

Blue Moose Films, LLC
Press Kit



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Christine Rose, Director-Writer-Producer started making films out of a deep desire for an artistic outlet that merged her creative core with her technological talents. Focusing mainly on political and controversial themes, her work has been viewed around the world. She has relentlessly pursued diverse and litigious issues that are at the crux of social and political life in the United States. Her films range from staged parodies to raw *Cinéma Vérité* documentaries.

Rose received a B.A. in English Literature from Sam Houston State University in 1992 and earned a Master's in English from Texas Woman's University in 1996.

Her relative success from her first two films has encouraged her to continue in the entertainment industry. Currently, she is working on a slate of projects that include a psychological horror film with a controversial political theme, developing a series for television and, as a huge Shakespeare fan, bringing his classic Macbeth back to the screen.

She recently has begun assisting other independent filmmakers find funding and distribution acting as a Producer Representative at the Cannes Film Market.

Films by Christine Rose:

- **Corporate Nation (2002) - short**
- **SF Protest A20 (2002) - short**
- **Evolve! (2002) – animated short**
- **Wally Wally (2003) – short**
- **Liberty Bound (2003) – feature documentary**
- **Internationally Speaking (2005) – feature documentary**

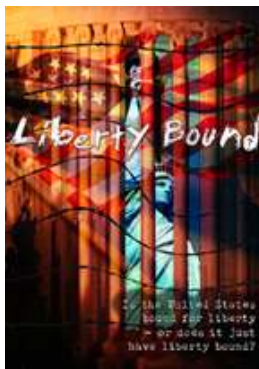
Founder of Blue Moose Films, Christine lives in Austin with her husband Ethan.

Mission

BMF aims to offer high-quality feature film entertainment based on unique and original screenplays. As an independent filmmaker, we believe it is our responsibility to create films with smaller budgets that will be avoid of cost-overruns that plague major studio productions. By creating a script and budget that will not run into common cost overrun problems such as bad weather, location scouting delays, or casting problems, we will avoid such circumstances.

Company history

BMF has been officially in business since 2003. Our first film *Liberty Bound* was produced for under \$10,000. The production was self-funded by director/producer Christine Rose and her husband, Executive Producer, Ethan Rose. The post-production, marketing, licensing, and travel costs made the total expenditures of *Liberty Bound* total to over \$65,000.



Through the contacts and talents of our Executive Producer, Lorraine Evanoff, we sold *Liberty Bound* at the Cannes Film Market in 2003 to a small distribution company in Paris called "Take Off Editions" owned by Andre Lazare. Take Off and BMF signed a contract for \$200,000 for the Foreign Rights. This included finishing funds such as transfer to 35mm, since it was shot on DV, and licensing costs. This price also covered the salaries of the crew and composer.

Take Off released *Liberty Bound* in a theatre called Place St. Michel on June 23, 2004. The subsequent international press from this theatrical run helped the promotion and DVD sales on this side of the Atlantic. In the autumn of 2004, director/producer Christine Rose took the film on a cross-country, 40-city US tour. She scheduled and helped promote the events herself. Through her own efforts alone, she's sold over 6,000 DVDs through the tour and the internet. To date, *Liberty Bound* has made over \$45,000 in domestic sales.

This film was also sold to Hungary, Poland, Italy and the Czech Republic through a sales company hired by Take Off called Wide Management. It is now also available in every Virgin Superstore, FNAC, and similar outlets in France, Switzerland, Germany, and Belgium.





We produced our second film, *Internationally Speaking*, for closer to \$50K total. Educational Video Network, of Huntsville, TX, co-produced this documentary by offering staff, equipment and post-production editing services. BMF traversed new ground by recruiting assistance via internet from other independent filmmakers in a dozen different countries around the world. The production quality for *Internationally Speaking* exceeded that of our first production, even with the problems of receiving a wide variety of scope and quality from our international counterparts.

Director/Producer Christine Rose took *Internationally Speaking* to the Cannes Market 2005 and signed a two-year deal memo with sales agent Mitchell Banks of M&L Banks, NYC for the domestic rights of both *Internationally Speaking* and *Liberty Bound*.

Internationally Speaking now shares the airwaves on Free Speech TV with BMF's first film *Liberty Bound*.

In the spring of 2006, two industry publications featured Christine Rose and her work:



MOVIE MAKER MAGAZINE, Issue 62, Vol. 13, PG 38-39, *How They Did It*

"From Pittance to Paris: True Independent Spirit Christine Rose Chronicles the Making of her First Film, the Controversial Doc Liberty Bound"



INDIE SLATE MAGAZINE, Issue 43, PG 39-40, *Reel Life*
"Internationally Speaking: A Global Collaboration"

During the Cannes Market 2006, BMF acted as a producer representative for other independent filmmakers who either didn't have the accreditation or the budget to attend a major film market.

We plan to attend Cannes in the spring of 2007 (and subsequent years), as well as other major markets to continue to build and nurture industry relationships. We understand that networking and persistence are the keys to continued success in this business.



Official Selection
Artivist Film Festival
2004

Official Selection
Göteborg Film Festival
2005

Official Selection
Freedom Cinema Festival
2005

A US Citizen's journey of discovery into the lies, oppression, and corruption that has invaded her country since 9/11

Liberty Bound takes an entertaining look at America's ongoing struggle to keep a comfortable balance between democracy, capitalism, and fascism. This film investigates historic events that shape history. It is a film about courage and fear; ignorance and knowledge; propaganda and rhetoric.



Through original footage, archived footage, and interviews with people such as Howard Zinn, Michael Parenti, and Michael Ruppert, *Liberty Bound* explores the state of the union and its ostensible move toward fascism. We talk with people who have been interrogated by the Secret



Service and threatened with arrest for doing such benign things as sending an email, turning around during a Bush speech, and having a philosophical discussion on a train.

Liberty Bound leaves us with the question: "Is the United States bound for liberty – or does it just have liberty bound?"



Voices from around the world address America and its foreign policy.

Seen as individuals rather than cultural stereotypes, people from all over the world share their opinion of America, its government, its foreign policy, and its people. In the midst of growing international “Anti-Americanism,” real people tell Americans what they think and why in an attempt to further understanding and compassion.



The United States of America is the world’s only current Super Power. Some say we’re benevolent. However, with growing Anti-Americanism around the world, we must ask ourselves: ‘Are we really a Benevolent Empire?’

Citizens of the US live in a media bubble. Unless one actively seeks out foreign and/or alternative news, we have no idea what is happening in the rest of the world. We don’t know how the world population views us or our government – all we get is the vague “They hate our freedoms” from President Bush. Is it our freedoms that they hate or our foreign policy?

Renowned historian Noam Chomsky speaks on the International Criminal Court and America’s place in the world community. Together with individuals around the world, they voice their opinions on the international stage for the first time in a documentary of this scope. The voiceless will finally be heard.



Liberty Bound

Enquête sur les dérives de l'Amérique de Bush.



Comme si un Michael Moore (*Fahrenheit 9/11*, sortie le 7 juillet) ne suffisait pas au président Bush, en voilà un second. L'homonyme est un vétéran de la marine américaine. A Christine Rose qui l'interviewe, il déclare en avoir carrément ras la casquette de la terreur qu'a fait régner Bush depuis l'attentat du 11 septembre. Et de raconter son histoire : il avait échangé avec des internautes quelques propos anodins sur le terrorisme et, quelques semaines plus tard, c'est tout juste si le FBI ne l'avait pas coffré. Avec interdiction de se rendre à Washington, de crainte qu'il n'assassine le président...

Les autres intervenants sont aussi exaspérés que Michael Moore n° 2 : l'administration Bush a profité des attentats pour flanquer la trouille à l'Amérique et la plonger dans le tout-sécuritaire. D'où l'angoissante question que se pose la réalisatrice : une nation peut-elle être, à la fois, une démocratie et une dictature ? Ayant, hélas, répondu par l'affirmative, elle ose passer à l'étape suivante : et si Bush était Hitler ? « En tout cas, c'est



A l'instar de Michael Moore, Christine Rose accuse le gouvernement de dévoyer la démocratie.

un fasciste », affirme un militant pacifiste. Pourquoi ? Dans un discours où il flétrissait tous les maux ayant ensanglanté le XX^e siècle – le nazisme, le communisme... –, Bush néglige de citer le fascisme. « S'il ne peut prononcer le mot, c'est donc qu'il partage l'idée », conclut triomphalement le pacifiste. Mouais...

A ces impertinences, on préférera les moments où la réalisatrice donne la parole à des historiens, à des philosophes. Ils disent tout sur la clique Bush au pouvoir et détaillent

sa méthode : le goût de la manipulation permanente. Ça donne froid dans le dos. Christine Rose, dont c'est le premier film, n'a pas encore l'habileté ni la verve de Michael Moore (le cinéaste, pas le vétéran). Mais elle a du cœur au ventre. Son film a le mérite de nous rappeler, outre les liens étroits de Bush père avec l'Arabie saoudite, ceux de Bush grand-père avec le nazisme. Quelle famille !

Pierre Murat

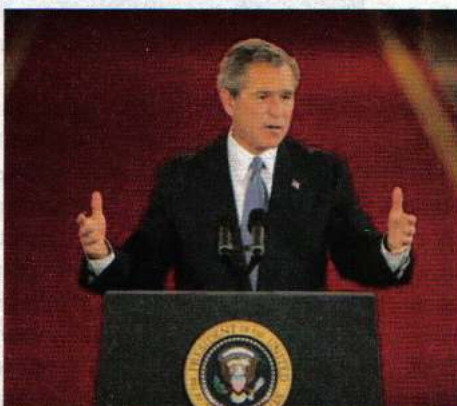
(*Liberty Bound*). Américain (1h30). Réalisation et scénario : Christine Rose.

Le Monde selon Bush

Le président serait-il instrumentalisé par son entourage ? William Karel signe un document fort.



Dans les salles de cinéma, où le nouveau William Karel poursuit sa diffusion après son passage sur Arte, on ne demande plus leurs papiers aux films et tant mieux : télé ou ciné, docu ou fiction, ce flou identitaire vient d'être illustré par l'attribution de la Palme d'or à un film principalement composé d'images télé recyclées. Sur un thème apparemment semblable au *Fahrenheit 9/11* de Michael Moore, *Le Monde selon Bush* impose autrement son efficacité. On relira avec profit critique et entretien dans *Télérama* n° 2839. Deux points méritent pourtant d'être encore soulignés. D'abord, la force de ce film, comme des précédents Karel, se nourrit des témoignages d'anciens de la CIA ou conseillers de la Maison-Blanche



(déjà interrogés par le journaliste Eric Laurent dans ses livres). Leur liberté de parole est décisive. Elle fait évidemment ressortir le silence des pro-Bush, peu représentés dans

le film. Mais quand l'un de ceux-là s'exprime, on n'est pas déçu : David Frum, auteur des discours présidentiels, confie ainsi qu'on écrit pour Bush comme pour un acteur hollywoodien. De fil en aiguille, voici accréditée l'idée que Bush Jr est un genre de « pawn in their game », comme le chantait jadis Dylan, c'est-à-dire un pantin dans un jeu qui le dépasse. Karel voit tout l'intérêt de ne pas foncer dans cette fiction. Il préfère faire émerger d'autres personnages, encore plus inquiétants : Paul Wolfowitz, l'éminence grise ; Frank Carlucci, « parrain » de la société Carlyle, qui vend des armes et traite avec les pétroliers saoudiens ; et, *last but not least*, glané quand on ne s'y attend pas sur une photo de famille, le grand-père Prescott Bush, qui pendant →

PAUL MORSE/WHITE HOUSE



LA GUERRE DE ROSE

Christine **ROSE**

MICHAEL MOORE N'EST PLUS SEUL. Désormais, il faudra compter également sur CHRISTINE ROSE pour remuer le couteau dans la plaie américaine du GOUVERNEMENT BUSH. ALORS QUE LE FILM DE MOORE FAIT UN CARTON PLIN AUX U.S.A., CHRISTINE SORT SON PREMIER DOCUMENTAIRE, **LIBERTY BOUND**, EN FRANCE DANS L'INDIFFÉRENCE TOTALE (UNE SEULE SALLE À PARIS !). CERTES, ELLE EST MOINS MÉDIATIQUE QUE LE DÉBONNAIRE MOORE, MAIS SA LANGUE N'EN EST PAS MOINS PENDUE. ET SON FILM PAS MOINS ENTHOUSIASTE ET DIABLEMENT EFFICACE. RENCONTRE AVEC UNE JEUNE RÉALISATRICE QUI N'A PAS FROID AUX YEUX.

ÉRIC COUBARD

Pourquoi avoir choisi de faire un documentaire et ce sujet précis pour premier film ?

Christine Rose : Effectivement, c'est mon premier long-métrage. Je désirais par-dessus tout faire connaître une vérité tue par la majorité des médias américains sur les événements du 11 septembre, tant l'hypocrisie latente générale est intolérable pour les milliers de personnes qui ont souffert et souffrent de cette tragédie. Les journaux, radios et TV indépendantes n'ont pas l'écoute et la lecture suffisante pour informer mes concitoyens et je voulais m'en faire l'écho. De surcroît, je voulais aussi démontrer que les Américains n'étaient en rien responsables des actes de leur gouvernement et que notre pseudo-démocratie n'était qu'un vulgaire paravent à une nouvelle forme de dictature.

Ce sont des raisons financières qui vous ont poussée à réaliser le film en DV ?

Christine Rose : Oui, en tant que réalisatrice et productrice de ce film indépendant, le budget se voulait être serré jusqu'à la post-production.

Vous a-t-il été aisé de tourner ou avez-vous dû utiliser des subterfuges pour interviewer certains témoins ?

Christine Rose : Une seule fois, j'ai dû cacher ma caméra. C'était lors de l'entretien dans le train. La personne inquiétée par la police à cause de certaines paroles prononcées sur les événements du 11 septembre était surveillée de très près. J'avais branché ma caméra et faisais semblant d'écouter au casque de la musique, alors que j'enregistrais leur conversation. Une autre fois, c'était lors d'une manifestation contre la police où je fus vite repérée par les flics. Pour toutes les autres interviews, tout le monde savait que j'étais en train de les filmer. C'est sûr, je n'étais pas la bienvenue partout où j'allais.

Est-ce que Michael Moore a enfoncé la porte pour que les autres s'y engouffrent ?





Christine Rose : Michael Moore est une énorme inspiration pour moi. Une des raisons pour lesquelles j'ai voulu faire du cinéma était de voir la force de son film *Bowling For Columbine*, la façon dont il visait juste et le succès qu'il en a remporté. Il touchait là où cela fait mal et a ouvert de nombreux yeux d'Américains à ce problème lié plus à l'argent qu'à l'auto-défense.

Votre film a-t-il trouvé une distribution ?

Christine Rose : Nous sommes en négociation avec plusieurs distributeurs et j'espère vite aboutir à un accord avec l'un d'entre eux pour une sortie américaine en septembre.

Vous allez être sur la black-list désormais. Une peur palpable ?

Christine Rose : Oui et c'est cela le plus inquiétant. Je vis dans un pays supposé libre et je suis effrayée par les conséquences que vont avoir mes positions politiques et mes dires contre le gouvernement actuel. Cela résume bien le degré de liberté que nous avons en ce moment aux U.S.A. Les gens me posent souvent cette question sur cette peur. Je leur réponds que je ne devrais nullement être intimidée, mais que je suis fortement angoissée. On verra ce qui se passera. Michael Moore, Michael Ruppert reçoivent des encouragements de toute part. Déjà, des gens m'écrivent, me félicitent. Le gouvernement, les grands trusts ne seront pas contents, qu'importe. D'autres se reconnaîtront dans ma façon de penser.

On raconte récemment que les kamikazes des avions n'ont pu apprendre à piloter qu'au Pakistan ou qu'ils se firent aider à l'aide de balises à l'intérieur des tours. Mais la grande question est : Bush aurait-il pu faire fi de milliers de morts et de deux tours pour récupérer le moyen de faire échec et mat en Afghanistan et en Irak pour le Roi pétrole ?

Christine Rose : Je pense que c'est une possibilité envisageable. Il y a peut-être une complicité de sa part. Peu de personnes connaissent l'ultime réponse à cette question et ne parleront pas. J'ai entendu d'autres scé-

« ... LE PAYS EST PLUS DIVISÉ ACTUELLEMENT QU'IL NE L'ÉTAIT LORS DE LA GUERRE CIVILE. À CAUSE DE LA POLITIQUE GOUVERNEMENTALE ET LA FAÇON DONT SONT TRAITÉS LES CONCITOYENS. LES AMÉRICAINS NE CONNAISSENT RIEN DU MONDE ET ILS S'EN FOUTENT ROYALEMENT. C'EST LA FAÇON DONT ON LES A ÉDUQUÉS : TOUT SE PASSE ICI. IL N'EXISTE PAS D'AILLEURS... »

naros, tout également aussi probables, que les avions possédaient des explosifs ou qu'ils étaient en autopilotage, tous sont attaquables et défendables.

Les Américains sont-ils des veaux ? La dernière rébellion urbaine date de 1991 et des émeutes à Los Angeles !

Christine Rose : Le pays est plus divisé actuellement qu'il ne l'était lors de la guerre civile. À cause de la politique gouvernementale et la façon dont sont traités les concitoyens. Les Américains ne connaissent rien du monde et ils s'en foutent royalement. C'est la façon dont on les a éduqués : tout se passe ici. Il n'existe pas d'ailleurs. Les choses ont commencé à bouger avec l'arrivée d'Internet. Ils peuvent, s'ils le désirent, se renseigner sur leurs congénères ou lire d'autres informations en provenance du monde. Mais peu de choses affectent leur quotidien, même dans leur ville. Sauf, si on touche à leurs droits, à leur vie de tous les jours. Alors, ils se lèveront et se rebelleront. C'est la grande injustice qui a levé des milliers de gens à Los Angeles. Tous ces gens possèdent une voix qu'ils n'utilisent pas.

D'où la prolifération de prisons aux U.S.A par rapport aux écoles. Il est plus facile de maîtriser un peuple d'idiots comme le souligne Adolph Hitler. Pourquoi ne changez-vous pas votre scrutin électoral ? Qui peut le décider ?

Christine Rose : Nous. Si nous sommes réunis et organisés. Les élections 2000 ont bien démontré que nos voix n'étaient pas prises en compte. Que ce sont les intérêts des grandes corporations qui primaient et que c'étaient leurs dirigeants qui tiraient les ficelles. Tout le monde a bien réalisé que Bush n'est qu'un pantin, mais

dangereux comme Hitler, peut-être pas. Mais des voix s'élèvent, on peut reprendre le contrôle de notre pays.

Existe-t-il un sauveur chez les politiques aux U.S ?

Christine Rose : Un candidat indépendant opposé aux pouvoirs des grandes corporations pourrait le faire. Mais il ne serait jamais élu ! C'est inacceptable pour le haut pouvoir d'accepter ce genre de personnage dans le paysage politique et tout serait mis en œuvre pour l'humilier ou le mettre hors d'état de postuler. Et comme chez les démocrates et les républicains, il n'y a personne...

Rien ne changera réellement donc au pays de l'Oncle Sam. La planète est mal barrée...

Christine Rose : Tout va dépendre des prochains mois et des différentes spéculations. On annonce un été de la terreur composé d'attaques terroristes ou de meurtre du Président américain. Si c'était le cas, par exemple un autre 11 septembre, les choses changeraient dramatiquement. Les gens pourraient avoir deux choix à faire : dire non à la révolution ou prendre les armes et tuer tous les étrangers vivant aux U.S.A. Actuellement toute l'Amérique est en état de dénégation.

tion absolue. Les Américains ne veulent pas renoncer à leur confort, à leur TV, à leur voiture. C'est un bonheur perpétué de père en fils. Le droit à la civilisation moderne. Pour qu'un Américain puisse y accéder, on ne compte pas la centaine d'Africains souffrant pour leur survie.

Il est vrai que votre gouvernement n'a cure ni des problèmes de pollution, ni des millions de morts du SIDA en Afrique ou des millions de gens vivants sous le seuil de la pauvreté.

Christine Rose : Nous sommes le pays le plus civilisé du monde à être dépendant du pétrole. C'est le grand moment, c'est même le moment révolu de se tourner vers d'autres sources d'énergie. Nous vivons dans le passé. Il y a de nombreuses années que nous aurions dû envisager d'autres solutions.

Pourquoi n'avoir utilisé que si peu de témoins dans votre film ?

Christine Rose : Je possédais une grande liste de gens qui avaient souffert de violations de droits civiques. Je n'ai pas pu tous les voir car j'ai roulé à travers le pays dans ma propre voiture ou en train et vu le coût de ces voyages, j'ai dû faire des économies pour cette production. Parfois, je renonçais car les personnes étaient en prison ou tremblaient de peur à l'idée des représailles du gouvernement.

Qu'avez-vous ressenti au moment du châtiment de Bush envers la France ?

Christine Rose : J'étais honteuse pour mon pays. Les gens avaient une confiance aveugle envers Bush, d'autres ne comprenaient pas que l'on puisse avoir ce jugement sur

un pays jugé comme un allié et un ami de toujours. C'était un comportement tellement immature.

Il ne faut pas oublier qu'on vous a sortis des mains des Anglais et que si vous êtes venus nous délivrer des Allemands, c'était un peu pour nous amener à votre pays !

Christine Rose : Je ne connaissais pas cette histoire.

C'est véridique. Heureusement qu'on avait le grand Charles à l'époque. Les Américains nous ont toujours dans le nez ?

Christine Rose : Au Sud, certainement, ce sont les pires. J'ai toujours trouvé illogique ce raisonnement stupide de dire qu'on vous avait libérés et que vous deviez être reconnaissants à vie. Ce n'est pas un chèque en blanc que vous avez signé pour que vous deviez manger dans

et parce qu'on a trouvé une superbe propriété pour un investissement immobilier.

Quels sont vos projets futurs ? Toujours dans le documentaire géo-politique ?

Christine Rose : Plus ou moins, oui. Il y a ce projet sur la controverse de l'histoire chrétienne et un autre sur la façon dont le monde perçoit les États-Unis. Je crois que c'est important pour les Américains de voir ce que les gens pensent d'eux. Qu'ils ne sont pas les grands libérateurs qu'ils pensent être. Qu'ils ne sont pas toujours les bienvenus avec leur importation de sous-culture et d'alimentation trop riche.

Ne serait-il pas plus efficace de faire un long-métrage avec un bon scénario pour exprimer toutes ces interrogations au lieu de documentaire toujours difficile à vendre ?

Christine Rose : Oui, c'est une autre façon de présenter la chose. On peut attirer un plus grand public et c'est plus facile pour l'Américain moyen de comprendre. Un peu comme *The Day After Tomorrow* qui traite des problèmes d'environnement au travers d'un scénario de fiction. Même si c'est un peu poussé à l'extrême, j'ose espérer qu'il demeure efficace. Le documentaire a

duction qui m'a aidée à trouver les fonds nécessaires pour mener à bien ce projet.

Était-il difficile de vous procurer les images des gens qui tombaient des deux tours ?

Christine Rose : Cela vient de plusieurs agences et de CNN. Il a été très difficile de convaincre CNN de me donner ces images.

Avez-vous mesuré le poids des conséquences de ce tournage ?

Christine Rose : Je ne vais pas être la bienvenue au Texas et même dans mon propre village. Mes parents y habitent toujours, adorent le film et sont mes plus fidèles supporters.

Pourriez-vous vous engager dans la politique ?

Christine Rose : Je ne pense pas avoir l'estomac pour cela. Je ne me vois pas embrasser une carrière politique. Mais qui sait ? Nous verrons bien. En tout cas, pas dans le système corrompu actuel.

Que pensez-vous de la France ?

Christine Rose : J'adore Paris. C'est la seconde fois que je viens ici. Malheureusement, je n'ai pu voir que cette



leurs mains jusqu'à l'éternité. J'ai vécu au Texas où les gens n'ont jamais quitté leur lopin de terre et ils pensent détenir la vérité suprême sur le monde alors qu'ils n'en ont qu'une vue du petit trou de la lunette. Ils sont largement encouragés par l'Administration. Il faut voyager pour avoir un point de vue plus large.

Nous vivons dans un monde de plus en plus dangereux. Qu'espérez-vous de votre pays ?

Christine Rose : Je suis très inquiète pour l'avenir de mon pays spécialement si Bush et son administration remportent les élections. Cela deviendra un endroit angossant.

Il a une chance d'être réélu ?

Christine Rose : Si ceux qui tirent les ficelles le souhaitent, oui.

Vous pourriez quitter les U.S.A ?

Christine Rose : Je dois le faire. Je pars vivre au Canada sur la côte Est.

À cause du film ou à cause des futurs événements ?

Christine Rose : Mon mari et moi désirons nous installer ailleurs, dans un endroit relativement tranquille. À cause du film, à cause de la mauvaise évolution du pays



« ... ACTUELLEMENT TOUTE L'AMÉRIQUE EST EN ÉTAT DE DÉNÉGATION ABSOLUE. LES AMÉRICAINS NE VEULENT PAS RENONCER À LEUR CONFORT, À LEUR TV, À LEUR VOITURE. C'EST UN BONHEUR PERPÉTUÉ DE PÈRE EN FILS. LE DROIT À LA CIVILISATION MODERNE. POUR QU'UN AMÉRICAIN PUISSE Y ACCÉDER, ON NE COMPTE PAS LA CENTAINE D'AFRICAINS SOUFFRANT POUR LEUR SURVIE... »

pour lui cette authenticité indéniable qui lui procure une force inimitable.

Quand a germé cette idée de faire un documentaire sur la politique de W. Bush ?

Christine Rose : Un an après le 11 septembre. Il a fallu que je produise moi-même le film jusqu'à la post-pro-

ville et la France me reste étrangère. J'aimerais voir l'Europe et me familiariser avec sa culture.

Vous savez, tout n'est pas rose ici...

Christine Rose : Je suis persuadée que vous aussi connaissez des problèmes. Mais rien d'équivalent avec ce qui se passe chez nous, croyez-le. ■

By Joan Epstein

PARIS

Michael Moore's film "Fahrenheit 9/11" is spawning spinoffs all over the map, movies turned on a dime. In San Francisco, the Boxer Cinema runs titles like "Hijacking Catastrophe," about how the right used 9/11, and the latest, "Outfoxed: Rupert Murdoch's War on Journalism." And in France, surfing on the wave of Moore's success, yet made a year earlier, "Liberty Bound" by Christine Rose, a young American filmmaker, was released in an unusual distribution coup. The film opens in the United States this autumn.

Most French critics treated "Fahrenheit" as a spoof and dismissed Rose as a wild young thing. They favor their own homegrown — presumably high-minded — approach. "Le Monde" called it "The World According to Bush," by the Paris-based documentary filmmaker William Karel, was made for television and also released in theaters.

Up to now, Moore's bulky profile and antigovernment stance had been welcome in France, but only as long as he was perceived as a loner, on the outs with the system. Then "Fahrenheit" won at Cannes, turning cinephiles against him. "Une dérive," an insult to cinema, declared Cahiers du Cinéma.

In contrast, "Le Monde" called Bush "won high praise. A master behind the camera, and good at concealing his hand until the final cut, Karel is a veteran filmmaker who knows as well as Moore how to manipulate images, but he has kept his focus on a small bunch of talking heads — all male — and his tone solemn.

We see the old firebrand Norman Mailer and the historian Stanley Hoffman looking very much the elder statesmen, and a beech of socialism. Richard Pette, interviewed at his home in Provence, looks particularly sinister. The film's most flamboyant moment is when Karel swings between beady evangelistic rallies by ringleaders of the Christian right to a shot of President George W. Bush, joined by his staff, in the midst of prayer.

Christine Rose, 34, a spunky Texan, who describes herself as a self-taught video editor, pulls no



Christine Rose, whose indie film "Liberty Bound" was released in France.

punches and raises some hackles. "I discovered that American citizens don't know what goes on in their own country," she says. "Liberty Bound" is about her investigation into abuses of power since Sept. 11, 2001, starting with the Patriot Act. "It was a terrible time," she said in a recent interview. "You couldn't say anything. It felt like living in a totalitarian country."

The director describes her background as apolitical. "You weren't rich, so you were a Democrat, but that was all." She became an animal rights activist and vegetarian, taught English and history, and was working as a massage therapist when 9/11 struck. "I don't watch the news because you don't get real news on TV. I searched the alternative Web sites and foreign Web sites to find out what was going on," she said.

"I wasn't afraid of the external enemy; I was afraid of what the government would do. And then it all started with the Patriot Act, and readying up to invade Iraq." The film, made on \$300,000, re-

you can find. I researched sources all over the world using thousands of sites.

"Liberty Bound" took a year and a half to make, but if I had made it before the Internet, it would have taken 30 years. The net today is what the underground press used to be."

In one eerie scene, she replayed the conversations between air controllers from the black box of the United Airlines flight that crashed in Pennsylvania. "I found it — thanks to the memory-hole.org — as an example of something that we're not supposed to know, and because nobody even knows it's out there. We weren't allowed to hear what was on the black box, even the families of those who lost their lives on the flight were allowed to hear it only once. There are so many things we're not allowed to know, so many questions to ask."

The film unfolds as the investigative voyage of an American Canidae. "There are unprecedented events that I outline in the film — why, after 9/11 Bush didn't act for hours, for instance. They spent \$5 million on the Monica Lewinsky investigation and only \$3 million on the 9/11 investigation."

The astonishing part of Rose's story is that in the 2003 Cannes market a rough cut of her film was picked up by a French distributor. "I couldn't believe it — in three days, the film was sold."

She was excited at the Paris opening when so many people stayed to ask questions. "We were only in one theater, but the response was overwhelming." A larger French release is planned for the autumn. As for negative criticism, "That's the press," she said. "People who have seen the film

know where I'm coming from."

With her husband, Rose recently moved from California to Vancouver, where they plan to run a bed and breakfast. And to make more films. "I made a five-minute horror film as a teenager. Follow the Bloody Brick Road," Rose said. "And I wanted to make a movie about Mary Magdalene, along feminist lines, examining the history of misogyny."

Rose is aware of the risks of manipulating images, but says that she needs to counter what she described as the pro-government, pro-corporate slant of the news. "Since March, we've seen a battle for control of the narrative in American life between Karl Rove and the Bushies, and in books by Bob Woodward and Richard Clarke. Now an alternative narrative is beginning to emerge."

The documentary, whether by Frederick Wiseman or Nicolas Philibert, has been identified with the left. The current rage for these new oppositional documentaries, the beghintened drama of their methods, reveals other ways of using the tool. Films like "Liberty Bound" are released on DVD and premiere at house parties and still make a splash in theaters.

The film was born from Rose's desire to go beyond what is shown on the news, and to fight fire with fire. "People who watch the evening news religiously and feel that it really reflects what goes on, without interpretation or propaganda, can go to the movies."

"I saw what Michael Moore did, and understood that a film can touch people. Documentaries are wonderful. I'm always learning something. I can't imagine what I would do if I stopped learning."

International Herald Tribune



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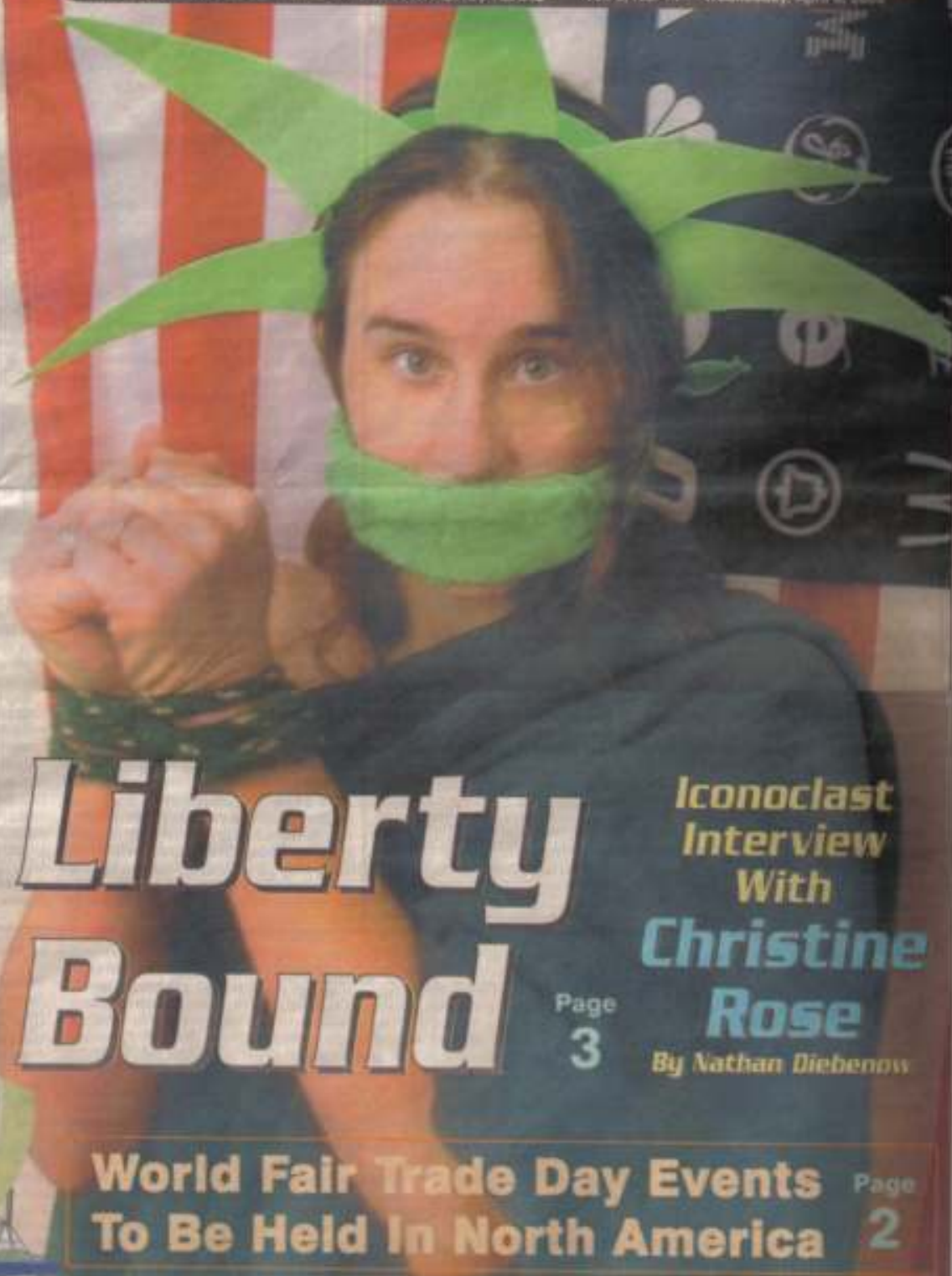
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From Pittance to Paris

TRUE INDEPENDENT SPIRIT CHRISTINE ROSE CHRONICLES THE MAKING OF HER FIRST FILM, THE CONTROVERSIAL DOC *LIBERTY BOUND*

MY MOTHER ALWAYS told me: "You can do anything you put your mind to." That's what I tell people when asked how I've accomplished so much with so very little.

My first film, *Liberty Bound*, was self-funded on my husband's middle-class income, produced without connections to any influential persons "in the business," shot on a consumer-grade camcorder, edited with packaged software on my desktop computer and marketed through my own efforts via the Internet.

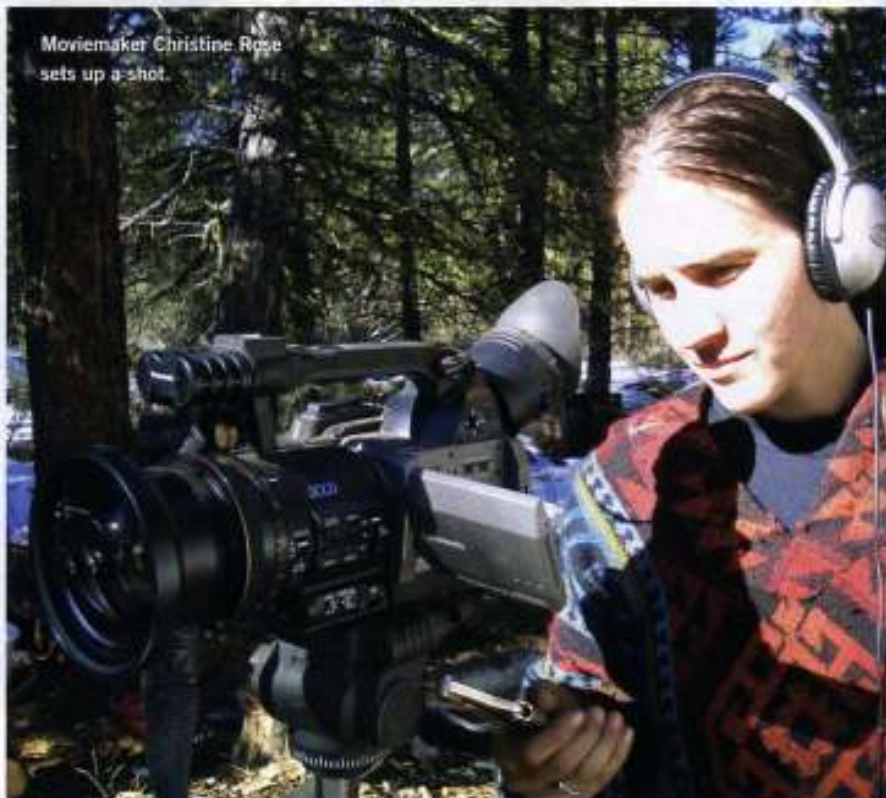
When I started in December of 2002, I had no experience as a moviemaker, no crew and no budget. But I did have a strong desire to explore what was happening in the post-9/11 United States and, since my degrees in English rendered me virtually unemployable, a lot of time on my hands. So I decided to take the advice of a fellow IndieClub (www.indieclub.com) member to heart and just make my movie.

I learned as I progressed in the process, reading books on making documentaries, editing music videos with my home movies and talking with other indie moviemakers on the Internet. I guess the one thing I didn't learn was that making an interesting, entertaining documentary without funding, connections or expensive equipment was impossible.

I spent countless hours researching current events and 9/11 discrepancies through alternative and foreign media sources. I found dozens of people who suffered civil liberty violations since (and before) 9/11 and quickly worked to schedule interviews with them, as well as with some of the great thinkers of our time. All this—along with finding a composer, a graphic designer and a research assistant—was accomplished via the Internet.

My husband and I had little money in savings, but coupled with the opportunity to see my ill grandfather in Ohio one last time, I was able to justify the use of it for a cross-country trip. I took the train from Sacramento to Ohio and then drove up to Boston to interview renowned historian Howard Zinn, circled around to visit Ground Zero in New York City and the Declaration of Independence in Philadelphia, then headed back home. In hindsight, the choice of taking the train (which was just as expensive as flying and took four days instead of four hours) was an invaluable one. Initially, I thought

Moviemaker Christine Rose sets up a shot.



it would provide some travel footage of the United States, which it did, but it also gave me the time to speak with other Americans. Most importantly, it provided a significant scene in the documentary: The interrogation of "Winston" by the Denver police, for having a philosophical conversation, which I literally (and accidentally) walked in on. Fortunately for the movie, I had the nerve to stay (although my heart was racing), put my headphones on (hoping it would look like I was minding my own business) and press "record" on the camcorder. It became the most compelling part of the movie.

When I returned home from the production trip, I began cataloging the footage and editing it into shape. Since I lacked the resources to do any extra filming, I purchased inexpensive stock footage on eBay, licensed some news footage through CNN and used public domain footage whenever possible to keep costs down (a great resource for this is www.archive.org). It was a long process involving months of working late into the night. (I often joked that, had I realized the amount of work involved in making a film, I never would've started. Of course, I'm now working on my third!)

Through the editing process, I quickly came to realize the power I had as a moviemaker. I could arrange things in a way to purposely

manipulate my audience, if I so desired. This realization imprinted me with a very serious sense of responsibility to tell the truth and to reference my sources, just as I would do in a research paper in graduate school. My goal in making this film was to show the audience things they didn't hear on the evening news or through the mainstream media, not convince them of my views.

Before the project was completed, I was introduced to executive producer Lorraine Evanoff by a mutual friend. Her professionalism and drive encouraged me to bring her on board immediately. She took the rough cut to the Cannes Film Market in May 2003. To my astonishment, I received a call from Lorraine, who shouted into my disbelieving ear, "We sold the film! We sold the film!" She closed the deal with a French distributor, Take Off, on her third day there. Through this company, *Liberty Bound* has gained worldwide press and audiences, starting with a theatrical premiere in Paris in June of 2004 and continuing on through the more recent European DVD release in November of 2005.

After over a year of seeking domestic distribution for *Liberty Bound*, and with the 2004 Presidential election quickly approaching, I decided to stop waiting for conventional distribution to happen and do it myself. I had thousands of DVDs made at my own expense, booked a nationwide tour by finding and cultivating contacts on the Internet, set up a Web-based store for the sale of the DVDs (with the help of PayPal) and hit the road. I traveled a meandering path from Nova Scotia, Canada (where we were renovating a house) to the west coast and back again, ending up in Texas. I financed my travels with the profits from DVDs sold at the screenings. Audiences loved it, I would often stay for an hour or more afterwards at the Q&A

sessions discussing moviemaking, politics and conspiracy theories. At the end of the 40-city tour, I was exhausted—but I had shown my movie to thousands of people.

I've had the honor and fortune of having *Liberty Bound* screen at the first annual Artist Film Festival in Hollywood and the 2005 Gothenburg Film Festival in Sweden. At one of the two sold-out screenings in Sweden, Academy Award-winner Alexander Payne showed up, much to my surprise and delight. After having spoken in front of countless audiences on the tour, I was suddenly tongue-tied!

Finally, with great thanks to Andre Lazare, Patrick Gimenez and (especially) Manuel Guyon of Take Off, I enjoyed my own theatrical premiere at the Epace St. Michel theater in Paris, directly across from Notre Dame Cathedral. The subsequent international press from that event gave *Liberty Bound* the validity that helped me to eventually sign a domestic distribution contract with M&L Banks of New York following the 2005 Cannes Market for both *Liberty Bound* and my second feature, *Internationally Speaking*.

The Internet is an incredible tool, without which I would not have been able to conduct research, make contacts, schedule a tour or enjoy this success. I continue to work—now on my third feature length film, *Nesting Habits of the Feral Hippie*, a mockumentary slated for a 2006 release. The secret to my relative success, despite a lack of celebrity connections or financing, is hard work, perseverance and an overwhelming desire to make interesting and entertaining films. **MM**

For more information on Christine Rose or *Liberty Bound*, visit www.blumosefilms.com.

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Internationally Speaking

— A Global Collaboration

By Christine Rose

At a time when the American media bombarded the public with anti-French sentiment, I was in Paris working with Take Off, a French distributor, who theatrically released my first movie *Liberty Bound* in the "City of Light." The discrepancies between the opinions of the French people with whom I interacted and what the American media claimed, awakened in me a desire to present a truly international view of the United States and its foreign policy.

I had wanted my second documentary to be a visual and intellectual trip around the world. I wanted to focus on "perception," and how people in all countries are virtually the same within our great diversity.

When I set out to make, *Internationally Speaking*, I did not simply assemble an international cast. Rather, I called together moviemakers from around the world. Through their efforts, we were able to communicate the opinions of international citizens, not through the eyes of one American moviemaker, but through the eyes of moviemakers from their respective countries.

Working without funding (as with *Liberty Bound*), I relied on my intense drive for quality and the assistance of the international community itself. Through the Internet and online independent filmmaking communities like IndieClub, I put out a call around the globe. The world responded, and I assembled a "Coalition of the Willing."

Moviemakers from ten countries, also working with little or no budget, went out and conducted interviews. Even though the interviews were based on a list of questions I provided, they contained the unique perspective of individuals from their own countries. In addition to the USA, the countries represented in *Internationally Speaking* are India, Mexico, Canada, Belgium, Sweden, Russia, New Zealand, Turkey and South Africa.

While on tour for *Liberty Bound*, the topic of America's role in the world often came up during Q&A sessions, so I had a

good idea of what people wanted to know. Throughout my travels in France, Canada, and even Sweden, I experienced first hand the inconsistency between America's perception of the world and the world's view of the USA.

Self-taught with one documentary under my belt, I had the confidence to try something that I'd never seen done: to make a movie over the Internet. Working from my hometown, the small college burgh of Huntsville, Texas (also known infamously as the site of a state prison), I directed the international team by explaining the shots needed and the types of questions to ask interviewees. Most

human rights lawyer Michael Ratner.

I used the Panasonic DVX100A, choosing to work on MiniDV due to the cost — not only mine, but also that of the international team. Working on a digital medium also allowed us to transfer much of the work via the Internet. Since the world outside the USA [and Japan] uses the PAL format, some additional expense was incurred in converting footage from PAL to NTSC.

Variations in equipment and shooting conditions yielded a wide range of sound and video quality in the footage offered by the international team. As with the different formats, attempts to equalize the differences in post production resulted in increased costs. Regrettably, some footage was unusable because of sound problems or poor lighting.

George Russell, owner of the Educational Video Network, generously offered his employees and equipment for the completion of the project. Using Adobe



Marketplace in India



all correspondence was by email, with very few phone calls.

While I was traveling to Boston for the interview with political activist Noam Chomsky and to California to get James Zetlin (creator of sorryeverybody.com) and Medea Benjamin (founding director of Global Exchange), the international team was hard at work obtaining the sights, sounds and opinions of their culture. Quickly running out of time and money, IndieClub member Roman Jaquez of New York City obtained the final interview with international

Premiere Pro, we pieced together the tidbits from the ten countries, and creatively

REEL LIFE

added public domain video footage from www.archive.org. Due to the talents of Carlo Rodriguez, the final product possessed a technical quality I could not have produced on my own.

Italian composer Fabrizio Castania answered my call for assistance with music. His previous work and credits made it easy to ask. Most of our work together was over the Internet. I uploaded sections of the project, and he uploaded his compositions to my server. Eventually, I mailed him the fine cut.

Sound editor Matthew Krell lives in Alaska. I uploaded audio that needed fixing or sweetening. He worked his magic and then uploaded the final sound file to the server.

Except for soundtrack and sound sweetening and repair, I made my first documentary virtually alone. *Internationally Speaking* was my first time truly working with other people both in production and post production, and I learned some very valuable things about myself as a person and as a director.

I learned that my communication skills need strengthening. Often, when I thought I was being clear with the international production and post teams, the meaning I intended was misunderstood. I also learned that I need to be more firm in my decisions and not be swayed by popular opinion if it doesn't reflect my vision. When working with others in the future, I will be not only more focused, but more prepared to lead



Director Rose on the camera



Political activist Noam Chomsky

and direct more effectively.

Most importantly I learned that moviemaking is not to be rushed. Both of my projects are about current events, so I felt a sense of urgency to complete each. Also, being a goal oriented person, I see the finish line more clearly than the journey. Once a movie is out there — it's out there... forever. For this reason if no other, it should be as close to perfection and as true to the director's vision as possible, even if that causes a deadline to be pushed back a few weeks or months.

Distribution of *Internationally Speaking* is being handled by New York City-based



Moscow at Sunset

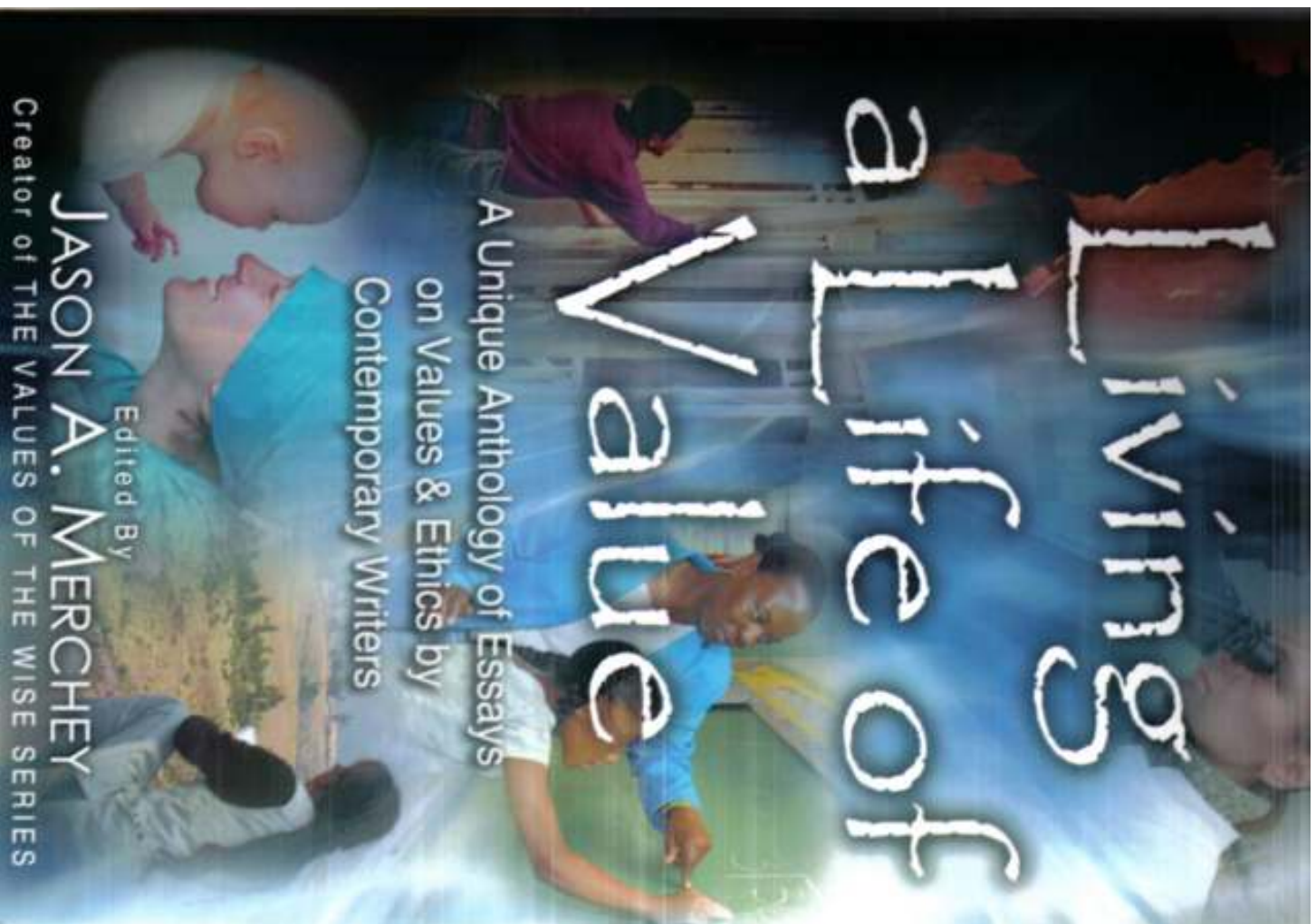
LM Banks, who also obtained my first doc for domestic distribution. We have also submitted it to several film festivals and are awaiting word. Updates at www.internationally-speaking.com



Various stills from the picture

ExPr: George Russell, Lorraine Evanoff, Ethan Rose; AsPr: Donna Rowe. Int'l Team: Corky Schweizer (Belgium), Abbie Lucas (New Zealand), Igor Polsky (Russia), Dima Shevchenko (Russia), Dr. Ravi Singavarapu (India), Luis Berman (Mexico), Jan Muller (South Africa), Sheryle Carlson (Canada), Jaro Malanowski (Canada), Yasar Yagci (Turkey), a Swedish team of four.

Producer/director/writer Christine Rose started making films to merge her creative core with her technological talents. She focuses on controversial themes and issues that are at the crux of social and political life in the



ESCAPING THE CAGE

Christine Rose

The culture in which we are raised is a tricky thing. We are conditioned to believe that the values it supports are good and what it does not embrace is bad, or, at best, weird. Most people seem to live their entire lives without seriously questioning this conditioning, much of which are useful to a great extent, such as at least seven of the Ten Commandments. But what happens when over time they are misinterpreted for bad reasons? "Thou shalt not kill," seems straight forward enough, but since the founding of our country, soldiers have been sent to do just that. Sometimes it is done for noble purposes, but more often it is done simply to increase this country's wealth and control of the world's resources. It is difficult for a person to break free of this cultural trap, because one must first examine the foundations of their belief system, and breaking these down could destroy one's view of world and self. Their perception of reality would literally change. They would be cast adrift in an unknown universe.

For me, breaking away was a long and painful process. There are still times I feel as if I'm not meant for this world, this life. My opinions and perceptions are so very far from "the norm."

I was raised in the prison town of Huntsville, Texas, literally "The Execution Capital of the World." Throughout High School, I prided myself

We are conditioned to

believe that the values it supports are good and

what it does not embrace is bad, or, at best, weird.

on being a "hippie" and talking about peace and love. As you can imagine, that went over well with the local east Texas mentality! Needless to say, I wasn't a popular girl.

At twenty, while attending Sam Houston State University, I came across a PETA pamphlet on campus. This was the first turning point in my life. It was the first time I became aware that there were horrible things going on "behind the scenes." As I read in horror about animal testing and factory farming, I said to myself, *If people only knew, they would stop this!* Ah, young naiveté! I took it upon myself to tell everyone I could, but I quickly realized that people didn't want to know. They wanted to stay in the dark, and they certainly didn't want to be preached to about their food or their lifestyle.

So, surrounded by the beef-eating population who consider ketchup a vegetable and actual vegetables a garnish, I became a vegetarian. Alone and quite often ridiculed, it was a difficult struggle; one which I never quite overcame until I moved to Northern California in my twenty-seventh year. There, I met others with like minds, discovered there was something called the Green Party, and recycling was done at the curb! I felt like I had come home for the first time in my life. I quickly joined the Green Party and subsequently ran for local office. I sat on the County Council in two different counties during my time in California.

It was also in California that I met my husband, and we could not be more perfectly suited for each other. Ethan, a general contractor, had been long interested in alternative energy and building techniques. He enjoyed Renaissance Faires, swing dancing, magical fiction, progressive politics, and he was a vegetarian. After our wedding, we bought our first solar panel and were well on the way to being off-grid and living lightly on the land.

That was five years ago.

Now, somewhere in the wilds of the Big Mountain Region in Southern Oregon—beyond the reach of power lines and phone lines—my husband, a menagerie of cats and dogs, and I quietly live and work on my third feature length film.

Before becoming a filmmaker, I spent many years as an activist working with local progressive political organizations. To my dismay, I gradually realized that these organizations were overburdened with organizers and had a decided lack of people who were prepared to buckle down and do the necessary work to accomplish the larger goals they kept setting for themselves. The most effective people seemed to be those who took the responsibility upon themselves and quietly worked away at it.

After seeing *Bowling for Columbine*, being impressed by the inspiration it engendered in so many people, I decided that movies were the way to reach people. Michael Moore's film so contrasted with the mainstream media's unresponsiveness and misrepresentation of what was happening in the world; I knew that people were hungry for this kind of information.

When I began my first film, *Liberty Banned*, I was still reaching myself the process of movie-making. The one thing I failed to learn was that it couldn't be done without financing, celebrity connections, and expensive equipment. I simply knew that making movies was what I wanted to do.

Starting with basic business knowledge, a desktop computer, and a consumer-grade camcorder, I set off to make my first film. The greatest resource I had was my determination to make a great film and to tell the truth as I saw it. This sustained me, despite my doubts that I'd be able to successfully fund distribution. I soon learned that getting my movie before an audience would be a much more costly and time-consuming enterprise than making the film itself. Since I was working virtually alone, I handled both tasks simultaneously. I familiarized myself with the filmmaking process by making several short films, including one about a large peace march in San Francisco, which even the local media failed to cover. At the same time, I reached out over the Internet to other people in the film community. Once again, I met many people who talked a lot about their plans and ideas without doing much, but I learned quite a bit and occasionally met a rare individual eager and willing to help. One such person was Lorraine Evanoff, who was a tremendous help in marketing and eventually selling the film.

I researched people whose civil rights had been violated and set up interviews with them, as well as leaders of the liberal community such as Howard Zinn and Michael Parenti.

Once I had outlined a plan of action, I set off by train across the country, conducting interviews and gathering information. While on the train, I witnessed the interrogation of a fellow passenger by police officers. The passenger had made a comment about the inappropriateness of President Bush's response to 9/11 in a private conversation, and had been overheard and reported to the police by another passenger. I quietly put my headphones on and pressed "record," later incorporating it into her movie. It remains the most compelling part of the film to this day.

When I returned home, I began cataloguing footage and editing it into shape. Since I lacked the resources to do extra filming, I purchased stock footage & licensed news footage; however, I used public domain footage whenever possible to keep costs down. It was a long process involving months of working late into the night. David Petermann, another crew member I had met on the Internet, agreed to write the music for a deferred fee, and when it was finally finished, Lorraine Evanoff offered to take it with her on her trip to the Cannes Film Market. To my astonishment and delight, I received a call from Lorraine two days later. She shouted into my disbelieving ear, "We sold the film! We sold the film!"

Take Off, a French distributor, expressed interest in acquiring the Foreign Distribution rights and providing finishing funds. I was flown to Paris for final post-production and again for the Theatrical Premiere at Place Saint-Michel in June 2004, just across from Notre Dame Cathedral, but there was still a great deal of hard work ahead.

My first two feature documentaries, *Liberty Bowed* and *Internationally Speaking*, were shot primarily with a consumer grade camcorder. I have since upgraded to a Panasonic DVX100A, which I was able to purchase when I was hired by local organizations to shoot their own projects. This includes a fire safety video (PSA) narrated by Gary Burdoff ("Radar" from *M*A*S*H*), the only famous actor with whom I have ever worked.

Now on my third film, *Nothing Happens at the Feral Hipster*, a mockumentary which pokes fun at documentaries and reality shows, I work without phone lines, using power generated onsite with solar panels and a windmill. My husband and I are the subjects of the film, while three actors play the

research team who documents the building of the environmentally friendly house.

Just as our commitment to conservation inspired us to build our house with alternative and recycled material gathered locally, we also save money on sets and travel by bringing that same resourcefulness to our movie-making process. We make full use of the situations and material available to us. Since my husband, a general contractor by trade, is also a talented writer, we have a very funny script produced at the cost of a package of legal pads and a few cases of beer.

Through example and work I have taught more than I ever could've by lecturing in an academic setting. Due to the subject matter, I continually meet other people (like Howard Zinn) whose lives are a continuing inspiration to me. It's a wonderful circle, and we must continue to recharge each other's batteries, because it's not easy living a life outside the cage.

© Christine Rose



POSTED ON AUGUST 26, 2004: - www.illinoistimes.com

The rise of reality cinema

By Marc Sigoloff

It may be impossible to accurately determine what effect *Fahrenheit 9/11* will have on the 2004 presidential race, but one thing is certain: Michael Moore has revitalized the documentary form. Not only has *Fahrenheit 9/11* ignited an intense political debate, it has also given rise to the discussion of the movie form itself.

Because Moore has an obvious agenda, many critics ask whether the film qualifies as a documentary. But that's nothing new: Documentaries usually express a point of view, and often an extreme one, such as Leni Riefenstahl's Nazi lovefests of the 1930s and Frank Capra's *Why We Fight* series during World War II.

Even Moore's critics concede that he has people talking and that he has spurred interest in other documentaries such as *Super Size Me*, *Control Room*, and *The Corporation*, which have played here recently or will be shown soon.

Here are a few more documentaries worth searching out:

- **Liberty Bound** (2004). First-time filmmaker Christine Rose asks, "Where is America headed?" Rose -- native of a small Texas town with one high school, one college, one hospital, and nine prisons -- takes to the road in search of the answer. Her approach is lower-key than Moore's, but her film is in some ways more inflammatory. She interviews historians and activists, along with some targets of Patriot Act-related investigations and interrogations. *Liberty Bound* is a powerful assessment of the growing challenges to our democratic principles, and it is an excellent debut for Rose. DVD copies are available on a limited basis from her Web site, www.libertybound.com.

- **Outfoxed: Rupert Murdoch's War on Journalism** (2004). Robert Greenwald, the director who gave us *Xanadu*, has recently turned his attention to liberal documentaries. His latest target is the Fox News Network, which media magnate Rupert Murdoch created in the image of CNN but with a decided twist. Some critics contend that the network's mission is less about news and more about serving as a propaganda machine for the Republican Party. Greenwald is one of them -- and he offers a lot of evidence in support of his argument. *Outfoxed* is sponsored by MoveOn.org, a liberal activist organization that is working to defeat Bush in November. *Outfoxed* is now starting to play in theaters, but DVD and VHS copies are available at www.outfoxed.org.

- **The Fog of War: Eleven Lessons from the Life of Robert S. McNamara** (2003). Errol Morris' *The Fog of War* is particularly relevant given obvious parallels between the early years of the Vietnam War and the Iraq war, which were characterized by policy based on bad information. Morris looks at Vietnam through the eyes of one of the war's principal architects, Robert McNamara, secretary of defense under Presidents Kennedy and Johnson. An old man, his career long behind him, McNamara speaks candidly about the mistakes that were made. He says Kennedy planned to pull U.S. advisors out of Vietnam but that the assassination of the president in 1963 halted the plan. Johnson had other ideas, and unfortunately they involved a full-scale war. McNamara disagreed but publicly supported his boss.. *The Fog of War* is available for rent at local video stores.