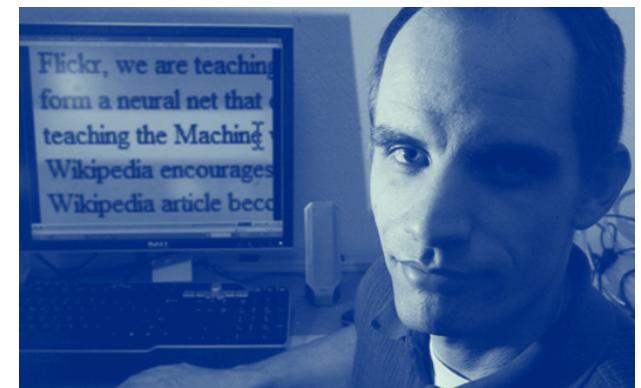
Celebrating 31 Years

Global Music

Evocative and soulful, music embodies culture and imbues its performers with a transcendental means of expressing themselves through lyrics, ambience, beats, and melodies. This year's festival highlights music's ability to create emotive bonds across cultures and time. In addition to the opening and closing night films – John Pirozzi's *Sleepwalking Through the Mekong* and Raul de la Fuente's *Nömadak Tx* – the festival further celebrates music with *The Old, Weird America: Harry Smith's Anthology of American Folk Music* (Program F5), by Rani Singh. Harry Smith was a key figure of underground culture through the latter half of the 20th century, and an amateur musicologist who picked up rare recordings of blues and country classics from the years between 1927 and 1934. The film showcases Smith's collection of this obscure folk music, and its cultural and aesthetic place in the American music canon. The film is a blend of archival footage, interviews, and recent live performances by some of modern rock's preeminent artists, including Sonic Youth, Kate and Anna McGarrigle, Lou Reed, and Beck.



"The Machine Is Us/ing Us"



User-generated content (UGC), one of the most important trends in online media, reflects the expansion of media production through new technologies that are accessible to and affordable for the general public, including digital video, blogging, podcasting, mobile phone photography, and more. This new form of communication has created global movements that connect people. How does this all impact the world of independent, alternative media-making, and particularly documentary and nonfiction media? *The Machine Is Us/ing Us: User-Generated Content* will take a look at content on YouTube, WITNESS' The Hub, and KarmaTube and will be moderated by Michael Wesch, assistant professor of cultural anthropology at Kansas State University. Other presenters include Sara Pollack, YouTube's film manager; Michael Smolens, founder and CEO of dotSUB; Sameer Padania, manager of The Hub; Jenny Douglas, co-creator and coordinator of KarmaTube.org; and filmmaker Silas Hagerty. (Program F13)

Margaret Mead Film & Video Festival

Ticket Information

Entrance for screenings is on 77th Street between Central Park West and Columbus Avenue.

Please note:

Tickets are not refundable.

Programs are subject to change. Please check our website for the most current schedule and updated information.

To Order

By Phone

Call **212.769.5200** Monday – Friday, 9 am – 5 pm; Saturday, 9 am – 4 pm. Have your credit card, membership category, and program codes ready when you call. American Express, Visa, MasterCard, and Discover are accepted. *A service charge applies.*

Online

Visit www.amnh.org/mead to purchase tickets online. *A service charge applies.*

On-site Purchase

Mid-October – November 11

Tickets may be purchased during Museum hours at the Advance Group Sales desk in the Theodore Roosevelt Rotunda (Central Park West at 79th Street entrance), and at the Rose Center for Earth and Space (81st Street entrance).

No service charge.

November 9 – 11

During the festival, tickets may be purchased at the 77th Street entrance, between Central Park West and Columbus Avenue, one hour prior to show.

No service charge.

Ticket Prices

General Public	\$10
Members/Students/Seniors	\$9
Opening Night reception with filmmakers (includes film admission) (F20) limited to 50	\$45

Friend of the Festival

(F21) The Friend of the Festival package includes:

- Ticket to the Opening Night film and reception *for one*
- 6 additional tickets – your choice of programs

\$75 (*a \$105 Value!*)

Schedule	Friday Nov. 9	Saturday Nov. 10	Sunday Nov. 11
LeFrak Theater	<p>7:00 pm Program F1 Sleepwalking Through the Mekong 70 min. Opening Night</p>		
Kaufmann Theater		<p>1:00 pm Program F2 Salim Baba 14 min. Ghanaian Video Tales 60 min.</p> <p>3:15 pm Program F3 Village of Dust, City of Water 28 min. Thirst 62 min.</p>	<p>5:45 pm Program F4 Autism: The Musical 93 min.</p> <p>8:15 pm Program F5 Mirror Animations 4 min. The Old, Weird America: Harry Smith's Anthology of American Folk Music 90 min.</p> <p>1:15 pm Program F12 El Agua en Tiempos Extras (Water in Extra Times) 5 min. Gimme Green 27 min. The Water Front 50 min.</p> <p>4:30 pm Program F13 The Machine Is Us/ing Us 120 min.</p>
Linder Theater		<p>1:15 pm Program F6 Losers and Winners 96 min.</p> <p>3:45 pm Program F7 Stranger Comes to Town 28 min.</p> <p>Grito de Piedra (Scream of the Stone) 59 min.</p>	<p>6:15 pm Program F8 Scaredycat 15 min. Promised Paradise 52 min.</p> <p>8:30 pm Program F9 The Beloved Ones 6 min. The Thread of Karma 52 min.</p> <p>1:00 pm Program F14 Super Amigos 82 min.</p> <p>3:15 pm Program F15 Our Brilliant Second Life 6 min.</p> <p>The Birthday 63 min.</p>
Peoples Center		<p>4:00 pm Program F10 SchoolScapes 77 min.</p>	<p>6:00 pm Program F11 Yea! Hem Reau-A Cambodian Medium 50 min.</p> <p>2:00 pm Program F17 The Art of Regret 59 min.</p> <p>4:00 pm Program F18 Keep the Dance Alive 75 min.</p>

Alphabetical Listing

El Agua en Tiempos Extras (Water in Extra Times)

Dominique Jonard. 2006.
5 min. (Mexico) U.S. Premiere

Sunday, November 11
1:15 pm, Program F12
With Gimme Green and The Water Front

This experimental animation considers global warming and its impact on water – from floods to droughts – and some of the solutions to help preserve this finite resource.

The Art of Regret

Judith MacDougall. 2007.
59 min. (China/Australia)
U.S. Premiere

Sunday, November 11
2:00 pm, Program F17



Judith MacDougall has made a number of now-classic documentaries that served to establish “observational cinema” as a major ethnographic film genre. This new work examines the digital

revolution in China, where photography is called the “art of regret.” Old photographs are cherished as important relics, while at the same time new technology allows for the easy manipulation of

images, raising questions about photography’s role as a medium of truth ... or fantasy.

Co-presenter: The Center for Media, Culture and History at New York University

Autism: The Musical

Tricia Regan. 2006.
93 min. (U.S.)

Saturday, November 10
5:45 pm, Program F4
Discussion with director

This joyous, unsentimental portrait of Elaine Hall and the children of the Miracle Project provides a glimpse into the lives of five families as they struggle with the ups and downs of raising a child with autism. The film follows the children over the course of one year and features a dedicated woman who believes that through a musical, these children will discover the world outside themselves.



Co-presenter: Autism Speaks and Tribeca Film Festival

The Beloved Ones

Samantha Moore. 2007.
6 min. (Uganda/U.K.)
U.S. Premiere

Saturday, November 10
8:30 pm, Program F9
With The Thread of Karma



This animated documentary tells the story of an African family affected by HIV/AIDS.

The Birthday

Negin Kianfar and Daisy Mohr. 2006. 63 min.
(Iran/The Netherlands)

Sunday, November 11
3:15 pm, Program F15
Discussion with Shiva Balaghi, associate director, Kevorkian Center for Near Eastern Studies, NYU and Karim Tartoussieh, American University, Paris
With Our Brilliant Second Life

Issues of sexuality remain bound to tradition in modern Iran, and yet within this rigid structure, transsexuals find a government supportive of their desire to be reborn through surgery. This sensitive portrait offers a window into the complex issue of sexuality in an Islamic society.

Co-presenter: Arte East and Kevorkian Center for Near Eastern Studies at New York University



Ghanaian Video Tales

Tobias Wendl. 2006.
60 min. (Ghana/Germany)
NY Premiere

Saturday, November 10
1:00 pm, Program F2
Discussion with director
With Salim Baba



Ghanaian Video Tales introduces the genre of African horror movies and the filmmakers behind it. Since the early 1990s, video technology has drastically changed the African media

world, enabling filmmakers to tell their own stories for local audiences. Featuring Ghanaian filmmakers, actors, and producers with on-set observations and clips from some of their most celebrated

films, *Ghanaian Video Tales* follows the creation of the films themselves, from production to projection.

Co-presenter: African Film Festival

Gimme Green

Isaac Brown and Eric Flagg. 2006. 27 min. (U.S.)

Sunday, November 11

1:15 pm, Program F12
Discussion with director Isaac Brown

With *El Agua en Tiempos Extras* and *The Water Front*

Gimme Green is a super-real look at the American obsession with lawns, and their impact on our environment, our wallets, and our outlook on life. From subdivisions in Florida to sod farms in the arid Southwest, *Gimme Green* peers behind the curtain of the \$40-billion industry that fuels our nation's most irrigated crop – the lawn.

Co-presenter: Mailman School of Public Health, Columbia University

Grito de Piedra (Scream of the Stone)

Ton van Zantvoort. 2006. 59 min. (Bolivia/The Netherlands) U.S. Premiere

Saturday, November 10

3:45 pm, Program F7
Discussion with Pegi Vail, curator, anthropologist, filmmaker

With *Stranger Comes to Town*

Once the source of legendary wealth in colonial days, Potosí's now economically destitute silver mines have been opened as a tourist destination for visitors to Bolivia. *Grito de Piedra* portrays a Potosí miner, Gavino, and his son, Pedro, a tour guide to the mines. Depicting their lives in the

mines and as participants in a burgeoning cultural tourism industry, this film reveals the enduring power of colonial enterprise to shape life in South America.

Co-presenter: Cinema Tropical

Keep the Dance Alive

Rina Sherman. 2007. 75 min. (Namibia/Angola/France) U.S. Premiere

Sunday, November 11
4:00 pm, Program F18
Discussion with director

As part of an ethnographic study, filmmaker Rina Sherman, a protégé of Jean Rouch, lived with the Ovahimba people of northwest Namibia for seven years, documenting the

flow of ordinary life. This film shows how music, dance, and spirit possession are integrated into their everyday life, from birth to death.

Co-presenter: The Center for Media, Culture and History at New York University

Losers and Winners

Ulrike Franke and Michael Loeken. 2006. 96 min. (China/Germany) NY Premiere

Saturday, November 10
1:15 pm, Program F6
Discussion with Patrick Hazard, director, The London International Documentary Festival

Cultures collide in this award-winning verité film, in which 400 Chinese laborers arrive to dismantle a huge, state-of-the-art coke-processing plant in the Ruhr region of Germany. It will be

rebuilt in China. As the few remaining German engineers face the facility's demise and try to enforce strict safety procedures, the Chinese crew struggles with homesickness, 60-hour shifts, and having

their pay docked if the work falls behind schedule.

Co-presenter: London International Documentary Festival and Goethe-Institut



The Machine Is Us/ing Us

User-Generated Content

Content from YouTube, WITNESS' The Hub, and KarmaTube

Sunday, November 11
4:30 pm, Program F13



This program, moderated by Michael Wesch, assistant professor of cultural anthropology at Kansas State University, takes a look at user-created content on YouTube, The Hub, and KarmaTube. Earlier this year, Wesch created a short video, *Web 2.0 ... The Machine Is Us/ing Us*, that quickly became the most popular video in the blogosphere. Other presenters include Sara Pollack, YouTube's

film manager; Sameer Padania, manager of The Hub, a new, participatory website that supports the strategic use of video to address human rights abuses online and offline; Michael Smolens, founder and CEO of dotSUB, a site that has developed unique browser-based applications to facilitate wiki-style volunteer or professional captioning and subtitling of video into any language; Jenny Douglas, co-

creator and coordinator of KarmaTube, an online collection of "short, 'do something' videos, coupled with simple actions that every viewer can take;" and Silas Hagerty, director of *Lusaka Sunrise*, a documentary short that focuses on how soccer is being used as a catalyst to spread awareness of HIV/AIDS to youth in Zambia.

Co-presenter: WITNESS

McLaren's Negatives

Marie-Josée Saint-Pierre. 2006. 10 min. (Canada) NY Premiere

Sunday, November 11
7:30 pm, Program F19
With Nömadak Tx



Harry Smith's prodigious knowledge of mythology and the mystic arts, and the voraciousness of his image gathering, allowed him to populate the screen with a dazzling array of unexpected figures. These animations "mirror" the intricate subtleties of Thelonious Monk's classic jazz piece, *Misterioso*.

Co-presenter: Anthology Film Archives

A visual journey into the process of cinematographic creation, this animated essay reveals the filmmaking visions of legendary Canadian animator Norman McLaren.

Mirror Animations

Harry Smith. 1957. 4 min. (U.S.)

Saturday, November 10
8:15 pm, Program F5
With The Old, Weird America: Harry Smith's Anthology of American Folk Music



Nömadak Tx

Raul de la Fuente. 2006.
92 min. (India/Morocco/
Mongolia/Laponia/Spain)
NY Premiere

Sunday, November 11
7:30 pm, Program F19
*Discussion with director, followed
by performance by Oreka Tx*
With *McLaren's Negatives*

World music takes on a whole new meaning in *Nömadak Tx*, a world showcase of nomadic peoples bound by the journey of two Basque musicians, Harkaitz Mtnez. de San Vicente and Igor Otxoa, who

play a tandem percussive instrument, the *txalaparta*. This unusual instrument serves as a meeting point not only between the two musicians but also between cultures. The musicians travel

to remote places, living among the Adivasi people, outcasts in India; the Sami in Laponia; Mongolian people on the steppes; and Saharan people in Morocco.

Co-presenter: World Music Institute

Closing Night

The Old, Weird America: Harry Smith's Anthology of American Folk Music

Rani Singh. 2006.
90 min. (U.S.)

Saturday, November 10
8:15 pm, Program F5
*Discussion with Jonas Mekas,
filmmaker and artistic director,
Anthology Film Archives*

With *Mirror Animations*

Every fan of American music owes a debt to Harry Smith. Driven by his unique sensibility and passion for authentic offbeat music, he amassed an unparalleled collection of recordings and brought attention to numerous unrecognized artists. His musical legacy is celebrated here through archival footage, interviews, and filmed stage performances by a diverse

group of artists, including Nick Cave, Percy Heath, Philip Glass, Kate and Anna McGarrigle, and Elvis Costello.

Co-presenter: Anthology Film Archives

Our Brilliant Second Life

Shelley Matulick. 2007.
6 min. (Australia)
NY Premiere

Sunday, November 11
3:15 pm, Program F15
With *The Birthday*



A video short about an Australian couple who spend more of their waking hours as "avatars" in the virtual world than they do in the real world.

Praying with Lior

Ilana Trachtman. 2007.
87 min. (U.S.) NY Premiere

Sunday, November 11
5:15 pm, Program F16
Discussion with director

This film introduces Lior Liebling, also called the "little rebbe." Lior has Down syndrome and has spent his entire life praying with utter abandon. Is he a "spiritual genius," as many around him

say, or simply the vessel that contains everyone's unfulfilled wishes and expectations? As Lior approaches his bar mitzvah, different characters provide a window into life spent "praying with Lior." The film

challenges the way people with disabilities are perceived and received by faith communities.

Co-presenter: The Center for Religion and Media at New York University



Promised Paradise

Leonard Retel Helmrich. 2006.
52 min. (Indonesia/
The Netherlands)
U.S. Premiere

Saturday, November 10
6:15 pm, Program F8
*Discussion with director and
Sally Berger, assistant curator,
Department of Film, The
Museum of Modern Art/
Documentary Fortnight Festival*

With *Scaredycat*



Jakarta-based puppeteer Agus Nur Amal travels to Bali to call to account the individuals responsible for the terrorist bombing of a Balinese night-club in October 2002. As in his theatrical performances, Agus uses humor to find

some meaning in these acts of hate. The results are both revealing and sobering.

Co-presenter: Department of Film, The Museum of Modern Art

Salim Baba

Tim Sternberg. 2006.
14 min. (India/U.S.)

Saturday, November 10
1:00 pm, Program F2
Discussion with director

With *Ghanaian Video Tales*

Since the age of 10, Salim Muhammad, now 55, has eked out a living screening discarded film scraps for the children in his neighborhood using a hand-cranked

projector he inherited from his father. A pragmatic businessman as well as a cinéphile, Salim hopes his sons will carry on his legacy.

Co-presenter: Indo-American Arts Council



Scaredycat

Andy Blubaugh. 2006.
15 min. (U.S.)

Saturday, November 10
6:15 pm, Program F8
Discussion with director

With *Promised Paradise*



Through re-enactment, live action, and animation, the director, a victim of a random act of violence, explores the complexities of fear and anxiety.

SchoolScapes

David MacDougall. 2007.
77 min. (India/Australia)
U.S. Premiere



Saturday, November 10
4:00 pm, Program F10

David MacDougall follows up the "Doon School Quintet," his series of films about a traditional school in North India, with this film made at the Rishi Valley School, a famous progressive co-educational

school in Andhra Pradesh, South India. *SchoolScapes* attempts to recapture the freshness of observing the world and is dedicated to the simple act of looking.

Co-presenter: The Center for Media, Culture and History at New York University

Sleepwalking Through the Mekong

John Pirozzi. 2007.
70 min. (U.S./Cambodia)
NY Premiere



Friday, November 9
7:00 pm, Program F1
Discussion with director

Opening Night

Stranger Comes to Town

Jacqueline Goss. 2007.
28 min. (U.S.) NY Premiere

Saturday, November 10
3:45 pm, Program F7
Discussion with director

With *Grito de Piedra*

This video re-purposes animations from the Department of Homeland Security, combining them with stories from the border, images from the online game *World of Warcraft*, and journeys via Google Earth, to tell a tale of bodies moving through lands familiar and

strange. The director focuses on the questions and examinations used to establish identity at the border, and how these processes in turn affect one's own sense of self and view of the world.

This engaging film spotlights California's indie combo Dengue Fever as they tour Cambodia with a repertoire of 1960s and 70s Khmer pop classics. Underlying the film's musical journey is the historical reality of the fate of artists under the Khmer Rouge regime. Fronted by the dynamic Cambodian-born singer Chhom Nimol, the group is an instant hit on their arrival in Phnom Penh, where

they set up shows wherever a stage and speakers can be found. There are inspiring exchanges between the band and Khmer master musicians and school children, all of whom join in at the open-air grand finale. The music melds dance jams, traditional music, and Cambodian licks into a totally unique hybrid pop sound.

Co-presenter: Joe's Pub

Super Amigos

Arturo Perez Torres. 2007.
82 min. (Mexico/Canada)

Sunday, November 11
1:00 pm, Program F14
Discussion with director

Outfitted in the regalia of the Lucha Libre, five former wrestlers in Mexico City don the personas of superheroes to fight injustice and inspire others within their local communities. With a combination of live action and

comic book-style animation, we follow the caped crusaders – Super Barrio, Super Animal, Super Ecologista, Super Gay, and Fray Tormenta – on their mission to protect the underdog.



Co-presenter: Eyebeam

Thirst

Deborah Kaufman and Alan Snitow. 2004.
62 min. (U.S./Bolivia/India)
NY Premiere of Directors' Cut

Saturday, November 10
3:15 pm, Program F3
Discussion with directors

With *Village of Dust, City of Water*



Is water part of a shared "commons," a human right for all people? Or is it a commodity to be bought, sold, and traded in a global marketplace? *Thirst* tells the stories of communities in Bolivia, India, and the United States that are asking these fundamental questions as water becomes the most valuable global resource of the 21st century. A character-driven documentary with no narration, the film reveals how the debate

over water rights between communities and corporations can serve as a catalyst for an explosive and steadfast resistance to globalization. A piercing examination of the global corporate drive to control and profit from our water – from tap to bottle.

Co-presenter: Mailman School of Public Health, Columbia University

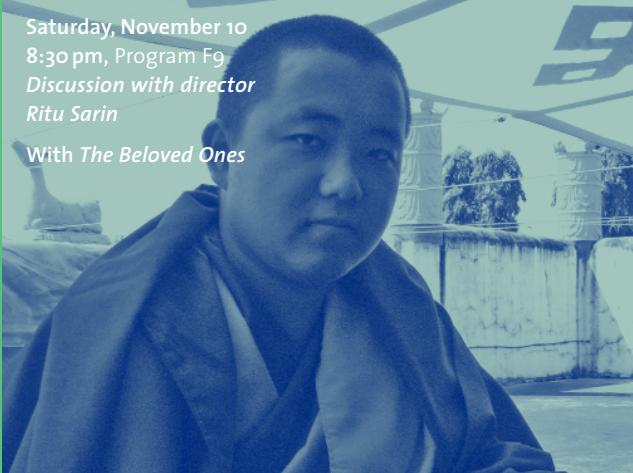
The Thread of Karma

Ritu Sarin and Tenzing Sonam. 2007.
52 min. (India)
World Premiere

Saturday, November 10
8:30 pm, Program F9
Discussion with director

Ritu Sarin

With *The Beloved Ones*



In 1991, filmmakers Ritu Sarin and Tenzing Sonam made *The Reincarnation of Khensur Rinpoche* (Mead Festival 1992), which followed the search and discovery of a 4-year-old reincarnated lama, Phara Khchen Rinpoche. Sixteen years later, the directors revisit the reincarnation at Drepung Monastery in South India. The film offers an

intimate look at the life of a young lama as he aspires to live up to the reputation of his former incarnation. It also explores his moving relationship with the two people closest to him, his attendant and his spiritual master, both of whom were connected to him in his previous life. By focusing on these ties that cut across

lifetimes, the film paints a touching portrait of the Rinpoche even as it demystifies the Tibetan Buddhist tradition of reincarnation.

Co-presenter: Rubin Museum of Art

Village of Dust, City of Water

Sanjay Barnela. 2006.
28 min. (India) U.S. Premiere

Saturday, November 10
3:15pm, Program F3
With *Thirst*



A lyrical and chilling ciné poem about social exploitation over access to water in India, where rural water supplies are redistributed to serve booming cities, and other communities are displaced to create dams.

Co-presenter: Indo-American Arts Council and Mailman School of Public Health, Columbia University

The Water Front

Elizabeth Miller. 2007.
50 min. (U.S.) NY Premiere

Sunday, November 11
1:15pm, Program F12
Discussion with director
With *El Agua en Tiempos Extras* and *Gimme Green*

This film provides a critical look at the battle over water in Highland Park, Michigan, a working-class, largely African-American community struggling to keep their water from being privatized. Local activists dealing with economic justice and welfare rights engage in a battle that seems like a gripping, dramatic play as the citizens struggle with the question

of how a valuable and essential public resource should be managed in the midst of an economic crisis that silences claims to human rights.

Co-presenter: Mailman School of Public Health, Columbia University



Yea Hem Reau – A Cambodian Medium

Yasuko Ichioka. 2007. 50 min.
(Cambodia/Japan) U.S. Premiere

Saturday, November 10
6:00pm, Program F11
Discussion with director



After a 13-year absence, the pioneering ethnographic filmmaker returns to a village in Cambodia to re-encounter the medium Hem Reau, who was first possessed by a village spirit during the Pol

Pot dictatorship. Hem Reau reflects about her life and work, and how she survived the Pol Pot regime, which banned all religious expression.

Co-presenter: The Center for Media, Culture and History at New York University

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www.eyebeam.org

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www.goethe.de/ins/us/ney/enindex.htm

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www.iaac.us

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Kevorkian Center for Near Eastern Studies at New York University

www.nyu.edu/gsas/program/neareast/

London International Documentary Festival

www.pocketvisions.co.uk/lidf

Mailman School of Public Health, Columbia University

www.mailman.hs.columbia.edu

Museum of Modern Art, Department of Film

<http://moma.org/collection/depts/film/index.html>

Rubin Museum of Art

www.rmany.org

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www.tribecafilmfestival.org

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