

PRESS BOOK



CONTENTS

PRESS COVERAGE OVERVIEW.....	3-4
SELECTED QUOTES.....	5
SELECTED PIECES.....	6-10
MASTER LIST OF ALL COVERAGE:	
NATIONAL PRESS.....	11-14
NEW YORK LOCAL PRESS.....	16-22
FILM/TRADE PRESS:	
NEWS & GENERAL COVERAGE.....	23-36
FILM REVIEWS.....	37-43
SPECIALTY/MISCELLANEOUS PRESS.....	44-48
<i>ADDENDUM: PDFS OF SELECTED PIECES.....</i>	<i>49-151</i>

PRESS COVERAGE OVERVIEW

NATIONAL PRESS

ArtCritical
Art Info
Art Info
Associated Press
BBC - Talking Movies
The Daily Beast
Entertainment Weekly.com
Forbes.com
Glamour.com
The Independent Magazine
Town and Village
Maxim.com
NBC News
New York Times
PBS - Doc Soup
PBS - POV
Quarter Disorder
Reason TV
Rolling Stone.com
Salon
Uproxx
VICE - Noisey

Vogue.com
Wall Street Journal
Wall Street Journal.com
Washington Post.com

LOCAL PRESS

AM NY
ArtCritical
Asbury Park Press
Asbury Park Press.com
Bedford and Bowery
Bomb Magazine.com
Bowery Boogie
Broadway World
Brooklyn Vegan
Chalkbeat New York
City Guide NY
Cool NY
David Feldman Show
Downtown Magazine.com
Filmwax Radio
Gothamist
Hot 97 Radio-Ebro in the Morning
Philipstown.Info
Mass Appeal

Metro NY
New York Daily News.com
New York Post.com
NY1
NY Blueprint
This Week In New York
Time Out New York
Our Town
Spoiled NYC
Tribeca Film.com
The Villager.com
Village Voice
Village Voice.com
WBAI Radio - Suga In My Bowl
WBAI Radio - The Morning Show
WBGO News
WFMU - The Marty
McSorley's Show
WNYC - Morning Edition
WNYC - Doc of the Week
WNYC - The Leonard Lopate Show
WNYC - Morning Edition

FILM/TRADE PRESS

Adorama
A.V. Club
Blog Critics
Criterion Cast
Deadline
Director Talk
Documentary.org
Eye For Film
Examiner
Film Journal International
Film Pulse
J.B. Spins
Hollywood Reporter
Indiewire
Indiewire - The Playlist
Indiewire - Screen Talk
Indiewire - Shadow and Act
Indiewire - Thompson on Hollywood
Filmmaker Magazine.com
Hollywood Reporter
Moviefone
Nonfics
Pop Geeks
PopMatters

Realscreen
Screen International
Slash Film
Unpaid Film Critic
Unseen Films
Vanity Fair.com
Variety
Vimooz

SPECIALTY / MISC. PRESS

Arcade Heroes
Backstreets
Big Gay Picture Show
Black Film.com
Boing Boing
CMJ
Clutch Magazine
Colorlines
Commercial Appeal
Cuban Art News
Curve.com
El Diario NY
Diario de Mexico - USA Edition
Essence.com
Ecorazzi

French Culture
The Forward
Jalopnik
Jawbreaker
Jet Magazine.com
The Jewish Week
The Knockturnal
Latino Sports
Music Existence
Ms. Magazine
NY Sports Day
NY Sports Day
Okay Player
Out Traveler
Out.com
Real Times Media
Playbill.com
Paris Review.com
Reason.com - Hit & Run
The Southern Arizona News - Examiner
Tablet
The Verge
Untitled Magazine.com
The Yorktown Daily Voice

SELECTED QUOTES

“DOC NYC, America's largest documentary film festival, has firmly taken root, and grown in size and importance with a fertile 104 new feature-length documentaries.”

— **Anthony Kauffman, Indiewire**

“Hugely evolved since its inaugural event in 2010, DOC NYC has become a critical one-stop shop for anyone hoping to glean the complete picture of the current state of the documentary genre.” — **Joshua Rothkopf, Time Out New York**

“New York's annual DOC NYC festival is wholly dedicated to documentary filmmaking, gathering the year's best and highest-profile docs along with a plethora of world and NYC-specific premieres.” —**Matt Baron Tribeca Film.com**

“One of the city's biggest and all-around best series...And its lineup is pure dynamite.” — **Matt Barrone, Tribeca Film.com**

“The outstanding DOC NYC festival, as exhaustive a compendium of nonfiction movies as you'll find anywhere” — **Robert Levin, AM NY**

“All the nooks and crannies of the documentary world are on display at DOC NYC. ”
— **Rebecca Pahle, Film Journal International**

“Show[s] off the diversity of a genre that's impossible to narrow down.” — **Matt Prigge, Metro NY**

“In just six years, DOC NYC, which kicks off this Thursday and runs for a week, has become a juggernaut of films, workshops, events and sponsors. As a major player in the documentary film scene, DOC NYC isn't just about hidden gems. It's also a great opportunity to check out the big, must-see docs of the year on a big screen.” —**Tom Roston, PBS-Doc Soup**

“Boldly curated” —**Tom Roston, PBS-Doc Soup**

“DOC NYC's curatorial spirit is generous, not beholden to any sort of programmers' zeal for premieres above all else.” — **Alan Scherstuhl, The Village Voice**

SELECTED PIECES ***(See ADDENDUM for PDFs)***

AM NY

November 11, 2015

Festival curtain-raiser "Seven Must-See Documentaries"

By Robert Levin

<http://www.amny.com/entertainment/doc-nyc-seven-must-see-documentaries-1.11113921>

Art Info

November 12, 2015

Festival curtain-raiser "8 films to See at DOC NYC"

By Craig Hubert

<http://www.blouinartinfo.com/news/story/1275656/8-films-to-see-at-doc-nyc-festival>

The Daily Beast

November 17, 2015

Feature on SPEED SISTERS

By Robert Silverman

<http://www.thedailybeast.com/articles/2015/11/17/palestine-s-fastest-and-most-furious.html>

Entertainment Weekly.com

November 11, 2015

JANIS: LITTLE GIRL BLUE exclusive clip premiere

By Oliver Gettell

<http://www.ew.com/article/2015/11/11/janis-joplin-little-girl-blue-exclusive-video>

Film Journal International

November 12, 2015

Festival curtain-raiser

By Rebecca Pahle

<http://www.filmjournal.com/doc-nyc-2015-documentary-festival>

Indiewire

November 9, 2015

DOC NYC curtain-raiser "10 Must-See Documentaries at DOC NYC"

By Eric Kohn and Kate Erbland

<http://www.indiewire.com/article/10-must-see-documentaries-at-doc-nyc-2015-20151109>

Indiewire

November 20, 2015

"Essential Lessons" from DOC NYC "Archival and Survival" panels day

By Sonya Saepoff

<http://www.indiewire.com/article/the-internet-is-not-an-archive-and-other-essential-lessons-from-doc-nycs-archival-survival-day-20151120>

The Independent Magazine

November 12, 2015

Festival curtain-raiser

By Kurt Brokaw

<http://independent-magazine.org/2015/11/doc-nyc-2015-kurt-brokaw/>

Maxim.com

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Ellen Killoran

<http://www.maxim.com/entertainment/tv/article/netflix-true-crime-trend-making-murderer-steven-avery-2015-11>

Metro NY

November 12, 2015

Festival preview

By Matt Prigge

NBC News

November 12, 2015

Interview with TESTED director Curtis Chin

By Frances Kai-Hwa Wang

<http://www.nbcnews.com/news/asian-america/documentary-focuses-entry-barriers-elite-new-york-city-schools-n460091>

New York Daily News.com

November 16, 2015

News piece on the premiere of THE LEGEND OF SWEE' PEA with quotes from director

Benjamin May

By Michael O'Keeffe

<http://www.nydailynews.com/blogs/iteam/legend-swee-pea-debut-blog-entry-1.2436958>

New York Post.com

November 20, 2015

Coverage of HRC at ONCE AND FOR ALL premiere

By Ted Simmons

<http://pagesix.com/2015/11/20/new-doc-has-hillary-clinton-reflecting-on-progress-for-womens-rights/>

New York Times

November 11, 2015

Festival curtain-raiser focusing on women filmmakers with quotes from Thom Powers, Amy Berg and Barbara Kopple

By Mike Hale

http://www.nytimes.com/2015/11/12/movies/at-doc-nyc-womens-film-work.html?_r=0

New York Times.com

November 12, 2015

Slideshow featuring DOC NYC film titles

<http://www.nytimes.com/slideshow/2015/11/12/movies/playing-at-doc-nyc/s/12DOCNYC2.html>

New York Times.com

October 14, 2015

Announcement of Hillary Clinton appearance and festival line-up

By Mekado Murphy

<http://artsbeat.blogs.nytimes.com/2015/10/14/hillary-rodham-clinton-to-appear-at-the-doc-nyc-film-festival/>

New York Times.com

November 17, 2015

TIGER TIGER feature

Andrew Revkin

http://dotearth.blogs.nytimes.com/2015/11/17/a-haunting-film-explores-the-perilous-interface-between-tigers-and-people-in-the-sundarbans/?_r=0

NY1

November 13, 2015

Interview with Thom Powers and Raphaela Neihausen (with clips from various films)

By Stephanie Simon

<http://www.ny1.com/nyc/all-boroughs/arts/2015/11/13/documentary-community-showcases-top-projects-at-doc-nyc-festival-.html>

PBS - Doc Soup

November 10, 2015

Interview with Basil Tsiokos

By Tom Roston

<http://www.pbs.org/pov/blog/docsoup/2015/11/what-to-watch-at-doc-nyc-2015/>

PBS - POV

November 19, 2015

News item on "Reaching Your Audience" panels

By POV

<http://www.pbs.org/pov/blog/pressroom/2015/11/povs-justine-nagan-speaks-at-doc-nyc/>

Realscreen

November 11, 2015

Festival curtain-raiser

By Kevin Ritchie

<http://realscreen.com/2015/11/11/doc-nyc-15-preview-docs-take-manhattan/>

Realscreen

November 20, 2015

Coverage of "Morning Manifesto" panel with Michele Stephenson

By Kevin Ritchie

<http://realscreen.com/2015/11/20/doc-nyc-15-diversity-takes-center-stage/>

Rolling Stone.com

November 12, 2015

Feature on JANIS

By Jon Blinsein

<http://www.rollingstone.com/movies/news/janis-joplins-siblings-recall-summer-of-love-family-trip-in-new-doc-20151112>

Salon

November 12, 2015

Interview with DADDY DON'T GO director Emily Abt

By Christine Jun

http://www.salon.com/2015/11/12/daddy_dont_go_smashes_stereotypes_of_disadvantaged_dea_dbeat_dads_stability_is_the_biggest_gift_that_you_get_when_you_enter_the_middle_class/

Time Out New York

November 11, 2015

Festival curtain-raiser

By Joshua Rothkopf

*Note: this also ran in print

<http://www.timeout.com/newyork/movies/doc-nyc-movies-to-see>

Tribeca Film.com

November 10, 2015

Festival curtain-raiser

By Matt Barone

<https://tribecafilm.com/stories/doc-nyc-2015-documentary-film-festival-new-york-city-hillary-clinton>

Vanity Fair.com

November 17, 2015

HAROLD AND LILLIAN review

Glenn Kenny

<http://www.vanityfair.com/hollywood/2015/11/harold-and-lillian-review>

Variety

November 9, 2015

Review of BLUR

By Guy Lodge

<http://variety.com/2015/film/festivals/blur-new-world-towers-review-1201635280/>

Variety

November 16, 2015

DADDY DON'T GO review

By Nick Schager

<http://variety.com/2015/film/reviews/daddy-dont-go-review-1201635400/>

Village Voice

November 11, 2015

Festival curtain-raiser

By Alan Scherstuhl

*Note this piece also appeared in print.

<http://www.villagevoice.com/film/doc-nyc-offers-hundreds-of-films-here-are-some-of-the-best-7892481>

Village Voice.com

November 12, 2015

Feature on MAD TIGER with quotes from subjects Yellow and Red

By Silas Valentino

<http://www.villagevoice.com/music/the-members-of-peelander-z-unmask-themselves-for-revealing-new-doc-mad-tiger-7902135>

WBAI Radio - Suga In My Bowl

November 16, 2015

Festival preview: "Picks for Jazz Fans"

By Hank Williams

<http://blog.sugainmybowl.org/2015/11/16/preview-doc-nyc-fest-2015-picks-for-jazz-fans/>

WBAI Radio - The Morning Show

November 12, 2015

Interview Basil Tsiokos

By Michael G. Haskins w

<http://wbai.org/program.php?program=183>

WNYC - The Leonard Lopate Show

November 13, 2015

Interview with Sara Fishko, director of THE JAZZ LOFT

By Leonard Lopate

<https://www.wnyc.org/radio/#/ondemand/547899>

WNYC - Morning Edition

November 12, 2015

Interview with Thom Powers

By Soterios Johnson

<http://www.wnyc.org/story/documentary-fest-kicks/>

Wall Street Journal

November 11, 2015

Festival curtain-raiser focusing on music docs with quotes from Barbara Kopple, Amy Berg and Sara Fishko

By Steve Dollar

*Note this article also appeared in print.

<http://www.wsj.com/articles/intimate-stories-of-powerful-singers-sharon-jones-janis-joplin-1447264937>

Wall Street Journal.com

November 20, 2015

Coverage of HRC ONCE AND FOR ALL premiere

By Lucy Feldman

<http://blogs.wsj.com/speakeasy/2015/11/20/hillary-clinton-secret-service-attend-makers-premiere/>

NATIONAL PRESS

ArtCritical

November 10, 2015

MISSING PEOPLE review

By Rob Colvin

<http://www.artcritical.com/2015/11/10/rob-colvin-on-missing-people-documentary/>

Art Info

November 12, 2015

BOLSHOI BABYLON review

By Craig Hubert

<http://www.blouinartinfo.com/news/story/1275637/bolshoi-babylon-chronicles-the-aftermath-of-acid-attack>

Art Info

November 12, 2015

Festival curtain-raiser "8 films to See at DOC NYC"

By Craig Hubert

<http://www.blouinartinfo.com/news/story/1275656/8-films-to-see-at-doc-nyc-festival>

Associated Press

October 29, 2015

News item on THE ANTHROPOLOGIST's DOC NYC premiere

<http://www.charlotteobserver.com/entertainment/movies-news-reviews/article41784021.html>

<http://www.dfw.com/2015/10/29/1045724/new-documentary-highlights-margaret.html>

<http://www.sunherald.com/entertainment/movies-news-reviews/>

<http://www.bnd.com/entertainment/article41784021.html>

http://www.statesville.com/news/state/ap/new-documentary-highlights-margaret-mead/article_92185dcb-433e-53e4-b2a6-b5af6ba9a7ae.html

<http://www.sanluisobispo.com/entertainment/celebrities/article41784021.html>

<http://thecwaustin.com/ap/new-documentary-highlights-margaret-mead/>

BBC - Talking Movies

Originally aired Saturday/Sunday, Nov. 28/29 on BBC America

Special documentary episode, featuring coverage of DOC NYC, interviews with Thom Powers and DOC NYC filmmakers

Part 1:

<https://www.dropbox.com/s/gyjdrosd1vdx99a/NOVEMBER%20SHOW%20H264%20PART%201.mp4?dl=0>

Part 2:

<https://www.dropbox.com/s/ankhuap7q0a7t74/NOVEMBER%20SHOW%20H264%20PART%202.mp4?dl=0>

The Daily Beast

October 30, 2015

Mention of DOC NYC in a feature with quotes from THE FEAR OF 13 director David Singleton and film subject Nick

By Nico Hines

<http://www.thedailybeast.com/articles/2015/10/30/begging-to-be-executed-saved-his-life.html>

The Daily Beast

November 17, 2015

Feature on SPEED SISTERS

By Robert Silverman

<http://www.thedailybeast.com/articles/2015/11/17/palestine-s-fastest-and-most-furious.html>

Entertainment Weekly.com

November 2, 2015

Announcement of HAROLD AND LILLIAN festival premiere

By Jeff Labrecque

<http://www.ew.com/article/2015/11/02/harold-and-lillian-exclusive-clip>

Entertainment Weekly.com

November 11, 2015

JANIS: LITTLE GIRL BLUE exclusive clip premiere

By Oliver Gettell

<http://www.ew.com/article/2015/11/11/janis-joplin-little-girl-blue-exclusive-video>

Forbes.com

November 12, 2015

THE C WORD review

By Dave Chase

<http://www.forbes.com/sites/davechase/2015/11/12/new-film-asks-what-if-the-answer-to-cancer-is-hiding-in-plain-sight/>

Glamour.com

October 14, 2015

Mention of ONCE AND FOR ALL premiere at DOC NYC

By Danica Lo

<http://www.glamour.com/inspired/blogs/the-conversation/2015/10/makers-once-for-all-movie>

The Independent Magazine

November 2, 2015

Preview piece on the festival

By Kurt Brokaw

<http://independent-magazine.org/2015/11/doc-nyc-2015-kurt-brokaw/>

The Independent Magazine

November 12, 2015

Festival curtain-raiser featuring film reviews

By Kurt Brokaw

<http://independent-magazine.org/2015/11/doc-nyc-2015-kurt-brokaw/>

Town and Village

November 8, 2015

Review of THE ANTHROPOLOGIST

By Seth Shire

*Note this review also appeared in print on Thursday, November 12.

<https://unpaidfilmcritic.wordpress.com/2015/11/08/doc-nyc-presents-the-anthropologist/Maxim.com>

Maxim.com

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Ellen Killoran

<http://www.maxim.com/entertainment/tv/article/netflix-true-crime-trend-making-murderer-steven-avery-2015-11>

NBC News

November 12, 2015

Interview with TESTED director Curtis Chin

By Frances Kai-Hwa Wang

<http://www.nbcnews.com/news/asian-america/documentary-focuses-entry-barriers-elite-new-york-city-schools-n460091>

New York Times

November 11, 2015

Festival curtain-raiser focusing on women filmmakers with quotes from Thom Powers, Amy Berg and Barbara Kopple

By Mike Hale

*Note this article also appeared in print.

http://www.nytimes.com/2015/11/12/movies/at-doc-nyc-womens-film-work.html?_r=0

New York Times.com

October 14, 2015

Announcement of Hillary Clinton appearance and festival line-up

By Mekado Murphy

<http://artsbeat.blogs.nytimes.com/2015/10/14/hillary-rodham-clinton-to-appear-at-the-doc-nyc-film-festival/>

New York Times.com

November 12, 2015

Slideshow featuring DOC NYC film titles

<http://www.nytimes.com/slideshow/2015/11/12/movies/playing-at-doc-nyc/s/12DOCNYC2.html>

New York Times.com

November 17, 2015

TIGER TIGER feature

Andrew Revkin

http://dotearth.blogs.nytimes.com/2015/11/17/a-haunting-film-explores-the-perilous-interface-between-tigers-and-people-in-the-sundarbans/?_r=0

PBS - Doc Soup

November 10, 2015

Interview with Basil Tsiokos

By Tom Roston

<http://www.pbs.org/pov/blog/docsoup/2015/11/what-to-watch-at-doc-nyc-2015/>

PBS - Doc Soup

November 18, 2015

CARTEL LAND review

Tom Roston

<http://www.pbs.org/pov/blog/docsoup/2015/11/the-action-packed-nuance-of-cartel-land/>

PBS - POV

November 19, 2015

News item on "Reaching Your Audience" panels

By POV

<http://www.pbs.org/pov/blog/pressroom/2015/11/povs-justine-nagan-speaks-at-doc-nyc/>

Quarter Disorder

November 12, 2015

THE LOST ARCADE review and a mention of festival premiere

By Tim Bowman

<http://quarterdisorder.com/2015/11/12/the-lost-arcade-a-documentary-about-the-famous-chinatown-fair-premieres-this-month/>

Reason TV

November 16, 2015

Video piece on CAN WE TAKE A JOKE?

By Zach Weissmueller and Jim Epstein

<https://reason.com/reasontv/2015/11/16/comedy-outrage-and-college-what-we-saw-a>

Rolling Stone.com

November 12, 2015

Feature on JANIS with quotes from Laura and Michael Joplin

By Jon Blinsein

<http://www.rollingstone.com/movies/news/janis-joplins-siblings-recall-summer-of-love-family-trip-in-new-doc-20151112>

Salon

November 12, 2015

Interview with DADDY DON'T GO director Emily Abt

By Christine Jun

http://www.salon.com/2015/11/12/daddy_dont_go_smashes_stereotypes_of_disadvantaged_dea-beat_dads_stability_is_the_biggest_gift_that_you_get_when_you_enter_the_middle_class/

Uproxx

November 17, 2015

THE TIES THAT BIND review

By Mike Ryan

<http://uproxx.com/movies/2015/11/the-ties-that-bind-bruce-springsteen-review/>

VICE - Noisy

November 14, 2015

Interview with BLUR director to Sam Wrench

By Derek Scancarelli

<http://noisy.vice.com/blog/blur-new-world-towers-director-sam-wrench-interview>

Vogue.com

November 16, 2015

Exclusive clip from ONCE AND FOR ALL

By Patricia Garcia

<http://www.vogue.com/13371115/hillary-clinton-once-and-for-all/>

Wall Street Journal

November 11, 2015

Festival curtain-raiser focusing on music docs with quotes from Barbara Kopple, Amy Berg and Sara Fishko

By Steve Dollar

*Note this article also appeared in print.

<http://www.wsj.com/articles/intimate-stories-of-powerful-singers-sharon-jones-janis-joplin-1447264937>

Wall Street Journal

November 15, 2015

Feature on "the Fringes of Science" docs with quotes from THE SUNSHINE MAKERS director Cosmo Feilding-Mellen and NEWMAN director Jon Fox

By Steve Dollar

*Note a slightly shorter version of this article appeared in print.

<http://www.wsj.com/articles/documenting-those-on-the-fringes-of-science-1447638765>

Wall Street Journal.com

November 20, 2015

Coverage of HRC ONCE AND FOR ALL premiere

By Lucy Feldman

<http://blogs.wsj.com/speakeasy/2015/11/20/hillary-clinton-secret-service-attend-makers-premiere/>

Washington Post.com

November 9, 2015

DOC NYC mention in a feature on I AM SUN MU

By Anna Fifield

https://www.washingtonpost.com/world/asia_pacific/this-artist-mocks-north-korea-with-its-own-propaganda/2015/11/05/96d81722-8234-11e5-8bd2-680fff868306_story.html

NEW YORK LOCAL PRESS

AM NY

November 11, 2015

Festival curtain-raiser "Seven Must-See Documentaries"

By Robert Levin

<http://www.amny.com/entertainment/doc-nyc-seven-must-see-documentaries-1.11113921>

ArtCritical

November 10, 2015

MISSING PEOPLE review

By Rob Colvin

<http://www.artcritical.com/2015/11/10/rob-colvin-on-missing-people-documentary/>

Asbury Park Press

November 5, 2015

DOC NYC mention in the news item on THE TIES THAT BIND

By Chris Jordan

<http://www.app.com/story/entertainment/2015/11/05/video-ramrod-delivered-springsteen-and-band/75220708/>

Asbury Park Press.com

October 29, 2015

Announcement of THE TIES THAT BIND DOC festival premiere

By Chris Jordan

<http://www.app.com/story/entertainment/2015/10/29/bruce-springsteen-river-film-premiere-new-york/74815608/>

Bedford and Bowery

November 4, 2015

Festival preview included in "Week in Film"

By Nicole Disser

<http://bedfordandbowery.com/2015/11/week-in-film-kathleen-hanna-on-16mm-and-bomb-shelter-children-of-botulism-turn-out-totally-normal/>

Bedford and Bowery

November 12, 2015

THE JAZZ LOFT review

By Daniel Maurer

<http://bedfordandbowery.com/2015/11/the-jazz-loft-according-to-w-eugene-smith-will-bop-you-and-floor-you/>

Bedford and Bowery

November 18, 2015

THE LOST ARCADE feature

By Daniel Maurer

<http://bedfordandbowery.com/2015/11/cut-class-and-catch-this-documentary-about-chinatown-fair-arcade/>

Bomb Magazine.com

November 13, 2015

Conversation with MISSING PEOPLE director David Shapiro

By Alix Lambert

<http://bombmagazine.org/article/60661112/david-shapiro-alix-lambert>

Bomb Magazine.com

November 13, 2015

Conversation with MISSING PEOPLE director David Shapiro

By Alix Lambert

<http://bombmagazine.org/article/60661112/david-shapiro-alix-lambert>

Bowery Boogie

October 29, 2015

News item on THE LOST ARCADE's festival premiere

By Holly

<http://www.boweryboogie.com/2015/10/documentary-chinatown-fair-arcade-premieres-ifc-center-november-14-video/>

Broadway World

November 6, 2015

Announcement of HAROLD AND LILLIAN festival screening

<http://www.broadwayworld.com/bwwtv/article/HAROLD-AND-LILLIAN-Documentary-to-Screen-1117-18-at-2015-DOC-NYC-20151106>

Broadway World

November 12, 2015

Festival preview focusing on films "on food and food culture"

By Marina Kennedy

<http://www.broadwayworld.com/bwwmovies/article/BWW-Preview-DOC-NYC-Presents-Films-Focusing-on-Food-and-Food-Culture-20151112>

Broadway World

November 17, 2015

Announcement of HAROLD AND LILLIAN screening

<http://www.broadwayworld.com/bwwtv/article/HAROLD-AND-LILLIAN-Documentary-to-Screen-1117-18-at-2015-DOC-NYC-20151116>

Brooklyn Vegan

November 3, 2015

Announcement of MAD TIGER festival premiere

By Bill Pearis

http://www.brooklynvegan.com/archives/2015/11/peelander-z_on_1.html

Brooklyn Vegan

November 12, 2015

News item on BLUR: NEW WORLD TOWERS

By Dana Yavin

http://www.brooklynvegan.com/archives/2015/11/blur_share_new.html

Chalkbeat New York

November 17, 2015

Interview with TESTED director Curtis Chin

By Stephanie Snyder

<http://ny.chalkbeat.org/2015/11/17/qa-filmmaker-follows-12-nyc-eighth-graders-ying-for-seats-in-top-high-schools/- .VktKLtpViko>

City Guide NY

October 13, 2015

Mention among "NYC's Top Ten Film Festivals"

By Alison Durkee

[http://www.cityguideny.com/article_/index.cfm?article=top-ten-other-film-festivals-nyc -
.Vh3mhhNViko](http://www.cityguideny.com/article_/index.cfm?article=top-ten-other-film-festivals-nyc-.Vh3mhhNViko)

Cool NY

November 11, 2015
Festival curtain-raiser
By Taiyo Okamoto
<http://www.cool-ny.com/en/archives/2203>

David Feldman Show

November 3, 2015
Interview with Basil Tsiokos
By David Feldman
<http://davidfeldmanshow.libsyn.com/the-black-panthers>

Downtown Magazine.com

November 16, 2015
Festival overview with quotes from Basil Tsiokos
By Kari Sonde
<http://www.downtownmagazinenyc.com/doc-nyc-festival-showcases-even-events-films/>

Filmwax Radio

October 30, 2015
Mention of DOC NYC in podcast with LEFT ON PURPOSE director Justin Schein
By Adam Scharoff
<http://rooftopfilms.com/blog/2015/10/filmwaxradio-episode-319.html>

Filmwax Radio

November 6, 2015
Interview with AN AUTOBIOGRAPHY OF MICHELLE MAREN director Michel Negroponte and film subject Michelle Maren
By Adam Scharoff
<http://rooftopfilms.com/blog/2015/11/filmwaxradio-episode-320.html>

Filmwax Radio

November 10, 2015
Interview with David Shapiro, the director of MISSING PEOPLE
By Adam Scharoff
<http://rooftopfilms.com/blog/2015/11/filmwaxradio-episode-321.html>

Gothamist

November 13, 2015
News piece and video of THE LOST ARCADE
By Jen Carlson
http://gothamist.com/2015/11/13/chinatown_fair.php

Hot 97 Radio-Ebro in the Morning

Thursday, November 12 - 9:45-10am
Interview with Malik Yoba (exec. prod. of DADDY DON'T GO)
By host Ebro
<http://www.hot97.com/>

Philipstown.Info

November 8, 2015
Mention of DOC NYC in THE ANTHROPOLOGIST feature

By Alison Rooney

<http://philipstown.info/2015/11/08/garrisons-ironbound-releases-new-documentary/>

Mass Appeal

November 14, 2015

DADDY DON'T GO feature

By Jamie Maleszka

<http://massappeal.com/omar-epps-malik-yoba-daddy-dont-go-documentary/>

Metro NY

November 12, 2015

Festival preview

By Matt Prigge

New York Daily News.com

November 16, 2015

News piece on the premiere of THE LEGEND OF SWEE' PEA with quotes from director Benjamin May

By Michael O'Keeffe

<http://www.nydailynews.com/blogs/iteam/legend-swee-pea-debut-blog-entry-1.2436958>

New York Post.com

November 10, 2015

DOC NYC mention in the discussion of CAN WE TAKE A JOKE?

By Karith Foster

<http://nypost.com/2015/11/10/fighting-back-in-the-war-on-comedy/>

New York Post.com

November 18, 2015

Mention of THE LEGEND OF SWEE' PEA and the festival

By Marc Berman

<http://nypost.com/2015/11/18/carmelo-anthonys-now-a-documentary-filmmaker/>

New York Post.com

November 20, 2015

Coverage of HRC at ONCE AND FOR ALL premiere

By Ted Simmons

<http://pagesix.com/2015/11/20/new-doc-has-hillary-clinton-reflecting-on-progress-for-womens-rights/>

NY1

November 13, 2015

Interview with Thom and Raphaela (with clips from various films)

By Stephanie Simon

<http://www.ny1.com/nyc/all-boroughs/arts/2015/11/13/documentary-community-showcases-top-projects-at-doc-nyc-festival-.html>

NY Blueprint

November 20, 2015

Coverage of HRC at ONCE AND FOR ALL premiere

By Sophie Hirsch

<http://www.nyblueprint.com/film-television/hillary-clinton-speaks-makers-once-and-all-premiere-doc-nyc>

This Week In New York

November 9, 2015

DADDY DON'T GO review

By Mark Rifkin

<http://twi-ny.com/blog/2015/11/09/doc-nyc-daddy-dont-go/>

This Week In New York

November 10, 2015

HITCHOCK review

By Mark Rifkin

<http://twi-ny.com/blog/2015/11/10/doc-nyc-hitchcocktruffaut/>

Time Out New York

November 11, 2015

Festival curtain-raiser

By Joshua Rothkopf

*Note: this also ran in print

<http://www.timeout.com/newyork/movies/doc-nyc-movies-to-see>

Our Town

Nov. 5 - Nov. 11, 2015

Mention of DOC NYC in the interview with Peter Odabashian, director of OLD FRIENDS

By Angela Barbuti

<http://www.ourtownny.com/local-news/20151103/filming-alone-with-friends>

Spoiled NYC

November 11, 2015

9 Must-See Docs at DOC NYC

By Peter DeStefano

<http://spoilednyc.com/2015/11/11/documentaries-doc-nyc-film-fest/>

Tribeca Film.com

November 10, 2015

Festival curtain-raiser

By Matt Barone

<https://tribecafilm.com/stories/doc-nyc-2015-documentary-film-festival-new-york-city-hillary-clinton>

Tribeca Film.com

November 12, 2015

Interview with MALALA director Davis Guggenheim

By Kiko Martinez

<https://tribecafilm.com/stories/malala-interview-he-named-me-malala-oscar-winning-filmmaker-director-davis-guggenheim-fox>

The Villager.com

November 11, 2015

Festival preview

By Scott Stiffler

<http://thevillager.com/2015/11/11/fall-into-festival-mode/>

Village Voice

November 11, 2015

Festival curtain-raiser

By Alan Scherstuhl

*Note this piece also appeared in print.

<http://www.villagevoice.com/film/doc-nyc-offers-hundreds-of-films-here-are-some-of-the-best-7892481>

Village Voice.com

November 12, 2015

Feature on MAD TIGER with quotes from subjects Yellow and Red

By Silas Valentino

<http://www.villagevoice.com/music/the-members-of-peelander-z-unmask-themselves-for-revealing-new-doc-mad-tiger-7902135>

WBAI Radio - Suga In My Bowl

November 16, 2015

Festival preview: "Picks for Jazz Fans"

By Hank Williams

<http://blog.sugainmybowl.org/2015/11/16/preview-doc-nyc-fest-2015-picks-for-jazz-fans/>

WBAI Radio - The Morning Show

November 12, 2015

Interview Basil Tsiokos

By Michael G. Haskins w

<http://wbai.org/program.php?program=183>

WBGO News

November 17, 2015

Feature on HAROLD AND LILLIAN

By Thad Komorowski

<http://www.wbgo.org/newsarticle/harold-and-lillian-a-hollywood-love-story>

WFMU - The Marty McSorley's Show

November 13, 2015

Interview with Kurt Vincent, director of THE LOST ARCADE and Irene Chin, producer.

By Marty McSorley

<https://wfmu.org/playlists/BY>

WNYC - Morning Edition

November 12, 2015

Soterios Johnson will interview Thom Powers about festival

<http://www.wnyc.org/shows/me/about/>

WNYC - Doc of the Week

November 13, 2015

Raphaela Neihausen on festival trend (90 sec. spot)

<http://www.wnyc.org/series/documentary-week/>

WNYC - Doc of the Week

November 13, 2015

Raphaela Neihausen on OXD (90 sec.spot)

<http://www.wnyc.org/series/documentary-week/>

WNYC - The Leonard Lopate Show

November 13, 2015

Interview with Sara Fishko, director of THE JAZZ LOFT

By Leonard Lopate

<https://www.wnyc.org/radio#/ondemand/547899>

WNYC - Morning Edition

November 12, 2015

Interview with Thom Powers

By Soterios Johnson

<http://www.wnyc.org/story/documentary-fest-kicks/>

NY 1

November 13, 2015

Interview with Thom Powers and Raphaela Neihausen

By Stephanie Simon

<http://www.ny1.com/nyc/all-boroughs.html>

FILM / TRADE PRESS: NEWS & GENERAL COVERAGE

Adorama

November 13, 2015

Festival preview

By Kelly Kauffman

<http://www.adorama.com/alc/8408/article/what-expect-years-doc-nyc>

A.V. Club

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Alex McCown

<http://www.avclub.com/article/netflix-making-murderer-or-least-series-called-228131>

Blog Critics

November 23, 2015

HAROLD AND LILLIAN review

By Carole de Tosti

<http://blogcritics.org/doc-nyc-review-harold-and-lillian-a-hollywood-love-story-with-danny-de-vito/>

Criterion Cast

November 13, 2015

Festival curtain-raiser

By Joshua Brunsting

<http://criterioncast.com/festivals/doc-nyc-2015-five-films-you-need-to-keep-an-eye-on-from-this-years-incredible-doc-nyc-lineup>

Deadline

October 26, 2015

Mention of DOC NYC in the announcement of THEORY OF OBSCURITY acquisition

By Ross Lincoln

<http://deadline.com/2015/10/theory-of-obscurity-acquired-by-film-movement-codegirl-acquired-by-filmbuff-1201593967/>

Deadline

November 3, 2015

DOC NYC mention in NOMA announcement

By Patrick Hipes

<http://deadline.com/2015/11/noma-my-perfect-storm-release-date-magnolia-pictures-1201605017/>

Deadline

November 10, 2015

DOC NYC mention in SKY LINE news piece

By Ross Lincoln

<http://deadline.com/2015/11/sky-line-docu-tracking-space-elevator-concept-gets-vod-thx-taps-new-ceo-1201617209/>

Deadline

November 16, 2015

Mention of DOC NYC in news item on KING GEORGES

By Patrick Hipes

<http://deadline.com/2015/11/king-georges-documentary-georges-perrier-release-date-sundance-selects-1201625479/>

Deadline

November 16, 2015

KING GEORGES acquisition announcement

By Patrick Hipes

<http://deadline.com/2015/11/king-georges-documentary-georges-perrier-release-date-sundance-selects-1201625479/>

Deadline

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Denise Petski

<http://deadline.com/2015/11/netflix-making-a-murderer-steven-avery-documentary-series-1201613890/>

Deadline

November 19, 2015

Mention of DOC NYC premiere of SKYLINE and film's capsule in box office preview

By Brian Brooks

<http://deadline.com/2015/11/carol-rooney-mara-mustang-oscars-indie-box-office-1201630677/>

Deadline

November 19, 2015

Awards announcement

By Jeremy Gerard

<http://deadline.com/2015/11/motleys-law-class-divide-win-doc-nyc-prizes-1201630681/>

Director Talk

November 12, 2015

Interview with ALL RISE director Jay Shapiro and subjects Tomer Treger and Jonathan Morgan

By Judy Myers

<http://earthwize.org/wordpress/directortalk/2015/11/12/all-risejay-shapiro-director-tomer-treger-jessup-participant-jonathan-morgan-jessup-participant/>

Documentary.org

November 23, 2015

"Impressions" from DOC NYC "Archival and Survival" panels day

By Ken Jacobson

<http://www.documentary.org/blog/impressions-archival-survival-day-doc-nyc>

Eye For Film

October 26, 2015

"Early bird highlights" of the festival line-up

By Anne-Katrin Titze

<http://www.eyeforfilm.co.uk/feature/2015-10-26-doc-nyc-2015-early-bird-highlights-feature-story-by-anne-katrin-titze>

Eye For Film

November 4, 2015

DOC NYC mention in the discussion of JANIS with Amy Berg

By Anne-Katrin Titze

<http://www.eyeforfilm.co.uk/feature/2015-11-04-amy-berg-in-conversation-with-da-pennebaker-about-janis-little-girl-blue-feature-story-by-anne-katrin-titze>

Eye For Film

November 14, 2015

Festival's kick-off

By Anne-Katrin Titze

<http://www.eyeforfilm.co.uk/news/2015-11-14-sharon-jones-celebrated-at-doc-nyc-opening-night-news-story-by-anne-katrin-titze>

Examiner

November 3, 2015

Line-up of rock music docs at the festival

By Leslie Feffer

<http://www.examiner.com/article/rock-music-documentaries-will-be-shown-at-doc-nyc-film-festival>

Examiner

November 15, 2015

News item of the premiere of DADDY DON'T GO with quotes from director Emily Abt

By Jacqueline Gurgui

<http://www.examiner.com/review/daddy-don-t-go-feels-the-love-at-doc-nyc>

Examiner

November 17, 2015

Coverage of JANIS premiere

Shaina Moskowitz

<http://www.examiner.com/article/on-the-scene-janis-little-girl-blue-new-york-premiere>

Film Journal International

November 12, 2015

Festival curtain-raiser

By Rebecca Pahle

<http://www.filmjournal.com/doc-nyc-2015-documentary-festival>

Film Pulse

October 15, 2015

Announcement of festival line-up

By Adam Patterson

<http://filmpulse.net/doc-nyc-announces-2015-lineup/>

Hollywood Reporter

October 14, 2015

Announcement of festival line-up

By Mia Galuppo

<http://www.hollywoodreporter.com/news/doc-nyc-2015-festival-lineup-832058>

Hollywood Reporter

November 20, 2015

Coverage of HRC at ONCE AND FOR ALL premiere

By Ted Simmons

<http://www.hollywoodreporter.com/news/hillary-clinton-reflects-famous-1995-842408>

Indiewire

October 14, 2015

Announcement of festival line-up

By Zack Sharf

<http://www.indiewire.com/article/doc-nyc-announces-full-2015-lineup-20151014>

Indiewire

October 29, 2015

Announcement of THE TIES THAT BIND festival premiere

By Jeremy Berkowitz

<http://www.indiewire.com/article/doc-nyc-announces-surprise-screening-of-bruce-springsteen-the-ties-that-bind-20151029>

Indiewire

October 30, 2015

News item on THE HUNTWATCH

<http://www.indiewire.com/article/watch-ryan-reynolds-narrates-striking-new-documentary-huntwatch-in-exclusive-behind-the-scenes-clip-20151029>

Indiewire

November 3, 2015

DOC NYC mention in the announcement of NOMA acquisition

By Sonya Saepoff

<http://www.indiewire.com/article/magnolia-pictures-picks-up-decadent-culinary-doc-noma-my-perfect-storm-20151103>

Indiewire

November 9, 2015

DOC NYC curtain-raiser "10 Must-See Documentaries at DOC NYC"

By Eric Kohn and Kate Erbland

<http://www.indiewire.com/article/10-must-see-documentaries-at-doc-nyc-2015-20151109>

Indiewire

November 10, 2015

Announcement of "Emerging Documentary Producers Fellowship Recipients" at DOC NYC

By Zack Sharf

<http://www.indiewire.com/article/exclusive-impact-partners-announces-emerging-documentary-producers-fellowship-recipients-at-doc-nyc-20151110>

Indiewire

November 12, 2015

Interview with David Shapiro, the director of MISSING PEOPLE

By Paula Bernstein

<http://www.indiewire.com/article/doc-nyc-missing-people-is-an-award-winning-documentary-thats-impossible-to-market-20151112>

Indiewire

November 12, 2015

Feature on the festival with quotes from Thom Powers, Matt Cowal, Josh Braun and Dan Cogan

By Anthony Kaufman

http://www.indiewire.com/article/reality-checks-doc-nyc-lifts-oscar-contenders-but-why-so-many-films-20151112?utm_source=dlvr.it&utm_medium=facebook

Indiewire

November 13, 2015

"8 Essential First-Time Filmmaking Tips" from DOC NYC panel

By Tarek Shoukri

http://www.indiewire.com/article/attention-documentary-filmmakers-8-tips-you-must-know-before-you-make-your-first-film-20151113?utm_source=feedburner&utm_medium=feed

Indiewire

November 16, 2015

Clips from Visionaries Tribute luncheon

By Will Barlow

<http://www.indiewire.com/article/watch-doc-nyc-awards-barbara-kopple-jon-alpert-and-frederick-wiseman-with-lifetime-achievement-awards-20151116>

Indiewire

November 19, 2015

Tips from Abigail Disney during "Show Me The Money" panels

By Ryan Anielski

<http://www.indiewire.com/article/abigail-disney-explains-why-documentaries-matter-and-how-to-get-them-funded-20151119>

Indiewire

November 19, 2015

Awards announcement

By Zack Sharf

<http://www.indiewire.com/article/motleys-law-and-class-divide-win-doc-nyc-grand-jury-prizes-20151119>

Indiewire

November 20, 2015

"Essential Lessons" from DOC NYC "Archival and Survival" panels day

By Sonya Saepoff

<http://www.indiewire.com/article/the-internet-is-not-an-archive-and-other-essential-lessons-from-doc-nycs-archival-survival-day-20151120>

Indiewire

November 23, 2015

"5 Tips" from Pitch Day panels

By Aubrey Page

<http://www.indiewire.com/article/attention-documentary-filmmakers-industry-experts-give-5-tips-on-how-to-craft-the-perfect-pitch-20151123>

Indiewire

November 23, 2015

Coverage of HRC at ONCE AND FOR ALL premiere

By Emily Buder

http://www.indiewire.com/article/hillary-clinton-fights-for-womens-rights-once-and-for-all-20151123?utm_campaign=Indiewire&utm_medium=social&utm_source=twitter&utm_content=1448294153

Indiewire - The Playlist

October 27, 2015

LUCHA MEXICO clip and poster premiere

By Edward Davis

<http://blogs.indiewire.com/theplaylist/doc-nyc-exclusive-trailer-and-poster-for-lucha-libre-documentary-lucha-mexico-20151027>

Indiewire - The Playlist

November 9, 2015

I AM SUN MU exclusive clip premiere

By Edward Davis

http://blogs.indiewire.com/theplaylist/doc-nyc-exclusive-start-the-journey-with-a-clip-from-i-am-sun-mu-20151109?utm_source=dlvr.it&utm_medium=twitter

Indiewire - The Playlist

November 12, 2015

CAN WE TAKE A JOKE? exclusive clip premiere

By Edward Davis

<http://blogs.indiewire.com/theplaylist/doc-nyc-exclusive-get-offended-with-clip-from-can-we-take-a-joke-with-gilbert-gottfried-adam-carolla-more-20151112>

Indiewire - The Playlist

November 15, 2015

THE SUNSHINE MAKERS' exclusive clip premiere

By Edward Davis

<http://blogs.indiewire.com/theplaylist/doc-nyc-exclusive-cook-up-isd-with-a-clip-from-the-sunshine-makers-20151116>

Indiewire - Screen Talk

October 9, 2015

Mention of DOC NYC Short List in context of Oscar front-runners (min. 23)

By Anne Thompson

<https://itunes.apple.com/us/podcast/indiewire-screen-talk/id893977298?mt=2&i=354563016>

Indiewire - Screen Talk

November 13, 2015

Discussion of DOC NYC Short List

By Eric Kohn and Anne Thompson

<http://www.indiewire.com/article/podcast-which-documentaries-stand-the-best-shot-in-oscar-season-20151113>

Indiewire - Shadow and Act

October 30, 2015

Announcement of BADD DDD SONIA SANCHEZ festival premiere

By Tambay A. Obenson

<http://blogs.indiewire.com/shadowandact/california-newsreel-is-distributing-feautre-doc-baddddd-sonia-sanchez-watch-trailer-20151030>

Indiewire - Shadow and Act

November 3, 2015

Announcement of DADDY DON'T GO festival premiere

By Tambay A. Obenson

<http://blogs.indiewire.com/shadowandact/omar-epps-and-malik-yoba-team-up-to-executive-produce-documentary-daddy-dont-go-trailer-20151103>

Indiewire - Thompson on Hollywood

October 7, 2015

Announcement of DOC NYC Short List

By Anne Thompson

<http://blogs.indiewire.com/thompsononhollywood/doc-nyc-boosts-doc-oscar-contenders-20151007>

Indiewire - Thompson on Hollywood

October 22, 2015

Mention of DOC NYC Short List

By Anne Thompson

<http://blogs.indiewire.com/thompsononhollywood/how-gotham-nominations-impact-oscar-race-20151022>

Indiewire - Thompson on Hollywood

November 4, 2015

Mention of DOC NYC Short List

By Anne Thompson

<http://blogs.indiewire.com/thompsononhollywood/ida-nominations-boost-doc-award-contenders-20151104>

Indiewire - Thompson on Hollywood

November 9, 2015

Mention of DOC NYC in THE FEAR OF 13 review

By Demetrios Mathieu

<http://blogs.indiewire.com/thompsononhollywood/copenhagen-doc-fest-review-the-fear-of-13-is-thrilling-true-crime-documentary-20151107>

Indiewire - Thompson on Hollywood

November 9, 2015

OXD exclusive clip premiere

By Matt Brennan

<http://blogs.indiewire.com/thompsononhollywood/watch-the-extreme-feats-of-world-premiere-doc-one-extraordinary-day-20151109>

Indiewire - Thompson on Hollywood

November 12, 2015

Mention of DOC NYC and the Short List in the awards discussion

By Anne Thompson

<http://blogs.indiewire.com/thompsononhollywood/doc-awards-race-expands-to-san-francisco-20151112>

Indiewire - Thompson and Hollywood

November 15, 2015

Interview with A GOOD AMERICAN director Friedrich Moser

By Demetrios Matheou

<http://blogs.indiewire.com/thompsononhollywood/could-a-good-american-william-binney-have-prevented-9-11-and-other-terrorist-attacks-20151115>

Indiewire - Thompson on Hollywood

November 17, 2015

Interview with CARTEL LAND director Matthew Heineman

By Anne Thompson

<http://blogs.indiewire.com/thompsononhollywood/watch-why-doc-contender-cartel-land-is-must-see-20151117>

Indiewire - Women and Hollywood

October 15, 2015

Line-up of "women-directed documentaries" and announcement of Hillary Clinton's appearance

By Laura Berger

<http://blogs.indiewire.com/womenandhollywood/2015-doc-nyc-lineup-is-30-female-helmed-hillary-rodham-clinton-to-appear-at-fest-20151015>

Indiewire - Women and Hollywood

November 11, 2015

Interview with THE JAZZ LOFT director Sara Fishko

By Freja Dam

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-sara-fishko-the-jazz-loft-according-to-w-eugene-smith-20151111>

Indiewire - Women and Hollywood

November 11, 2015

Interview with LUCHA MEXICO director Alex Hammond

By Laura Berger

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-alex-hammond-lucha-mexico-20151111>

Indiewire - Women and Hollywood

November 11, 2015

Interview with WILHEMINA'S WAR director June Cross

By Laura Berger

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-june-cross-wilheminas-war-20151111>

Indiewire - Women and Hollywood

November 11, 2015

Interview with 13 MILLION VOICES director Janelle Gueits

By Freja Dam

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-janelle-gueits-13-million-voices-20151111>

Indiewire - Women and Hollywood

November 11, 2015

Interview with AN ART THAT NATURE MAKES director Molly Bernstein

By Freja Dam

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-molly-bernstein-an-art-that-nature-makes-the-work-of-rosamond-purcell-20151111>

Indiewire - Women and Hollywood

November 12, 2015

Interview with MAKING A MURDERER directors Laura Ricciardi and Moira Demos

By Laura Berger

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-laura-ricciardi-and-moira-demos-making-a-murderer-20151112>

Indiewire - Women and Hollywood

November 12, 2015

Festival preview focusing on films directed by women

By Laura Berger

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-preview-race-car-drivers-rock-gods-and-aids-activists-20151112>

Indiewire - Women and Hollywood

November 12, 2015

Interview with THE CHAMPIONS director Darcy Dennett

By Laura Berger

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-women-directors-meet-darcy-dennett-the-champions-20151112>

Indiewire - Women and Hollywood

November 12, 2015

Interview with DADDY DON'T GO director Emily Abt

By Laura Berger

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-emily-abt-daddy-dont-go-20151112>

Indiewire - Women and Hollywood

November 12, 2015

Interview with FROM THIS DAY FORWARD director Sharon Shattuck

By Laura Nicholson

http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-sharon-shattuck-from-this-day-forward-20151112?utm_source=dlvr.it&utm_medium=twitter

Indiewire - Women and Hollywood

November 13, 2015

Interview with THE C WORD director Meghan L. O'Hara

By Freja Dam

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-meghan-l-ohara-the-c-word-20151113>

Indiewire - Women and Hollywood

November 13, 2015

Interview with TOCANDO LA LUZ director Jennifer Redfearn

By Freja Dam

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-jennifer-redfearn-tocando-la-luz-touch-the-light-20151113>

Indiewire - Women and Hollywood

November 13, 2015

Interview with DEEP RUN director Hillevi Loven

By Laura Nicholson

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-hillevi-loven-deep-run-20151113>

Indiewire - Women and Hollywood

November 14, 2015

Interview with THE MELTING FAMILY director Nicole Gordon

By Freja Dam

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-nicole-groton-the-melting-family-20151114>

Indiewire - Women and Hollywood

November 14, 2015

Interview with MIRIAM: HOME DELIVERY director Juliet Jordan

By Laura Nicholson

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-juliet-jordan-miriam-home-delivery-20151114>

Indiewire - Women and Hollywood

November 15, 2015

Interview with KING GEORGES director Erika Frankel

By Laura Nicholson

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-erika-frankel-king-georges-20151115>

Indiewire - Women and Hollywood

November 15, 2015

Interview with JANIS director Amy Berg

By Laura Berger

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-amy-berg-janis-little-girl-blue-20151115>

Indiewire - Women and Hollywood

November 16, 2015

Interview with THE BABUSHKAS OF CHERNOBYL director Holly Morris

By Laura Nicholson

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-holly-morris-the-babushkas-of-chernobyl-20151116>

Indiewire - Women and Hollywood

November 16, 2015

Interview with MOTLEY'S LAW director Nicole N. Horanyi

By Freja Dam

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-nicole-n-horanyi-motleys-law-20151116>

Indiewire - Women and Hollywood

November 17, 2015

Interview with BADD DDD SONIA SANCHEZ director Sabrina Schmidt Gordon

By Laura Nicholson

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-sabrina-schmidt-gordon-baddddd-sonia-sanchez-20151117>

Indiewire - Women and Hollywood

November 17, 2015

Interview with CIRCLE OF POISON director Shannon Post

By Laura Nicholson

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-shannon-post-circle-of-poison-20151117>

Indiewire - Women and Hollywood

November 17, 2015

Interview with ONCE AND FOR ALL director Dyllan McGee

By Freja Dam

<http://blogs.indiewire.com/womenandhollywood/doc-nyc-2015-women-directors-meet-dyllan-mcgee-makers-once-and-for-all-20151117>

Filmmaker Magazine.com

November 12, 2015

Interview with THE RED UMBRELLA DIARIES producer Audacia Ray

By Lauren Wissot

<http://filmmakermagazine.com/96311-talking-sex-work-with-the-red-umbrella-diaries-producer-audacia-ray/#.VKtqS9pVikp>

Filmmaker Magazine.com

November 23, 2015

"Lessons and Takeaways" from DOC NYC panels

By Cheree Dillon

<http://filmmakermagazine.com/96459-doc-nyc-lessons-and-takeaways-from-a-week-of-masterclasses/- .VINBtpViko>

Hollywood Reporter

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Kate Stanhope

<http://www.hollywoodreporter.com/live-feed/netflix-picks-up-true-crime-838254>

Moviefone

October 30, 2015

News item on HUNTWATCH festival premiere

By Gina Carbone

<http://news.moviefone.com/2015/10/30/watch-ryan-reynolds-behind-the-scenes-of-moving-seal-hunt-documentary/>

Nonfics

November 23, 2015

Festival's "Top 5 Discoveries"

By Daniel Walber

<http://nonfics.com/best-of-doc-nyc-2015/>

Pop Geeks

November 5, 2015

Mention of DOC NYC in the interview with Michelle Maren, director and subject of AN AUTOBIOGRAPHY OF MICHELLE MAREN

By Johnny Caps

<http://popgeeks.net/pop-geeks-flashback-interview-michelle-maren/>

PopMatters

November 13, 2015

Mention of the festival in the news item on BLUR

By Sachyn Mital

<http://www.popmatters.com/post/blur-courtney-barnett-msg/>

Realscreen

October 7, 2015

Announcement of DOC NYC Visionaries Tribute Awards recipients and mention of Short List

By Kevin Ritchie

<http://realscreen.com/2015/10/08/doc-nyc-to-honor-kim-longinotto-tom-quinn/>

Realscreen

October 14, 2015

Announcement of festival line-up

By Kevin Ritchie

<http://realscreen.com/2015/10/14/netflix-aol-projects-lead-doc-nyc-line-up/>

Realscreen

October 29, 2015

Announcement of THE TIES THAT BIND festival premiere

By Manori Ravindran

<http://realscreen.com/2015/10/29/doc-nyc-15-springsteen-doc-to-bow-in-new-york/>

Realscreen

November 6, 2015

Mention of DOC NYC in the announcement of THE TIES THAT BIND HBO premiere

By Daniele Alcinii

<http://realscreen.com/2015/11/06/hbo-to-debut-springsteen-doc-ties-that-bind/>

Realscreen

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Daniele Alcinii

<http://realscreen.com/2015/11/09/netflix-preps-true-crime-docuseries/>

Realscreen

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Daniele Alcinii

<http://realscreen.com/2015/11/09/netflix-preps-true-crime-docuseries/>

Realscreen

November 11, 2015

Festival curtain-raiser

By Kevin Ritchie

<http://realscreen.com/2015/11/11/doc-nyc-15-preview-docs-take-manhattan/>

Realscreen

November 12, 2015

JANIS feature with quotes from Amy Berg

By Kevin Ritchie

<http://realscreen.com/2015/11/12/doc-nyc-15-amy-berg-explores-an-icon-in-janis-little-girl-blue/>

Realscreen

November 18, 2015

Coverage of Jon Alpert & Sheila Nevins discussion

By Kevin Ritchie

http://realscreen.com/2015/11/18/doc-nyc-15-alpert-nevins-on-castro-fair-use-and-archive-clash/?utm_source=newsletter&utm_medium=email&utm_campaign=doc-nyc-15-alpert-nevins-on-castro-fair-use-and-archive-clash&_u=tyPcjdE8PAI%3d

Realscreen

November 19, 2015

Overview of "Reaching Your Audience" panels

By Kevin Ritchie

<http://realscreen.com/2015/11/19/doc-nyc-15-finding-the-right-distribution-deal-sales-agent/>

Realscreen

November 20, 2015

Coverage of "Morning Manifesto" panel with Michele Stephenson

By Kevin Ritchie

<http://realscreen.com/2015/11/20/doc-nyc-15-diversity-takes-center-stage/>

Realscreen

November 20, 2015

Awards announcement

By Daniele Alcinii

<http://realscreen.com/2015/11/20/doc-nyc-awards-for-motleys-law-left-on-purpose/>

Screen International

October 14, 2015

Announcement of festival line-up

By Jeremy Berkowitz

<http://www.screendaily.com/festivals/other-festivals/doc-nyc-unveils-full-line-up/5095507.article>

Screen International

October 26, 2015

Mention of DOC NYC in the announcement of THEORY OF OBSCURITY acquisition

By Angela Lee

<http://www.screendaily.com/news/distribution/film-movement-pounces-on-theory-of-obscurity/5095947.article>

Screen International

November 2, 2015

DOC NYC mention in the announcement of MAD TIGER acquisition deal

By Angela Lee

<http://www.screendaily.com/news/distribution/film-movement-acquires-mad-tiger/5096280.article>

Screen International

November 3, 2015

DOC NYC mention in the announcement of NOMA acquisition

By Jeremy Kay

<http://www.screendaily.com/news/distribution/magnolia-pictures-acquires-noma-my-perfect-storm/5096347.article>

Screen International

October 26, 2015

Mention of DOC NYC in the announcement of THEORY OF OBSCURITY acquisition

By Angela Lee

<http://www.screendaily.com/news/distribution/film-movement-pounces-on-theory-of-obscurity/5095947.article>

Slash Film

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Jacob Hall

<http://www.slashfilm.com/netflix-making-a-murderer/>

Unpaid Film Critic

November 9, 2015

Interview with THE ANTHROPOLOGIST filmmaker Seth Kramer

By Seth Shire

<https://unpaidfilmcritic.wordpress.com/2015/11/09/interview-with-seth-kramer-the-anthropologist-at-doc-nyc/>

Unseen Films

November 11, 2015

Preview of festival shorts

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/doc-nyc-2015-shorts-larger-than-life.html>

Vanity Fair.com

October 29, 2015

Mention of DOC NYC in a feature with quotes from AMY's director Asif Kapadia

By Scott Porch

<http://www.vanityfair.com/hollywood/2015/10/asif-kapadia-amy-winehouse-documentary>

Variety

November 3, 2015

DOC NYC mention in the announcement of NOMA acquisition

By Brent Lang

<http://variety.com/2015/film/markets-festivals/noma-rene-redzepi-documentary-magnolia-1201632289/>

Variety

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Todd Spangler

<http://variety.com/2015/digital/news/netflix-adds-making-a-murderer-10-part-series-to-documentary-lineup-1201636395/>

Variety

November 13, 2015

Visionaries Tribute Luncheon

By Addie Morfoot

<http://variety.com/2015/scene/vpage/doc-nyc-documentary-visionaries-michael-moore-1201640133/>

Variety

November 18, 2015

Mention of DOC NYC in a piece on launch of Sundance Doc Club's Take 5

By Brent Lang

<http://variety.com/2015/film/news/take-5-sundance-doc-club-1201643545/>

Vimooz

October 14, 2015

Announcement of Hillary Clinton appearance and festival line-up

By Staff

<http://www.vimooz.com/2015/10/14/2015-doc-nyc-lineup-hillary-clinton-once-and-for-all/>

Vimooz

October 22, 2015

Announcement of LUCHA MEXICO U.S. premiere

<http://www.vimooz.com/2015/10/21/lucha-mexico-doc-nyc-2015/>

Vimooz

November 2, 2015

Announcement of THE C WORD festival premiere

<https://mail.google.com/mail/u/2/#search/julia%40norget.com/150c99b4e1edabcf>

Vimooz

November 3, 2015

Announcement of DADDY DON'T GO festival premiere

<http://www.vimooz.com/2015/11/02/daddy-dont-go-omar-epps-malik-yoba-2015-docnyc-trailer/>

Vimooz

November 4, 2015

Announcement of BARGE festival premiere

<http://www.vimooz.com/2015/11/04/documentary-barge-2015-doc-nyc/>

Vulture

November 16, 2015

DOC NYC mention in the discussion of JANIS

By Jonathan Shia

<http://www.vulture.com/2015/11/janis-joplin-once-made-a-biker-gang-do-chores.html>

FILM / TRADE PRESS: REVIEWS

Eye For Film

October 25, 2015

WOMEN HE'S UNDRRESSED review

By Anne-Katrin Titze

<http://www.eyeforfilm.co.uk/review/women-hes-undressed-2015-film-review-by-anne-katrin-titze>

Examiner

November 16, 2015

LUCHA MEXICO review

By Christia Torres

<http://www.examiner.com/article/lucha-mexico-documentary-gives-behind-the-scenes-look-at-lucha-libre-mexico>

Examiner

November 18, 2015

MIRIAM: HOME DELIVERY review

By Jacqueline Gurgui

<http://www.examiner.com/review/midwife-s-story-enlightens-at-doc-nyc-miriam-home-delivery>

Hollywood Reporter

November 13, 2015

I AM SUN MU review

By Sheri Linden

<http://www.hollywoodreporter.com/review/i-am-sun-mu-doc-838546>

Hollywood Reporter

November 19, 2015

DADDY DON'T GO review

By John DeFore

<http://www.hollywoodreporter.com/review/daddy-dont-go-doc-nyc-842144>

Hollywood Reporter

November 19, 2015

CIRCLE OF POISON review

By John DeFore

<http://www.hollywoodreporter.com/review/circle-poison-doc-nyc-review-842134>

Hollywood Reporter

November 19, 2015

NEWMAN review

By John DeFore

<http://www.hollywoodreporter.com/review/newman-doc-nyc-review-842237>

Hollywood Reporter

November 19, 2015

THE DYING OF THE LIGHT review

By John DeFore

<http://www.hollywoodreporter.com/review/dying-light-film-review-842166>

Hollywood Reporter

November 20, 2015

THE JAZZ LOFT review

By John DeFore

<http://www.hollywoodreporter.com/review/jazz-loft-w-eugene-smith-842577>

Hollywood Reporter

November 20, 2015

Mention of DOC NYC in THE SUNSHINE MAKERS review

By Frank Scheck

<http://www.hollywoodreporter.com/review/sunshine-makers-film-review-842436>

Hollywood Reporter

November 23, 2015

THE TIES THAT BIND review

By John DeFore

<http://www.hollywoodreporter.com/review/ties-bind-doc-nyc-review-842732>

Hollywood Reporter

November 25, 2015

CAN WE TAKE A JOKE? review

By Frank Scheck

<http://www.hollywoodreporter.com/review/can-we-take-a-joke-844775>

Hollywood Reporter

November 25, 2015

SKY LINE review

By Frank Scheck

<http://www.hollywoodreporter.com/review/sky-line-doc-nyc-review-843651>

Hollywood Reporter

November 25, 2015

ALL RISE review

By Frank Scheck

<http://www.hollywoodreporter.com/review/all-rise-doc-nyc-review-843739>

Indiewire

November 13, 2015

MISS SHARON JONES! review

By Kate Erbland

<http://www.indiewire.com/article/how-miss-sharon-jones-turns-a-musical-icon-into-a-documentary-crowdpleaser-20151113>

Indiewire

November 20, 2015

Mention of DOC NYC in the review of MAKING OF A MURDERER

By Eric Kohn

<http://www.indiewire.com/article/netflix-making-of-a-murderer-is-the-documentary-event-of-the-fall-20151120>

J.B. Spins

November 9, 2015

Review of THE JAZZ LOFT

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-jazz-loft-according-to-w.html>

J.B. Spins

November 11, 2015

I AM SUN MU review

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-i-am-sun-mu.html>

J.B. Spins

November 12, 2015

SKY LINE review

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-sky-line.html>

J.B. Spins

November 12, 2015

MISSING PEOPLE review

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-missing-people.html>

J.B. Spins

November 13, 2015

ON THE RIMS OF THE SKY review

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-on-rim-of-sky.html>

J.B.Spins

November 16, 2015

HAROLD AND LILLIAN review

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-harold-and-lillian.html>

J.B.Spins

November 16, 2015

THE BABUSHKAS OF CHERNOBYL review

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-babushkas-of-chernobyl.html>

J.B.Spins

November 17, 2015

DREAMING AGAINST THE WORLD review

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-dreaming-against-world-short.html>

J.B.Spins

November 17, 2015

LOVE BETWEEN THE COVERS review

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-love-between-covers.html>

J.B.Spins

November 18, 2015

NOT SO NAMASTE review

By Joe Bendel

<http://jbspins.blogspot.com/2015/11/doc-nyc-15-not-so-namaste-short.html>

PopMatters

November 12, 2015

WHERE TO INVADE NEXT review

By Chris Barsanti

<http://www.popmatters.com/review/doc-nyc-2015-where-to-invade-next/>

PopMatters

November 13, 2015
Reviews of LEFT ON PURPOSE and MISSING PEOPLE
By Cynthia Fuchs
<http://www.popmatters.com/review/doc-nyc-2015-left-on-purpose-missing-people/>

Realscreen

November 13, 2015
BOLSHOI BABYLON review
By Kevin Ritchie
<http://realscreen.com/2015/11/13/doc-nyc-15-going-beyond-backstage-in-bolshoi-babylon/>

Unpaid Film Critic

November 17, 2015
THE DYING OF THE LIGHT review
By Seth Shire
<https://unpaidfilmcritic.wordpress.com/2015/11/17/3448/-more-3448>

Unseen Films

November 9, 2015
MAD TIGER review
By Steve Kopian
<http://unseenfilms.blogspot.com/2015/11/in-brief-mad-tiger-2015.html>

Unseen Films

November 9, 2015
I AM SUN MU review
By Steve Kopian
<http://unseenfilms.blogspot.com/2015/11/i-am-sun-mu-2015-doc-nyc.html>

Unseen Films

November 9, 2015
Blog entries/reviews of various DOC NYC films
By Steve Kopian
[http://unseenfilms.blogspot.com/search/label/DOCNYC 2015](http://unseenfilms.blogspot.com/search/label/DOCNYC%2015)

Unseen Films

November 10, 2015
AUTOBIOGRAPHY OF MICHELLE MAREN review
By Steve Kopian
<http://unseenfilms.blogspot.com/2015/11/autobiography-of-michelle-maren-2015.html>

Unseen Films

November 11, 2015
Capsule review of DEEP RUN
By Steve Kopian
<http://unseenfilms.blogspot.com/2015/11/in-brief-deep-run-2015-doc-nyc-2015.html>

Unseen Films

November 11, 2015
HUSTLER'S CONVENTION review
By Steve Kopian
<http://unseenfilms.blogspot.com/2015/11/hustlers-convention-2015-doc-nyc-2015.html>

Unseen Films

November 12, 2015
NO MAS BEBES review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/no-mas-bebes-2015-really-pissed-me-off.html>

Unseen Films

November 13, 2015

MOTLEY'S LAW review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/in-brief-motleys-law-2015-doc-nyc-2015.html>

Unseen Films

November 13, 2015

THE ANTHROPOLOGIST review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/a-short-and-sweet-review-of.html>

Unseen Films

November 13, 2015

HUNTWATCH review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/a-very-short-look-at-huntwatch-2015-doc.html>

Unseen Films

November 13, 2015

WITH OR WITHOUT YOU review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/in-brief-with-or-without-you-2014-doc.html>

Unseen Films

November 13, 2015

Shorts overview

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/doc-nyc-2015-shorts-passport.html>

Unseen Films

November 12, 2015

GREAT ALONE review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/great-alone-2015-doc-nyc-2015.html>

Unseen Films

November 16, 2015

BADDDDD SONIA SANCHEZ review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/in-brief-baddddd-sonia-sanchez-2015-doc.html>

Unseen Films

November 16, 2015

CHAMPIONS review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/champions-2105-doc-nyc-2015.html>

Unseen Films

November 16, 2015

Capsule reviews of DADDY DON'T GO, SYL JOHNSON and THE SUNSHINE MAKERS

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/doc-nyc-2015-daddy-dont-go-syl-johnson.html>

Unseen Films

November 17, 2015

ALL RISE review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/in-brief-all-rise-2015-doc-nyc-2015.html>

Unseen Films

November 17, 2015

BLUESPACE review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/in-brief-bluespace-2015-doc-nyc-2015.html>

Unseen Films

November 17, 2015

Capsule reviews of THE INVADERS, THE MELTING FAMILY, TESTED and ON THE RIM OF THE SKY

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/doc-nyc-2015-feature-capsule-reviews.html>

Unseen Films

November 17, 2015

THE BARGE review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/the-barge-2015-doc-nyc.html>

Unseen Films

November 18, 2015

THE C WORD review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/in-brief-c-word-2015-doc-nyc-2015.html>

Unseen Films

November 19, 2015

JANIS review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/american-masters-janis-little-girl-blue.html>

Unseen Films

November 19, 2015

THE LOST ARCADE review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/lost-arcade-2015-doc-nyc-2015.html>

Unseen Films

November 12, 2015

MISSING PEOPLE review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/random-thoughts-on-missing-people-2015.html>

Unseen Films

November 20, 2015

13 MILLION VOICES review

By Steve Kopian

<http://unseenfilms.blogspot.com/2015/11/a-rambling-piece-trying-to-work-out-13.html>

Vanity Fair.com

November 17, 2015

HAROLD AND LILLIAN review

Glenn Kenny

<http://www.vanityfair.com/hollywood/2015/11/harold-and-lillian-review>

Variety

November 9, 2015

Review of BLUR

By Guy Lodge

<http://variety.com/2015/film/festivals/blur-new-world-towers-review-1201635280/>

Variety

November 16, 2015

DADDY DON'T GO review

By Nick Schager

<http://variety.com/2015/film/reviews/daddy-dont-go-review-1201635400/>

SPECIALTY/MISCELLANEOUS PRESS

Arcade Heroes

October 29, 2015

News item on THE LOST ARCADE's festival premiere

<http://arcadeheroes.com/2015/10/29/the-lost-arcade-documentary-premiering-at-doc-nyc-nov-14th-18th/>

Backstreets

October 29, 2015

Announcement of THE TIES THAT BIND DOC festival premiere

<http://www.backstreets.com/news.html>

Big Gay Picture Show

November 17, 2015

REEL IN THE CLOSET capsule and trailer

By Tim Isaac

<http://www.biggaypictureshow.com/bgps/2015/11/reel-in-the-closet-trailer-looking-at-gay-lives-from-the-past-through-home-movies/>

Big Gay Picture Show

November 17, 2015

DEEP RUN capsule and trailer

By Tim Isaac

<http://www.biggaypictureshow.com/bgps/2015/11/deep-run-trailer-growing-up-trans-and-marginalised-in-rural-north-carolina/>

Black Film.com

November 9, 2015

Piece on films of African-American Interest at the festival

By Wilson Morales

<http://www.blackfilm.com/read/2015/11/african-american-films-playing-at-2015-doc-nyc-nov-12-19/>

Boing Boing

November 9, 2015

News item on THE LOST ARCADE

<http://boingboing.net/2015/11/09/the-lost-arcade-doc-about-reb.html>

CMJ

November 12, 2015

Interview with THE INVADERS director Prichard Smith and King Khan

By Eric Davidson

<https://www.cmj.com/the-invaders-soundtracking-a-revolution-with-prichard-smith-and-king-khan/>

Clutch Magazine

November 3, 2015

News item on DADDY DON'T GO festival premiere

<http://www.clutchmagonline.com/2015/11/daddy-dont-go/>

Colorlines

November 18, 2015

Interview with BADDDEE SONIA SANCHEZ director Sabrina Gordon

By Sameer Rao

<http://www.colorlines.com/articles/5-questions-baddddd-sonia-sanchez-director-sabrina-gordon>

Colorlines

November 24, 2015

DOC NYC mention in the interview with Rob Hatch-Miller, director of SYL JOHNSON

By Sameer Rao

<http://www.colorlines.com/articles/3-questions-rob-hatch-miller-director-syl-johnson-any-way-wind-blows>

Commercial Appeal

November 11, 2015

THE INVADERS feature with mention of DOC NYC

By John Beifuss

<http://www.commercialappeal.com/blogs/entertainment/go-play/The-Invaders-Film-About-Militant-Memphis-Group-to-Debut-in-New-York-346051582.html>

Cuban Art News

November 12, 2015

Mention of Latin American films playing at the festival

<http://www.cubanartnews.org/news/video-film-update-carmen-herrera-moma-and-a-cuban-oscar-entryfrom-ireland/4896>

Curve.com

November 9, 2015

DOC NYC mention in the piece on HUNTWATCH

By Kerry Branon

<http://www.curvemag.com/Cinema/Saving-the-Seals-729/>

El Diario NY

November 11, 2015

Festival curtain-raiser (in Spanish)

By Marcela Alvarez

*Note: this article also appeared in print.

<http://www.eldiariony.com/2015/11/11/habemus-documentales-empieza-la-fiesta-del-doc-nyc/>

Diario de Mexico - USA Edition

November 13, 2015

LUCHA MEXICO review (in Spanish)

By Victor H. Cisneros

<http://www.diariodemexicousa.com/lucha-mexico-encabeza-filmes-del-doc-nyc/>

Essence.com

November 4, 2015

News item on DADDY DON'T GO with the mention of DOC NYC

By Lauren Porter

<http://www.essence.com/2015/11/04/watch-trailer-omar-epps-and-malik-yoba-produced-doc-daddy-dont-go>

Ecorazzi

November 3, 2015

News item on HUNTWATCH festival premiere

By Brianne Hogan

<http://www.ecorazzi.com/2015/11/03/watch-ryan-reynolds-narrates-wildlife-documentary-huntwatch/>

French Culture

November 13, 2015

THE WATER AND THE WALL capsule and announcement of the film screening at DOC NYC
<http://frenchculture.org/film-tv-and-new-media/events/water-and-wall-documentary-screened-doc-nyc>

The Forward

November 18, 2015

P.S. JERUSALEM review

By Emily Rose

<http://forward.com/the-assimilator/324946/why-one-brooklyn-filmmaker-moved-her-family-to-jerusalem/?attribution=author-article-listing-1-headline>

Jalopnik

November 10, 2015

SPEED SISTERS exclusive clip premiere

By Patrick George

<http://jalopnik.com/speed-sisters-premieres-this-weekend-and-you-can-watch-1741770723>

Jawbreaker

November 5, 2015

News item on DADDY DON'T GO with the mention of DOC NYC

By Johnette Reed

<http://jawbreaker.nyc/you-must-see-omar-epps-and-malik-yobas-daddy-dont-go/>

Jet Magazine.com

October 30, 2015

Announcement of BADDDDDD SONIA SANCHEZ festival premiere

By LaToya Cross

<http://www.jetmag.com/entertainment/coming-soon-baddddd-sonia-sanchez/ - .VjO8mNpViko>

The Jewish Week

November 10, 2015

P.S. JERUSALEM feature with quotes from Danae Elon

By George Robinson

<http://www.thejewishweek.com/news/israel-news/leaving-jerusalem-father-daughter>

The Knockturnal

November 17, 2015

MISS SHARON JONES premiere

By Vinesh Vora

<http://theknockturnal.com/miss-sharon-jones-premieres-at-doc-nyc/>

Latino Sports

November 17, 2015

THE LEGEND OF SWEE' PEA review

By Lloyd Carroll

<http://www.latinosports.com/documentary-lloyd-daniels/5/>

Music Existence

November 6, 2015

Feature piece on JAZZ LOFT

<http://musicexistence.com/blog/2015/11/06/wnyc-studios-1st-doc-the-jazz-loft-makes-nyc-premiere/>

Ms. Magazine

November 4, 2015

Feature on DREAMCATCHER mentioning of DOC NYC

By Aviva Dove Viebahn

<http://msmagazine.com/blog/2015/11/04/meet-the-former-sex-worker-whos-battling-prostitution/>

NY Sports Day

November 13, 2015

News piece on THE LEGEND OF SWEE' PEA

By Jerry Milani

<http://www.nysportsday.com/2015/11/13/lloyd-daniels-story-goes-to-the-big-screen/>

NY Sports Day

November 16, 2015

Feature on THE LEGEND OF SWEE' PEA

By Lloyd Carroll

<http://www.nysportsday.com/2015/11/16/carroll-the-legendary-lloyd/>

Okay Player

November 2, 2015

Announcement of BADD DDD SONIA SANCHEZ festival premiere

<http://www.okayplayer.com/news/baddddd-sonia-sanchez-nyc-debut-ifc-center-november-19.html>

Out Traveler

November 5, 2015

Announcement of NOMA festival premiere

By Adam Armstrong

<http://www.outtraveler.com/destination-guide/new-york-city/2015/11/05/documentary-noma-my-perfect-storm-premieres-doc-nyc-sunda>

Out.com

November 12, 2015

Feature on WOMEN HE'S UN DRESSED with quotes from director Gillian Armstrong

By Aimee Williams

<http://www.out.com/movies/2015/11/12/was-orry-kelly-one-greatest-costume-designers-all-time-cary-grants-secret-lover>

Out.com

November 13, 2015

Clip, film capsule and announcement of GAYBY BABY premiere at DOC NYC

By Nicholas Richard Rees

<http://www.out.com/popnography/2015/11/13/watch-gayby-documentary-coming-nyc-doc-film-festival>

Real Times Media

November 11, 2015

THE INVADERS review

By Staff

<http://www.realtimesmedia.com/index.php/memphis/56787-film-review-'the-invaders'-set-to-take-new-york-city-by-storm>

Playbill.com

November 5, 2015

Announcement of DOC NYC screening of SHE'S THE BEST THING IN IT

By Lauren Porter

<http://www.playbill.com/news/article/mary-louise-wilson-documentary-shes-the-best-thing-in-it-will-get-nyc-screening-370252>

Paris Review.com

November 12, 2015

Mention of DOC NYC in a feature on JAZZ LOFT

By Sam Stephenson

<http://www.theparisreview.org/blog/2015/11/11/gene-smiths-sink/>

Reason.com - Hit & Run

November 12, 2015

Interview with CAN WE TAKE A JOKE? director Ted Balaker

By Nick Gillespie

<https://reason.com/blog/2015/11/12/can-we-take-a-joke-standup-comedy-vs-pol>

The Southern Arizona News - Examiner

October 19, 2015

Announcement of CAN WE TAKE A JOKE? world premiere

<http://soaznewsx.com/can-we-take-a-joke-to-make-world-premiere-at-doc-nyc/>

Tablet

November 18, 2015

ROTHMAN feature

By Marjorie Ingall

<http://www.tabletmag.com/scroll/195177/a-most-interesting-lawyer>

The Verge

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Bryan Bishop

<http://www.theverge.com/2015/11/9/9696884/netflix-making-a-murderer-true-crime-show-announced>

Untitled Magazine.com

October 15, 2015

Announcement of festival line-up

By Admin21

<http://untitled-magazine.com/hillary-clinton-to-appear-at-doc-nyc-full-line-up-announced/#.ViERzNpViko>

The Yorktown Daily Voice

November 16, 2015

DOC NYC mention in the news item on THE ANTHROPOLOGIST director Jeremy Newberger

By Robert Mikulak

<http://yorktown.dailyvoice.com/lifestyle/yorktown-heights-resident-jeremy-newberger-debuts-documentary/603747/>

ADDENDUM: **PDF's OF SELECTED COVERAGE**

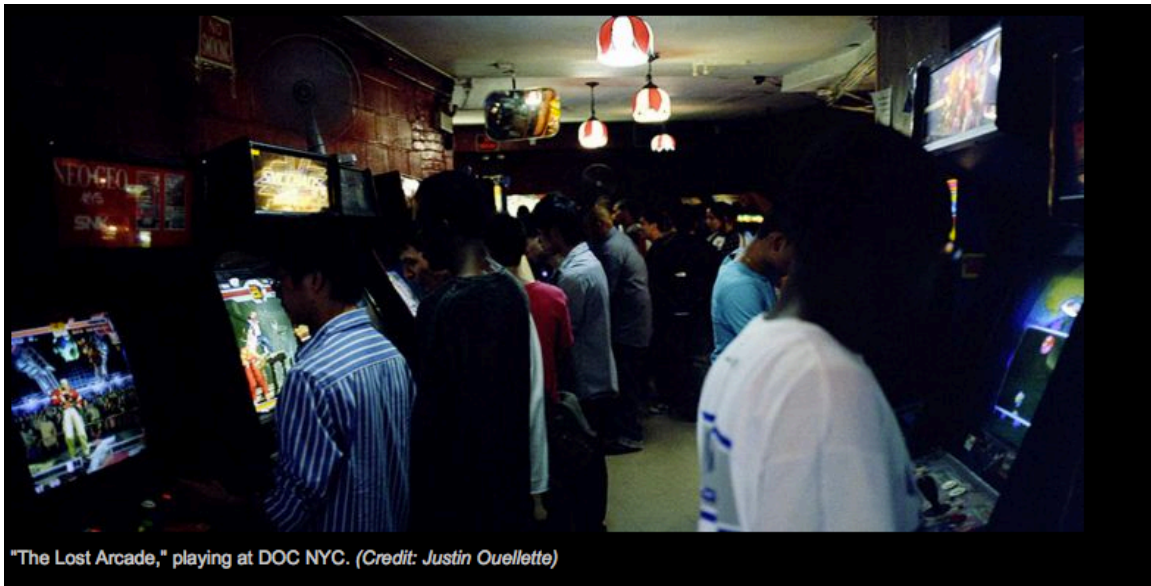
AM NY

November 11, 2015

Festival curtain-raiser "Seven Must-See Documentaries"

By Robert Levin

<http://www.amny.com/entertainment/doc-nyc-seven-must-see-documentaries-1.11113921>



[Entertainment](#)

DOC NYC: Seven must see documentaries

By ROBERT LEVIN robert.levin@am-ny.com November 11, 2015

The outstanding DOC NYC festival, as exhaustive a compendium of nonfiction movies as you'll find anywhere, returns Nov. 12. Organizers tout 200 films and events, including appearances from special guests such as Democratic presidential candidate Hillary Clinton, Martin Scorsese, documentarians from Michael Moore to Alex Gibney and Amy Berg, and pictures about, well, everything.

These are some of the most significant of the 104 feature-length documentaries showing at DOC NYC, but we highly suggest visiting the website at docnyc.net for a more comprehensive overview.

'Miss Sharon Jones!'

This documentary by Barbara Kopple, a two-time Oscar winner and nonfiction trailblazer, depicts the soul icon's battle with cancer.

'Where to Invade Next'

Michael Moore travels the world to get a sense of how other nations confront issues America struggles with in his first film in six years.

'Janis: Little Girl Blue'

The accomplished Amy Berg has won serious accolades for this biographical look at Janis Joplin. Berg and Dick Cavett, among others, will attend the premiere.

'Daddy Don't Go'

Part of a special section devoted to New York City stories, this documentary takes a personal look at four fathers from throughout the five boroughs who are disadvantaged for various reasons, exploring how they strive to be good dads while facing serious obstacles.

'The Lost Arcade'

Chinatown Fair, the charmingly grungy arcade on Mott Street, finally gets its due, in a film that explores the 71-year history of the family fun center and the struggle to preserve it amid rapid gentrification.

'I Am Sun Mu'

The North Korean artist, a defector to the South, produces radical images that tweak classic North propaganda. This film examines his story and his work, set against his preparations for a risky show in China.

'Once and For All'

Hillary Clinton will attend the closing night screening of this film about the 1995 Beijing Women's Conference, which she addressed as first lady and which is widely credited with significantly advancing the cause of equal rights for women.

If you go: Doc NYC runs Nov. 12 through Nov. 19. Locations and showtimes vary. More information at docnyc.net.

Art Info

November 12, 2015

Festival curtain-raiser "8 films to See at DOC NYC"

By Craig Hubert

<http://www.blouinartinfo.com/news/story/1275656/8-films-to-see-at-doc-nyc-festival>

8 Films to See at DOC NYC Festival

BY CRAIG HUBERT | NOVEMBER 12, 2015



[DOC NYC](#), the annual festival of documentary films running November 12-19, gets more expansive each year, opening up its program to include short and long pieces, episodic television, and even leaving room for a dedicated program of legacy films. It's a festival that looks forward and backward, even if there are dominant, and sometimes overbearing, themes and modes that snake through the lineup.

To help you maneuver through the long list of films, we've selected some things you shouldn't miss, leaning heavily on the many outstanding documentaries focused on music and dance, along with a stunning portrait of one of the greatest films of all time.

“Miss Sharon Jones!,” November 12

A tearjerker about Sharon Jones, the singer who, backed by the Dap-Kings, has revived soul music in the last decade. If you've never seen the group live you're missing out, as they put on one of the best concerts I've ever seen, as the film documents. But “Miss Sharon Jones!” goes beyond that, following Jones as she battles cancer and struggles to get back into performing.

“The Jazz Loft According To W. Eugene Smith,” November 13, 16

The photographer Eugene Smith was a complicated man, an obsessive chronicler who remained distanced from many people in his life. This film picks up Smith during the period he was living in a dilapidated loft on Sixth Avenue in Manhattan, commonly known as the jazz loft. Many artists at different times lived there and it was legendary for its long jam sessions that went out through all hours of the night. Smith took photos there and also recorded much of the activity through different microphones he set up all over the place. The film follows the many lives that crisscrossed through the building.

“Theory Of Obscurity: A Film About the Residents,” November 14

The most mysterious, and maybe provocative, band on earth, and one that I would never have thought I would see a documentary about. Of course, this is not revealing portrait, and the identities of the band members, who have remained behind masks for their entire career, are kept hidden. But we get a sense of what The Residents are about, and why they have been doing whatever they do for so long. Plus, we get

testimonials from their rabid fan base, including people like “Simpsons” creator Matt Groening and artist Gary Panter. This one is not to miss.

“The Legend Of Swee’ Pea,” November 17, 19

Street-court superstar Lloyd “Swee’ Pea” Daniels is still remembered in New York for his breathtaking talent. But his constant struggles with drugs, as well as accusations of throwing games and burning bridges as far back as his high-school days, has also resulted in his name being recalled as a cautionary story. What went wrong? Daniels is still around, and is trying to put his life back together after years of self-abuse. Beyond the personal struggle, there are also the many adults who attempted to help him out — or, more sadly, took advantage — and are now long gone. Daniels’ story is common in the world of sports, and speaks to the pressure of success and the structure young athletes must navigate from high-school to college to professional leagues.

“Claude Lanzmann: Spectres of the Shoah,” November 19

It’s a little funny that a documentary about the nine-hour documentary “Shoah” is only 40 minutes long, barely enough to be considered a feature-length film. But this document is still captivating because it is essentially a long interview with director Claude Lanzmann, who recounts how he began the process of making “Shoah,” and the struggles he faced over a 12-year period of finishing it. The making of the film, as expected, seems to have had a profound effect on Lanzmann, and this little gem of a documentary features a wealth of footage not included in the original version of “Shoah.”

“Feelings Are Facts: The Life of Yvonne Rainer,” November 18, 19

An essential document of an overlooked artist, “Feeling are Facts” contains lengthy interviews with Rainer, a sui generis dancer and choreographer who changed the face of modern dance, and who later became an underappreciated filmmaker, blending fact and fiction in her work to a startling degree. Rainer is still out there working and still pushing boundaries. If you don’t know her work, this is the perfect place to start.

“Miss Sharon Jones!,” November 12

A tearjerker about Sharon Jones, the singer who, backed by the Dap-Kings, has revived soul music in the last decade. If you’ve never seen the group live you’re missing out, as they put on one of the best concerts I’ve ever seen, as the film documents. But “Miss Sharon Jones!” goes beyond that, following Jones as she battles cancer and struggles to get back into performing.

“Syl Johnson: Any Way the Wind Blows,” November 15, 18

The Chicago-based soul-music legend, known to most people through the box set of his material that was released by the Numero Group a few years ago, gets the full portrait treatment here. Johnson is a charismatic, though prickly, subject, and his story is one of, it seems, bad timing — his arrival at Hi-Records in the 1970s, for example, coincided with Al Green, who shot to fame as Johnson continued to linger in relative obscurity. If you’ve listened to the Wu-Tang Clan, you probably know Johnson’s music (RZA, their house producer and leader-figure, appears in the film), as they’ve sampled him many times. Once you hear Johnson’s music you’ll start to wonder how you’ve only heard about him now.

“Hustlers Convention,” November 14

The influence of Jalal Mansur Nuriddin’s album “Hustler’s Convention” (1976) is obvious, if under-acknowledged. The former member of the Last Poets, who recorded the album under the name Lightnin’ Rod, has never fully received the accolades it deserves as being one of the forefathers of what would later

become hip-hop. This documentary intends to change that through interviews with scholars and artists, and a condensed history of what came before rap.

The Daily Beast

November 17, 2015

Feature on SPEED SISTERS

By Robert Silverman

<http://www.thedailybeast.com/articles/2015/11/17/palestine-s-fastest-and-most-furious.html>

REVVED UP 11.17.15 4:03 AM ET



Robert Silverman


Palestine's Fastest and Most Furious

Noor Daoud is a female professional drift racer competing in the male-dominated world of Palestinian motor sports—where drivers dodge cars on the track and gas canisters off it.



The name of her car is [Bonita](#), she said, a tricked out BMW E30. Like any pro racing vehicle, it's plastered with logos of the corporate sponsors that provide the \$20,000 to \$30,000 a year that it costs to maintain, repair, and customize her ride, but [Noor Daoud](#) made sure that the name was prominently stenciled on the front windshield.

If you check out the 25-year old's YouTube page, through the squeal of the tires and the roar of the engine, you'll see clips of the world's only female professional drift racer [tearing up the track](#).

Daoud is one of the stars of the documentary feature, [Speed Sisters](#), which made its New York premiere on Saturday at the [DOC NYC Festival](#). The film follows Daoud and her teammates, Mona Quraan, Maysoon Jayyusi, Marah Zahalka, and Betty Saadeh as they navigate both economic hardships and Israeli checkpoints to compete in the high-speed, burgeoning, and yet largely male-dominated world of Palestinian motor sports.

On Saturday afternoon, Daoud and the film's director, Amber Fares, sat down with the Daily Beast in a bustling Chelsea diner overloaded with afternoon brunch seekers. Between bites of steak and eggs, Fares explained that she got the idea for the film after being dragged by her producer to a race in Bethlehem. That such a thing could occur in and of itself was shocking.

"Given the restriction on movements and the limited amount of space available to Palestinians, I was like, 'Where would they be racing?'" she said. "We went and there was a huge tarmac that was Arafat's helicopter landing pad. There were a thousand people there, shouting, cheering and playing music, this huge, festive amazing scene, cars revving. And in the middle of it, there were these girls putting on their helmets, getting ready to ride."

"I was like, what the hell!"

The bulk of the film takes place during the 2011 and 2012 seasons, with a focus on the competition between the relatively well-off, fashion-conscious Betty and Marah, whose father is putting in 16-20 hour days at work, and often not returning home for weeks at a time in order to fund his daughter's career.

"In a sport where rounds are won by seconds, there's no attempt to hide the deeply competitive spirit that emerges," the Daily Beast's [Nina Storchlic wrote](#). "Marah and Betty have a particularly intense rivalry, which lends a nice realism to a movie that doesn't overdose on the feel-good love of sisterhood. 'I hope she hits a cone,' Marah mutters as Betty navigates the course in the film."

Speed Sisters has been making the rounds of the festival circuit to both great critical and popular acclaim. At Hot Docs in Toronto, "they brought in 600 middle school kids that were lined up outside the door to take pictures afterwards," Fares said. When the film was screened in Palestine, the theater was packed with an audiences that had the opportunity to "see themselves being portrayed on the screen in a way that they've never seen themselves before... There are now boys and girls starting out [in racing] that have these role models. It opens up doors in their own mind for what they're able to do."

That in and of itself is a political act. As Daoud told [Al Jazeera](#), "Everything you want to do involves politics here... Let's just forget about that and play sports. But it's not easy. Being a racer in Palestine is political. Being a woman... here, that is political as well."

But after trying her hand at sports as varied as tennis, soccer, ice hockey, skiing, and snowboarding, once Daoud got behind the wheel, she knew she'd found her life's work. "When I enter this beautiful, motorsports car—600 horsepower—I feel like the happiest girl in the world," she says in the film.

Since the conclusion of principal photography, Daoud has decamped to the United Arab Emirates, leaving the Speed Sisters team and moving on to the faster, more perilous world of drift racing, while simultaneously earning a living as a skydiving instructor.

“It’s fun,” she said. “I was looking for a job in Dubai. For sure I’m not going to be a secretary or something sitting in an office all day. I can’t do that. I have so much energy. I have a problem with sitting in one place.”

“I’m not going to be a secretary or something sitting in an office all day. I can’t do that. I have so much energy. I have a problem with sitting in one place.”

Now, she competes all over the Middle East, Europe, and Asia, freed from the restrictions that are placed on an athlete in the occupied territories. Still, challenges remain, including the prohibitive costs for something as simple as working on her racing skills.

“I need to train a lot to become better and better,” she said. “I need sponsorships. Especially in Dubai, the tracks there are very expensive. So what we do is we bring a bunch of people and we share, but it’s still too much. For a few hours at [Yas Marina](#), it’s 45,000 to 60,000 dirhams.” (\$12,252.40 to \$16,336.53 in U.S. Dollars.)

Still, she’s thriving, becoming the first Palestinian to not only enter, but also [win a Formula 3 race in Israel](#).

“I’m doing great,” Daoud said. “And I have an event coming up. It’s the biggest event in the Middle East. It’s called the [Red Bull Car Park Drift](#). It’s on the 20th and hopefully I’ll be competing.”

It’s this leap in confidence that marks the starkest difference from the then 21-year-old Daoud we see in the film, where she pings between moments of unfiltered, brash confidence and self-doubt.

When Saadeh is struck by a tear gas canister fired by an Israeli soldier after the team ventures too close to a checkpoint, as they rush to a hospital, Daoud doesn’t hold back, barking at her injured teammate, “You think because you’re blonde and pretty they’re not going to shoot you?”

For Fares, that moment is emblematic of the difficulty that’s faced not just by athletes, but also by all Palestinians.

“I think there’s the perception that they’re living under extreme violence at all times,” she said. “That’s not always the case, but sometimes, it’s worse than that, because you don’t know when the violence is going to pop up.”

“It’s not like there’s tear gas and guns going off 24 hours a day in all places, but it happens in a way that makes it very hard for you to determine your own life,” she added. “You never know what’s going to happen.”

But Daoud also struggles to maintain the focus necessary to excel, waving off Marah's help and struggling to memorize the route of an early race. It's a pattern of behavior that's reminiscent of her time spent training to be a professional tennis player at the prestigious IMG Academy in Florida.

"It was really hard," Daoud said. "Every day, hours and hours, you know? I just wanted to get there. It's always like, when I succeed, I go back. It's like I'm afraid of success in a way. You know what I mean?"

If they ever decide to fictionalize the *Speed Sisters* story, Daoud knows who she'd cast in her role: [Michelle Rodriguez](#). It's not just that the two bear a stark physical resemblance, and Rodriguez (along with Vin Diesel) is Daoud's favorite actor in the [The Fast and the Furious](#) franchise.

"Everybody thinks we're very similar, like, the way she looks and the way she acts," she said. "I feel like I'm connected also."

As you might expect of a working professional, she considers the much-reviled third installment, *The Fast and the Furious: Tokyo Drift* to be, "the best in all the series. How they filmed it, it was you know like very accurate," she said.

And Daoud has plans once her career on the tracks is over. She's been working closely with a friend who specializes in modifying and repairing BMWs. "He's teaching me a lot," she said. "How to build engines, so I'm always sticking around his garage and checking out what he's doing."

Eventually she'd like to open her own garage.

"Why not? Bonita's Garage. Modify *men's* cars," Daoud said with a wry grin. "Why not?"

Entertainment Weekly.com

November 11, 2015

JANIS: LITTLE GIRL BLUE exclusive clip premiere

By Oliver Gettell

<http://www.ew.com/article/2015/11/11/janis-joplin-little-girl-blue-exclusive-video>

MOVIES

Janis Joplin's siblings look back on the Summer of Love in *Little Girl Blue* exclusive clip

BY OLIVER GETTELL · @OGETTELL



Related



[Girl Blue'](#)

[See the trailer for Janis Joplin documentary 'Janis: Little](#)

The raspy-voiced blues-rock singer Janis Joplin died 45 years ago after a brief but influential music career. This month Amy Berg's documentary *Janis: Little Girl Blue* is poised to illuminate her life, her music, and the legacy she left behind via interviews with close acquaintances, [personal letters](#), performance footage, and other archival treasures.

In a clip exclusive to EW, Joplin's younger siblings, Laura and Michael Joplin, look back on a trip to visit her in San Francisco during the fateful summer of 1967 — when Joplin was at once a vulnerable 20-something and an ascendant rock star.

“We went out to visit her, the Summer of Love, as a family,” Laura recalls. “My brother and I were the only teenagers who probably went out with their parents.”

“We went to the Avalon Ballroom,” Michael continues, “and [Joplin's band] Big Brother was not on the bill that night, but they went on and did three or four songs. Moby Grape let them have a set because Janis' parents were there.”

“When we were getting ready to leave,” Laura adds, “I remember overhearing one of my parents tell the other one, ‘You know, dear, I don’t think we’re going to have much influence anymore.’”

Janis: Little Girl Blue will screen at the DOC NYC festival Sunday before opening Nov. 27 in New York and Dec. 4 in Los Angeles and additional markets. Watch the full clip above.

Film Journal International

November 12, 2015

Festival curtain-raiser

By Rebecca Pahle

<http://www.filmjournal.com/doc-nyc-2015-documentary-festival>

What’s Up, DOC NYC?: America’s largest documentary film festival livens up the Big Apple

By [Rebecca Pahle](#) Nov 13, 2015



ScreeenerBlog



The great thing about the documentary genre is that it’s more like a dozen genres wrapped up into one. OK, if you want the serious issue docs that tend to dominate the Oscars, you have those. But there are also funny docs, bizarre docs, experimental docs... it’s rare to find a genre with so much variety. And all the nooks and crannies of the documentary world are on display at [DOC NYC](#), America’s largest documentary film festival, which kicked off yesterday and runs through Thursday, November 19th.

The highest-profile of DOC NYC’s 104 feature-length films is Michael Moore’s [Where to Invade Next](#), which debuted to great acclaim at the Toronto International Film Festival last month. If you wanted to get into the screening, good luck—[per the man himself](#), the line stretched around the block. Luckily, I had the chance to check out a quintet of films with screenings still upcoming—and, though their directors might not be so instantly recognizable, their films are all more than worthy of your time.

The most “traditional” of the docs—the one that mostly closely matches the general perception of what a documentary is—would be Tom Donahue’s [Thank You For Your Service](#), about the failure of the U.S. military to adequately provide mental health services to their soldiers, both when they’re in service and after they’ve begun the often tumultuous process of readapting to civilian life. It’s not just that the military doesn’t have enough resources—psychologists, social workers, reintegration programs—to deal with the growing epidemic of mental illness among veterans... it’s that they don’t seem to acknowledge the importance of pulling some money out of their astronomical defense budget to *get* those resources. Hopefully, Donahue’s doc should open some eyes to this very real problem.

That said, Donahue did something that I, personally, really responded to. *Thank You For Your Service* isn’t two-plus hours of “this problem is awful, it’s terrible, it’s unfixable, everything is wretched and nothing will ever change.” After laying out the problem of the military’s failure to care for its vets, the film moves on to examine private organizations that are stepping up and doing what the government isn’t. The presence of these groups—and there aren’t nearly enough of them to deal with the sheer number of men and women who require their services—by no means absolves the military of its responsibilities, but including them does end *Thank You For Your Service* on a hopeful note.



Thank You For Your Service screens at 7:15 tonight at the SVA Theatre, and the rush line is available to those without tickets. Later on tonight (with an additional screening on Wednesday the 18th) is the U.S. premiere of Alex Hammond and Ian Markiewicz’s [Lucha Mexico](#), about Mexico’s Lucha Libre wrestlers. Now, I am not a fan of wrestling—it’s not that I dislike it, but it’s not something I know anything about. But *Lucha Mexico* made me want to jump into the metaphorical ring, as it were. There’s the comedy and zaniness that you’d expect from a documentary about men in masks wailing on each other in front of a roaring crowd. But there’s also a lot of insight into the lives of these men, who when they’re not dressed up in spandex can be seen signing autographs while shopping for groceries in Sam’s Club or getting lost on the way to an out-of-the-way match set up in a parking lot. There’s also a surprising amount of emotion courtesy of the death of one of the subjects mid-way through the movie. Wrestling may be “fake,” as its detractors argue, but the fact that it involves a certain amount of theatre doesn’t take away from how incredibly dangerous a profession it is.

A Saturday screening of Amber Fares’ [Speed Sisters](#) gives us an inside look at another sport: car racing, specifically a team of all-female racers (the Middle East’s first) in Palestine. Being from the South, I

associate car racing with the elliptical tracks and crashes of NASCAR, but for these girls, car racing is maneuvering their normal-looking, souped up cars one at a time through a sort of obstacle course, trying to see who can get the best time. *Speed Sisters* goes far beyond the sport itself to examine gender barriers faced by Arab women and the difficulties of living in Palestine, where even going to practice can end with you being shot in the back with a tear gas canister. A diverse group—sports fans, those interested in the state of Israel/Palestinian politics, and anyone who keeps an eye out for inspiring female stories—will all find something here to respond to.

Going back a generation leads us to Anne Bogart and Holly Morris' [*The Babushkas of Chernobyl*](#), a shining gem of a film with a very simple premise: After the explosion at the Chernobyl Nuclear Power Plant in Ukraine in 1986, the entire area around the power plant—now called the “radioactive exclusion zone”—was evacuated, because... well, look at the name. The place may look like a fairy tale, with nature slowly reasserting its claim over crumbling buildings, but the very land itself is deadly. That's not of concern to the eponymous “Babushkas,” approximately a hundred old women (three are the main focus here) from the area around Chernobyl who snuck back into the exclusion zone, where they now live their lives in poverty, growing poisoned crops and breathing radioactive dust.

And yet, these women are happy and full of life. They're *home*. As a study cited in the film points out, the life expectancy for those relocated to nearby cities is actually *lower* than that of the Babushkas, simply because (it's put somewhat poetically) living away from their homeland breaks these people's hearts. *Babushkas* clocks in at a slender 67 minutes; it's to Bogart and Morris' credit that they didn't try to add any padding that would detract from the awe-inspiring presence of these women, who—like the land they live in—appear to exist outside of time. Two DOC NYC screenings are scheduled, one for Wednesday the 18th and the other the following day.



Finally, screening on Tuesday the 17th and Wednesday the 18th is a film tailor-made for a cinephile audience: [*Harold and Lillian: A Hollywood Love Story*](#), by director Daniel Raim. The subjects are storyboard artist and production designer Harold Michaelson and his film researcher wife Lillian, who between them racked up a staggering list of (often-uncredited) credits: *The Ten Commandments*, *The Birds*, *Scarface*, *Raging Bull*, *Ben-Hur*... hundreds of films owe no small part of their brilliance to this remarkable couple, who are well-loved by the big names Raim got to sing their praises—Mel Brooks and Danny DeVito are particularly effusive—but remain little-known by the moviegoing public as a whole. The Michaelsons make for energetic, intriguing subjects, and the film is packed with numerous little nuggets for film fans to appreciate. For example: Harold, as the man who storyboarded *The Graduate*, is the one who

came up with the iconic under-the-leg shot of Ben and Mrs. Robinson. (Hollywood politics come into play—many directors, like *The Ten Commandments*' Cecil B. DeMille, liked to discount the contributions of storyboard artists, because if their role in the filmmaking process were better known, people would realize directors weren't always the ones who came up with a movie's shots.) A less highbrow factoid, but still one worthy of a smile: Harold and Lillian were so well-loved in Hollywood that they were immortalized in pixels as the visual inspiration for Fiona's royal parents in *Shrek 2*.

These five films, though all enjoyable, barely scratch the surface of what DOC NYC has to offer over the coming week. Other highlights include Joshua Oppenheimer's *The Look of Silence*, his follow-up to 2014's Oscar-nominated *The Act of Killing*; *Daddy Don't Go*, about the stereotype of deadbeat dads; and *The C Word*, an investigation into the way cancer is treated in the modern world. For information on all DOC NYC films, and to buy tickets, visit DOCNYC.net.

Indiewire

November 9, 2015

DOC NYC curtain-raiser "10 Must-See Documentaries at DOC NYC"

By Eric Kohn and Kate Erbland

<http://www.indiewire.com/article/10-must-see-documentaries-at-doc-nyc-2015-20151109>

10 Must-See Documentaries at DOC NYC 2015

By Eric Kohn and Kate Erbland | Indiewire

November 9, 2015 at 11:57AM

New York's preeminent non-fiction showcase returns with over 200 films and events screening over seven days. We've whittled the list down to 10 surefire bets.



"Miss Sharon Jones!"



"Miss Sharon Jones!"

It came as little surprise that two-time Oscar winner Barbara Kopple's latest premiered to near-universal acclaim at this year's TIFF, but what did shock viewers and critics alike was just how plain *good* the documentary — which follows beloved singer Sharon Jones over the course of a year, marked by a cancer diagnosis, treatment and a chance at a comeback — made them feel. An uplifting look at second chances and new starts, the film has proven to be a must-see for fans of Jones and her Dap-Kings and a hearty recommendation looking for anyone to find a new voice to fall in love with, complete with toe-tapping jams for anyone with ears. —*KE*

"Huntwatch"

Japan has its controversial dolphin fishing industry; in Canada, seal hunting remains an equally touchy subject. Director Brant Backlund's look at the role of grisly images from seal hunts in raising awareness about the ethically dubious task is poised to offer more than just a somber overview. Narrated by Ryan Reynolds, the movie roots its narrative in committed activist Brian Davies' ongoing efforts to assail seal hunters and capture them up close in the midst of the horrific clubbing process. By virtue of showcasing Davies actions, "Huntwatch" promises to carry the torch of his activism while showing the potential for a bracing adventure tale up north. —*EK*

"Janis: Little Girl Blue"



"Janis: Little Girl Blue"

Amy Berg's long-gestating Janis Joplin documentary features a bevy of never-before-seen footage and a sensitive examination of the tragic singer's early years. Although some of her meteoric rise to fame is glossed over in service to a speedy running time, Berg does spend a sizable chunk of time on Joplin's breakthrough at the 1967 Monterey Pop Festival, a satisfying section that illuminates exactly why her talent was so powerful. Inventively voiced by singer Cat Power, who "plays" Joplin during the film, "Janis: Little Girl Blue" is a must-watch for Joplin fans and anyone interested in America's rich history of musical rebels. —*KE*

"Newman"



"Newman"

The poster for Jon Fox's debut announces that its subject, Joseph Newman, "could have changed the world." If that's actually the case, well, that's the territory of Fox's fascinating feature. In 1979, "self-educated inventor" Joseph Newman claimed to have crafted a magnetic perpetual motion machine that bucked the laws of physics. Newman's notoriety skyrocketed, and he and his "Newman Device" hit the television circuit to publicize an invention that eventually seemed lost to something even more complicated than science itself: The U.S. Patent Office. —*KE*

"With or Without You"



"With or Without You"

This year's DOC NYC boasts a fascinating section dedicated to family in its many forms (called "Modern Family," appropriately enough), and Hyuckjee Park's feature is one of the most compelling titles among its ranks. The film follows a Maggi and Chun-hee, fellow wives to one man, who have grown close over the years, years often peppered with tragedy and loss. As the two now-widows steadily age, Maggi wonders what will become of the intellectually challenged Chun-hee. Love, it seems, can extend far beyond marriage vows. —*KE*

"The Dying of the Light"



"The Dying of the Light"

Not to be confused with last year's Nicolas Cage vehicle, Peter Flynn's documentary apes the famous line from Dylan Thomas' poem for more specific purposes: the much-ballyhooed decline of film projectors in the digital age. As theaters worldwide struggle to afford the now-dated technology, Flynn's film surveys the rarefied skill of film projectionists in their words, aiming to capture a generational shift with a mixture of nostalgia and introspection. Of course, as anyone who saw the recent season of "Project Greenlight" knows, filmmakers continue to shoot on film for reasons that defy bottom-line values — and countless older films remain preserved on the same materials. But even if projectionists' skills remain useful, they no longer speak to the industry standards that created an entire field. To that end, "The Dying of the Light" promises quite the topical swan song. —EK

"The Anthropologist"



"The Anthropologist"

Seth Kramer, Daniel A. Miller and Jeremy Newberger's documentary chronicles the surprisingly parallel lives of pioneer Margaret Mead and environmental anthropologist Susie Crate, cleverly told through the perspective of their respective daughters. A fresh look at the world (and applications) of anthropology, "The Anthropologist" combines a uniquely human story with a new take on how to use an ever-evolving science. —*KE*

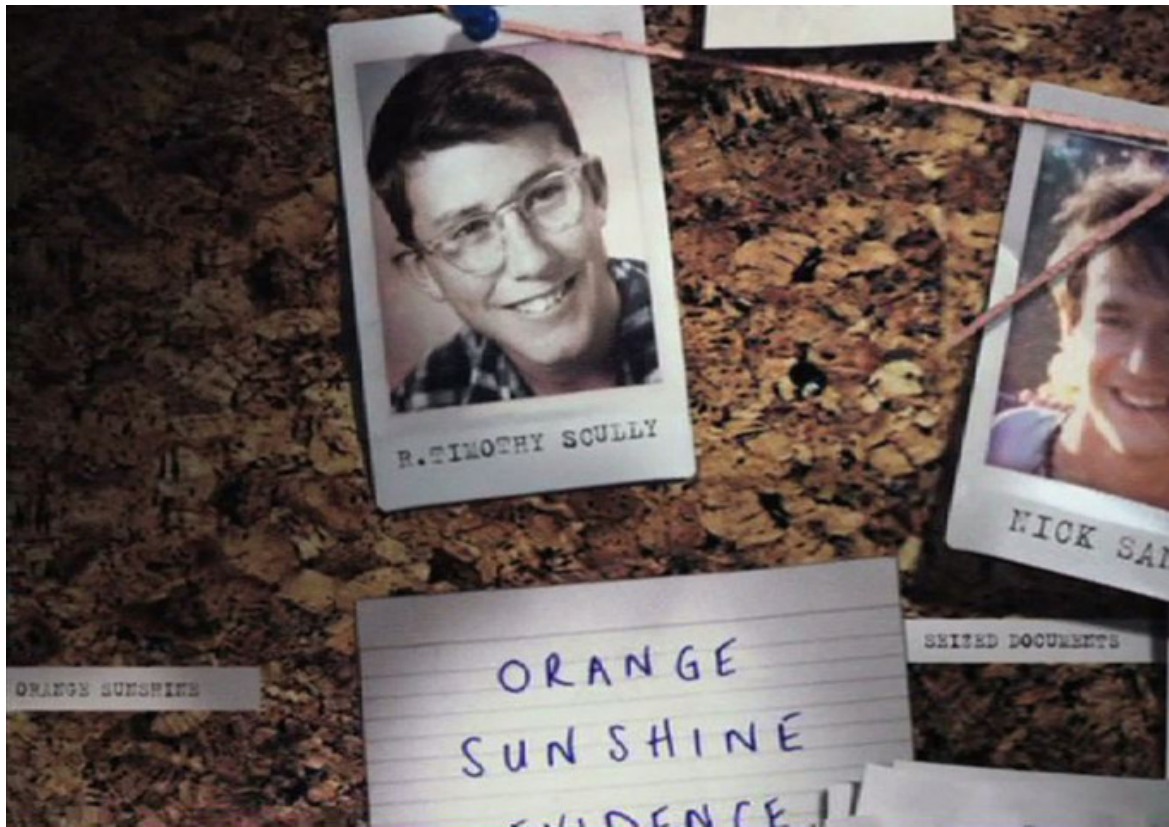
"Making a Murderer"



"Making a Murderer"

Considering how "The Jinx" and "Serial" lead to developments in the murder cases at their center, the investigative true crime thriller seems to be enjoying a renaissance. The Netflix-produced series "Making of a Murderer" hopefully adds to that trend. Directors Laura Ricciardi and Moira Demos' 10-part series (two episodes of which will premiere at DOC NYC) tracks "the most compelling American crime story you've never heard of" — namely, the plight of Steven Avery, who was convicted of assault charges under dubious circumstances over a decade ago. The filmmakers spent the past 10 years gathering footage about this alleged miscarriage of justice, which incorporates everything from DNA evidence to the filmmakers' own research, which ultimately became part of a fresh investigation (and new charges). With Netflix' original series still on the rise, "Making of a Murderer" has the potential to generate serious thrills within a gripping real world context. —EK

"The Sunshine Makers"



"The Sunshine Makers"

"My first experience with taking acid changed everything," says Nicolas Sand in "The Sunshine Makers," which gets at the essence of director Cosmo Feilding Mellen's documentary on the rare field of psychedelic activism: In the sixties, Sand and young Berkeley scientist Tim Scully launched serious efforts to raise American consciousness by spreading word of an LSD recipe dubbed "Orange Sunshine." The director, the son of LSD advocate and drug policy reformer Amanda Feilding, tracks Sand and Scully as they spread the word about LSD while escaping the steady advances of federal authorities. Not since "Breaking Bad" has a story about drug dealers held such exciting potential. —EK

"Mad Tiger"



"Mad Tiger"

Indiewire

November 20, 2015

"Essential Lessons" from DOC NYC "Archival and Survival" panels day

By Sonya Saepoff

<http://www.indiewire.com/article/the-internet-is-not-an-archive-and-other-essential-lessons-from-doc-nycs-archival-survival-day-20151120>

The Internet is Not an Archive and Other Essential Lessons from DOC NYC's Archival & Survival Day

By Sonya Saepoff | Indiewire

November 20, 2015 at 3:22PM

"There's got to be a way for the archives and the makers to come together and find a mutually beneficial price or barter."



DOC NYC

The eccentric Japanese punk band Peeland-Z aren't just musicians. As directors Jonathan Yi and Michael Haertlein's documentary illustrates, their stage routine stems beyond wild performances to encompass outrageous physical endeavors ranging from "human bowling" to epic crowdsurfing. But the colorful, outrageous antics of this neon-obsessed group only tell half the story; "Mad Tiger" tracks the dilemmas that

ensue when the band's two most prominent members, Peelanders-Yellow and Peelanders-Red, experience a falling out that endangers the future of the group. Zany performance art by way of a midlife crisis drama, "Mad Tiger" promises something much crazier than your average concert documentary, and possibly more endearing, whether or not punk rock is your jam. —EK

DOC NYC runs from November 12-19. For tickets and showtimes, visit the [official DOC NYC website](#).

Archival & Survival Day at DOC NYC fest hit on some hot issues between archival institutions and filmmakers. The day began with filmmaker Shola Lynch's Morning Manifesto, where she was by joined festival artistic director Thom Powers to discuss the importance of archives. Later in the day, a panel moderated by Karen Shatzkin included director Sam Cullman, director Penny Lane, Nan Halperin and Rosemary Rotondi who all shared their insights about using archival material effectively and legally.

Highlights from the conversations can be read below, including a word from the festival's artistic director on the debate that broke out at the evening panel.

"It seems to reflect an ongoing back and forth over access to archival footage. On one side are independent documentary makers feeling frustrated by high cost hurdles to obtain footage they need. On the other side are archive houses facing high costs to maintain footage in ever changing formats. I think both sides can feel misunderstood," commented Powers.

Free History

"If we think of it more in barter terms, there's got to be a way that the relationship can work without just the cost." -- Shola Lynch

"I think for commercial archives need to understand that they can't hold our history hostage by the cost of the licensing," said Shola Lynch.

She continued, "Archives often don't know what they have, and filmmakers do a service. We actually tell you what you have and we make it accessible. Our films are advertisements for the great material you have collected. And if we think of it more in barter terms, there's got to be a way that the relationship can work without just the cost...[It] desensitizes people to make historical films, which is a disservice to our culture and history. Kids need to see history, hear it, feel it in that way. So there's got to be a way for the archives and the makers to come together and find a mutually beneficial price or barter."

"I also feel that you should bring in your lawyer from the start, I really feel having somebody at the beginning to create a relationship with will make you feel more serene, more secure," added Rosemary Rotondi.

"You will know what your boundaries are because sometimes I'll hear from filmmakers and they will say, 'I'm going to claim fair use on this or that.' And they really don't have a strong understanding of what fair use is and they could open themselves up for a lawsuit in the future," she continued. "You really need an expert to guide you through things like that. As a researcher I can help to some degree guide, but it is not really my jurisdiction to do that. I feel like it absolutely bottom line has to be timed off by a fair use lawyer."

The Vastness of Archives

"You become aware of these gaps because you're dealing with these fragments, you're not getting a complete record of everything." -- Penny Lane

"I think the typical archival approach, typical not bad, but more often in documentary it is to support the historical record," said Sam Cullman.

He continued, "It is to try and have documentary evidence of either arguments or positions taken in the film and that's certainly the case with 'If a Tree Falls' some of it was not just pulling from news sources but it really mattered for us to get the primary source footage, whether it was the protesters who were part of one side of the movement or the cops who were policing it on the other end and we were able to juxtapose that and that had a lot of value in and of itself."

"The first thing I would say about being in an archive is that you get a sense of vastness; it can be overwhelming," added Penny Lane.

"There's a superfluity of roots you could chase down, or folders you could open, or boxes you could ask for, other archives you could visit, questions you might ask; it can be a very overwhelming experience and there's this feeling of vastness. Conversely there's this other feeling of partiality, you know that not everything gets written down and saved, not everything gets filmed and saved, not everything that even exists is findable," she said. "You become aware of these gaps because you're dealing with these fragments, you're not getting a complete record of everything."

DOC NYC

Understaffed Archive Houses

"I do think that we have to remember that when we're researching, that the person on the other side, the archivist, is probably understaffed, underpaid, overwhelmed," Lynch said.

"We have to make their job as easy as possible. When I started in the business, you could go into archives and they would let you do your own research. I feel like that's a space that we need to reconsider because documentary filmmakers, we're obsessive compulsive people who will help you find stuff and organize it and let you know what you have. It's a good barter situation. But I think that's one of the issues is to gain access to material. The other aspect of it is when you have an archive purchase lots of other personal archives, that institutional memory is gone. Often places don't really know what they have and if they do it's only by whoever's labeled it or the subject heading they've given it," she continued.

"Often places don't really know what they have and if they do it's only by whoever's labeled it or the subject heading they've given it." -- Shola Lynch

"One thing I'd like to impress is, perhaps not a lot of people have used archival researchers before, or you're just starting to think about it, but I really believe strongly that we should be brought in pre-production and during production as opposed to being left to be brought in at the end of a production," Rotondi added.

"I have found more as the years go on that if we're brought in at pre-production and part of a production, that the work that I funnel to the artist or the filmmaker, it sometimes can change their direction greatly of their film and make them think of other things they want to cover in the film or other things they maybe want to focus more heavily on," she said.

The Question of Authorship

"It was something that was very helpful to us because it was something that we knew that we needed in order to tell the film in the appropriate way and we couldn't cheat ourselves on that," Sam Cullman mentioned.

"That's not to say that there isn't value in these archives and there isn't value in the services that they provide. On the other hand, filmmaking is incredibly expensive and as a documentary filmmaker, our role as much as anything is to describe a historical topic. I think that stories exist because a historical record has

to be in the public sphere. It is for the public sphere and I think that is the goal of television and movies as well," he continued.

"Most of the time you're looking at stuff that people made for other reasons; business records or census data. It was not meant for some documentary filmmaker to get inspired by later." -- Penny Lane

"I want to mention is this question of authorship," Penny Lane added. "You're dealing with this range of material, so classically an archive is meant to be raw. You can get a documentary film or a book in an archive, but typically an archive is defined by these more rare documents. You can't help but think 'who made it?' And 'why?' And 'for what purpose?' Because it's not for the purpose that you have...You start thinking of ways to go about that irony because you're looking at things that weren't made for you. You're also trying to understand the trustworthiness of the situation and what purposes it may have been created for: 'is it a propaganda reel, was it an advertisement?'"

The internet is not an archive.

"Don't assume that if you go to a website and search someone's holdings that what they have because almost nothing is digitized in an archive and it depends on the archive," Lane shared.

"The internet does not contain most of the information that you need." -- Penny Lane

She went on, "Most of the time if you actually talk to the people who work there you're going to find out that the online catalog is not going to ever be complete. That's a huge mistake that people make all the time, they're like 'well, I searched the internet.' The internet does not contain most of the information that you need. Hire an archival researcher because you might think 'I know how to use Google,' but there are literally thousands of archives that [a researcher] would know because they've been doing it for many years. Believe me, I don't know the names of most archives in the world and I'm not going to find them on Google."

"That's something I want to remind people about. YouTube is incredible but often it doesn't have proper credits, it often doesn't have proper time code," added Rotondi.

She continued, "And no archives, no network can accept time codes that an individual has laid in on their upload on YouTube. For me as a researcher, I use YouTube to double check my work. To make sure I've found everything or I am aware of every archive that may have every individual piece of footage that I'm looking for. I really only use, like I said, the formal channels ABC, NBC, CNN, if I'm looking for footage for documentaries. Also all these networks have their own archives, so the researcher has relationships with people that run the archives and with those relationships there is some negotiating."

Organized Chaos

Lane said, "Really interesting juxtapositions can come about that you didn't necessarily expect. For example, the Super 8 home movies for 'Our Nixon' were organized to how they came out of the box, they weren't chronological. We pulled this one out from the top and that became reel 1 and the next one was reel 2. It was totally random, but incidentally the first shot of 'Our Nixon' was the first shot I saw on that reel because it was like [gasp], and I don't know where that shot was from."

"If you think it exists, follow your hunch. If you don't love the detective work, hire someone that does." -- Shola Lynch

"Be patient and give yourself time to work on it," added Lynch.

She went on, "The other thing is the material is not always categorized in an obvious way. I found my best materials looking in miscellaneous files, found great stuff on black women in miscellaneous files. Also by date, understanding your dates and looking for dates and not so much subject descriptions."

Lynch said, "I'll give you an example from HBO Sports, I was working on a sports documentary 'Do You Believe In Miracles? The Story of the 1980 U.S. Hockey Team,' and the script was based around a match that happened in Madison Square Garden before the Olympics between the U.S. and the Soviet Union. And the Soviet Union just killed the U.S. The beginning of the story was that. Nobody had the footage, so I decided to go to ABC News actually because they had covered the Madison Square Garden. I asked to see everything they had on the Soviet Union in 1980, period. Do you know what I found? All three periods of that hockey game. It took a while, and it took not just looking for hockey because it wasn't listed that way. Somebody had taken the film and put USSR on it and threw it in the corner. If you think it exists, follow your hunch. If you don't love the detective work, hire someone that does. There are great people out there."

Be kind to archivists.

"Commercial archives are in the business of doing business." -- Shola Lynch

"Commercial archives are in the business of doing business, a research institution like the Schomburg Center, we're in the business of sharing material, we often don't own it and we don't license it," Lynch said.

She continued, "There is a workflow, which may be frustrating to you and is probably frustrating to the archivist on hand, but must be followed. Sometimes I'm amazed, people send their emails and they assume that their request is the only thing you're working on. Please be kind to your archivists, they're juggling."

"If you go through an archive physically, which is a very fun thing to do, ask the archivist 'what's your favorite thing here?' added Lane. "Because you're going to get the most amazing unexpected answer. They literally will have a DVD at their desk and they're like 'I've been waiting for someone to ask that!' The centerpiece of 'Our Nixon' came from that, it was really not something I was looking for, it was me asking the Nixon library 'what's the coolest thing you have that no one's seen?'"

The Independent Magazine

November 12, 2015

Festival curtain-raiser

By Kurt Brokaw

<http://independent-magazine.org/2015/11/doc-nyc-2015-kurt-brokaw/>

DOC NYC 2015: Critic's Picks

November 2, 2015 | By [Kurt Brokaw](#)

The largest all-documentary festival in the United States gets the Brokaw treatment.

Senior film critic Kurt Brokaw samples [DOC NYC](#), America's largest documentary festival running November 12-19, 2015, and selects his favorites.

Miss Sharon Jones

(Barbara Kopple. 2015. USA. 93 min.)

If ever a filmmaker worked a lifetime earning an opening night slot at Manhattan's mammoth doc fest ([DOC NYC](#)'s sixth edition includes 104 features and 56 shorts), it's Barbara Kopple. Starting nearly a half century ago with the Maysles brothers (Kopple carried David's quarter-inch tapes and Albert's film magazines working on *Gimme Shelter* and *Salesman*), this workhorse producer/director has tackled volatile subjects (a coal miner's strike in Kentucky, a meatpacking strike in Minnesota) that would frustrate most helmers. Both those films, *Harlan County USA* (1976) and *American Dream* (1980) won Kopple Oscars for best documentary.

Sharon Jones, the soul singer, may have been Kopple's greatest challenge. Jones was a North Augusta, South Carolina native who migrated to Brooklyn and worked as a corrections officer, singing nights in a wedding band until she was 40. In 2000 Jones formed a traditional, loyal-to-the-bone soul/funk backup band with a heavy horn section, The Dap Tones. When one major label exec summarized the singer as "too black, too fat, too short and too old," she started recording with her band in its Brooklyn home studio. She toured tirelessly, honing a positive, high-energy stage persona that was encouraged by the late James Brown (whose greeting to her, "God bless you, daughter" became a lifetime incentive) and may owe something to the considerably older Chicago blues woman, Koko Taylor (1928-2009), a similar stage powerhouse.

[Miss Sharon Jones](#) has barely begun when Kopple reveals bad news: Jones has stage two pancreatic cancer (she also gets a diagnosis of stage one bile duct cancer), and will need to undergo surgery and chemotherapy. It's a stunner, both for her and us, and it's when Kopple's indelible editing artistry kicks in as never before. The director elects to steer her film journey through Jones' medical crises in minute detail, and it's not a happy time. Kopple cross-cuts dozens of moments of doubt, trial, and pain with Jones' earlier nights and recording sessions—and sure enough, we begin to take on the singer's faith and determination that she will be bent but not broken. Unconsciously—then consciously—we start seriously rooting for this woman. What we're watching is a master class in the art of editing emotional urgency (both positive and negative, churned together), and it sets up what will become three triumphant scenes, each among the electrifying sequences in any music doc you're witnessed:

The first takes place in a tiny Queens church, where Jones, bald and weakened by the chemo, has come to worship. She's asked if she's up for delivering a rendition of "His Eye Is On The Sparrow," and the church's organist and drummer are both keenly poised to support some soul-lifting. And so Jones delivers, first with vocal tremors of experimentation and with a body that's largely been stationary. But the congregation and musicians lean in, and the support comes. Kopple lets this sequence ride, and it builds and builds and builds, verse after chorus after call-and-response, into a tumult of passion and ecstasy. This will surely be your first four-handkerchief version of the 1905 gospel hymn.

From here on, the picture is on an ascendant arc that's targeted toward Jones' concert in Manhattan's Beacon Theater in February 2014. This has a big, crystal-clear dynamism that will remind you of The Rolling Stones' [Shine A Light](#) concert doc, which was also shot at the Beacon in 2006, directed by Martin Scorsese with DP Robert Richardson heading the camera crews. Maybe Kopple's lighting cameramen (Gary Griffin, Tony Hardmon, Kyle Kibbe) took a close look at how Richardson lit the Beacon, because their night looks equally vivid. Jones hits the stage chugging along like a hell-bound locomotive, and this, too, turns into a victory lap for the indefatigable soul diva. Her cancer surgeon is there, cheering her on, too.

You're thinking Kopple can't top this, but watch: Earlier this year Jones returned to her hometown roots in Augusta, with a sold-out concert at the Bell auditorium. Jones makes it a benefit for University hospital's Smart Heart Fund, and both the vocalist and her Dap Kings are looking and sounding sharp as all get-out. It's another win-win in a movie that's bursting with them.

Miss Sharon Jones has dual showings at 7 pm and 7:30 pm Thursday, Nov. 12th at the School of Visual Arts (SVA) Theater.

Bernice

(Kristina Sorge. 2015. USA. 30 min.)

Your first glimpses of Bernice Steinbaum, one of Manhattan and Miami's most fondly remembered art gallery owners, will remind you of Iris Apfel, the self-described "geriatric starlet" of her own recent feature biopic. Steinbaum's extravagant, fabulist wardrobe seems at odds with a lady whose 40-year career was singularly dedicated to finding and exhibiting female artists of color, largely marginalized (or ignored) in New York's 20th century art world, which Steinbaum laments as impossibly Eurocentric and predominantly male.

"Artists make magic, and the dealer at best gets to stand in the room where the potions are mixed," says Steinbaum, whose curating was focused "50 percent on female artisans and 40 percent on artists of color." One universally known work she championed was "Tar Beach," Faith Ringgold's luminous "story quilt" and children's book (published in 1991) set in a busy, thriving world of superbly imagined Harlem rooftops.

This brisk, beautifully fashioned first work, *Bernice*—written/produced/directed by Kristina Sorge—is a walk-through and commentary on the creations of Hung Liu, Maria Magdalena Campos Pons, Troy Abbott, Enrique Gomez de Molina, Edouard Duval Carne, Pavel Acosta, Grace Glueck, Amalia Mesa Bains, and Fabian Pena. Bird and animal sculptures, Cuban ancestry, flamboyant costumes, and a decades-long search for an artist's imprisoned Chinese father are among the subjects briefly shown. *Bernice* has the same palpable sense of discovery as Wendy Keys' endlessly inventive *To Inform and Delight*, her 2008 exploration of the work of Milton Glaser.

Cindy Sherman: "Untitled Film Stills"

(Douglas Sloan. 2014. USA. 4 min.)

Hands-down the perfect short subject to precede Kent Jones' *Hitchcock/Truffaut*. Alas, they're being shown seven hours and two theaters apart from each other on November 14...but this critique can sequence them properly.



One of the stills featured in “Cindy Sherman: “Untitled Film Stills.”” (Courtesy DOC NYC)

In Fall 2014, 21 of Sherman’s untitled film stills sold at auction for over six and one half million dollars. Since that’s surely more than the combined budgets of all 53 shorts curated into this festival, Sherman’s precise and streamlined four-minute voice-over analysis in [Cindy Sherman: “Untitled Film Stills”](#) merits your closest attention.

Retreating into her bedroom and playing dress-up as a kid was always fun, she tells us. She likes trying on a fake animal nose and posing her parrot. While some of her photographs involve actual noir-ish settings (like the train station in Flagstaff, Arizona, of all places) more are set in dark motel bedrooms or the unremarkable lobby of her building. “When I moved to New York, I had to develop a street persona,” she says, looking that moment like a little-girl-lost Marilyn Monroe going to her babysitting job in *Don’t Bother to Knock*. In her carefully costumed projections, Sherman strives to capture not a reactive expression but rather “the look between reactions.”

While she’s deft with Monroe and Elizabeth Taylor imagery, Sherman has always been partial to European actresses of the 40s and 50s (Anna Magnani, Ingrid Bergman, Nadia Gray, Monica Vitti), “because they looked more blank—they didn’t look like stars.” She eschews “art theory” and strives for a mass production look so “they’d look like movie stills and you’d think, ‘maybe I saw that movie.’”

Watching her flip through contact sheets, we realize editing is crucial. “I recognize myself in shots, so I edit, edit, edit...then finally I see the one that looks like someone else.” Heady stuff indeed, and director Sloan shrewdly builds in Todd Rundgren’s “I Went To The Mirror” as the rug under Sherman’s VO.

This is how you build a seven million dollar payday. Got it?

Bernice and Cindy Sherman: “Untitled Film Stills” show as part of the shorts series Expressions on Sat. Nov. 14 at 12 pm at the IFC theaters.

Hitchcock/Truffaut

(Kent Jones. 2015. USA. 80 min.)

There are film books, and there are film books.

A first edition of Rizzoli's 1990 *Untitled Film Stills*, signed by Cindy Sherman, is currently being offered on abebooks.com for \$2,359. The book of 69 black and white photos was assembled from 1977-80 when Sherman was in her early 20s.

A first edition of Simon and Schuster's 1967 *Hitchcock/Truffaut*, signed by Alfred Hitchcock to his personal secretary (and including his characteristic profile drawing of himself) is currently being offered on abebooks.com for \$4,850. A first edition signed by its author, Francois Truffaut, has an offering price of \$1,250. So depending on how you look at it, Sherman's book is more collectible than Truffaut's, unless you weigh in the Hitchcock inscription/drawing/signature edition, which trumps both the Truffaut and the Sherman.

Kent Jones' illuminating and often thrilling interpretation of the week-long conversations in 1962 between the British auteur and his much younger French director/admirer was given a public sneak preview in New York on October 23rd. When over 270 people in attendance at the Walter Reade Theater were asked if they owned a copy of Truffaut's book, roughly 90 percent of the audience raised their hands.

Truffaut was 30 and had completed three films at the time of their talks in 1962; Hitchcock was editing *The Birds*, his 48th feature-length film. Truffaut's purpose was simple: "American and European critics made Hitchcock pay for his commercial success by reviewing his work with condescension, and by belittling each new film." He chose to position his subject this way: "I suggest that Hitchcock belongs—and why classify him at all?—among such artists of anxiety as Kafka, Dostoyevsky and Poe."

As [Hitchcock/Truffaut's](#) director, Kent Jones is also director of the world's most closely watched film festival since 2012. He occupies a pivotal position in world cinema today. Like his predecessors, Richard Pena and Richard Roud, Jones is a scholarly writer; his erudite essays appear often in *Film Comment* magazine, which was founded the same year as Truffaut's conversations with Hitchcock (and the year before the first New York Film Festival).

But unlike Pena and Roud, Jones is a filmmaker of increasing importance, including as director of a 2007 doc on Val Lewton (*Val Lewton: The Man In the Shadows*) produced and narrated by Martin Scorsese, and a co-screenwriter on *Jimmy P.*, directed by Arnaud Desplechin and starring Benicio Del Toro and Mathieu Amalric; the latter was a main slate selection at the 2014 New York Film Festival. Jones frequently leads Q&As with stars and directors. The man wears, as they say, a lot of hats.

For that matter, so does Jones' major producer, Charles Cohen, whose [Cohen Media Group](#) is the distributor of *Hitchcock/Truffaut*. Cohen exemplifies a new breed of film executive who both produces and distributes pictures—*Frozen River*, *Timbuktu* (reviewed [here](#)), *Outside the Law*, and *Last of the Unjust* are Cohen releases. Also, as president and CEO of Cohen Brothers Realty Corp., Cohen recent bought the four-screen Quad Cinemas in downtown Manhattan, where (not unlike Quentin Tarantino in Los Angeles who bought and runs the Beverly Theater) he can show the films he's made as well as all the other films he loves, night and day. You can imagine Cohen planning a Hitchcock fest right now, with daily insertions of Jones' new doc.

The knowledge imparted in *Hitchcock/Truffaut* derives from the notations and interpretations by Jones and his co-writer, Serge Toubiana (former director of the Cinémathèque française), gleaned from 27 hours of original recordings. Their narrative interweaves a slew of clips from Hitchcock films and is well-spoken by Bob Balaban, who acted with Truffaut in 1977's *Close Encounters of the Third Kind*. Additional input is provided by an all-male heavyweight contingent of directors—Anderson, Assayas, Bogdanovich, Desplechin, Fincher, Gray, Kurosawa, Linklater, Scorsese and Schrader. (The one female who seems to have had an up-close involvement is DP Lisa Rinzler, who lensed the New York interviews). It's strictly a guy thing of reacting to Jones' goal of "wanting the viewer to have the visceral revelation of what cinema is, in all its most powerful beauty."

The documentary's take-away impact, of course, comes from all this input layered onto Hitchcock's cinematic moments forever imprinted in our memory—Bergman and Grant in a screen-filling close-up, kissing repeatedly while walking in *Notorious* (“The public was being given the great privilege of embracing Cary Grant and Ingrid Bergman together,” says Hitchcock. “It was a kind of temporary menage a trois.”); the discovery of the killer in *The Wrong Man* (“We showed Henry Fonda murmuring a prayer in front of a holy picture, and from him we dissolved to the real culprit and superimposed his face over Fonda's”); Tippi Hedren as Melanie in *The Birds* and her genuine expressions of terror (“What I wanted to get in that attack is as if the birds were telling Melanie, ‘Now, we’ve got you where we want you. Here we come. We don’t have to scream in triumph or in anger. This is going to be a silent murder.’”) Brrrr.

Jones' gives pride of place to extended scenes and detailed commentary on two Hitchcock classics, *Vertigo* and *Psycho*. Hitchcock explains the erotic dream imagery of *Vertigo*: “Cinematically, all of [James] Stewart's efforts to recreate the dead woman are shown in such a way that he seems to be trying to undress her, instead of the other way around. What I liked best is when the girl [Kim Novak] came back after having had her hair dyed blond. Stewart is disappointed because she hasn't put her hair up in a bun. What this really means is that the girl has almost stripped, but she still won't take her knickers off. When he insists, she says, ‘All right!’ and goes into the bathroom while he waits outside. What Stewart is really waiting for is for the woman to emerge totally naked this time, and ready for love.” (Jones noted in an October 23rd Q&A that Stewart was physically aroused shooting scenes with Novak.)

The director leaves the detailing of Janet Leigh's 40 on-screen minutes in *Psycho* to Martin Scorsese. This is a supreme deconstruct, moment by moment: “The more we go into the details of the girl's journey, the more the audience becomes absorbed in her flight,” comments Hitchcock. Leigh's interlude in a Phoenix hotel room at 2:43 pm with John Gavin, the action of the bank manager setting up the availability of the \$40,000 cash she steals, Leigh's exact position behind the wheel of her car, the looming face of the inquiring police officer in those huge sunglasses, the meet-up with polite, pasty Norman (Anthony Perkins) at the Bates motel, Leigh's cut-by-cut, second-by-second killing in the shower.

“You turn the viewer in one direction, and then in another, you keep him as far as possible from what's actually going to happen...it's rather unusual to kill the star in the first third of the film,” says Hitchcock, drily understating how distressing her death felt the first time we viewed it in 1960, as it forced our attention onto the wily Norman and his unseen “mother.” Like Kopple's editing in *Miss Sharon Jones*, Hitchcock and Scorsese give us a master class in “the visceral revelation of what cinema is.”

In that Q&A at the Walter Reade, Noah Baumbach, who directed the NYFF-chosen doc, *De Palma* (reviewed [here](#)), ventured his opinion to Jones that Brian De Palma considers himself the modern day successor to Hitchcock because “only his films have the perversity of Hitchcock.” This may indeed be true, and thus De Palma—the one essential crime/noir director not included in Jones' formidable lineup—becomes the odd man out in *Hitchcock/Truffaut*, the guy with his own bag of cinematic secrets.

Hitchcock/Truffaut shows Sat. Nov. 14 at 6:45 pm at the Bow-Tie Cinemas.

Lenny and the Rat

(Jason Hutt. 2015. USA. 8 min.)

Who needs Hitchcock if you live in shock-and-awe Manhattan? You're walking the city, you turn the corner expecting the usual boring block of Chase banks and Duane Reades, and here's this humongous, inflated 20-foot gray monster sitting at the curb, reared up on its hind legs, teeth bared, poised to strike. Hey, it's Scabby the rat!



The rat is well-known to New Yorkers and the subject of the short doc, “Lenny and the Rat.” (Courtesy DOC NYC)

The rat has been appearing daily at construction sites all over New York City for decades, a declaration of union protest against work being performed by non-union workers. The courts have ruled that Scabby (who’s not referenced by his common name in this short) is a legitimate form of symbolic speech and thus is protected by the First Amendment. Jason Hutt’s smoothly fashioned doc, [Lenny and the Rat](#), gives you a day-in-the-life of this nightmare creature in a mere eight minutes.

First stop for the rat at 6 am is 126 Water Street, where we watch its inflation by Lenny Anselmo, its handler and organizer for Laborers’ Local 79. Anselmo appears a stand-up guy, a reasonable and articulate laborer like his dad who “went to work at 5:15 am and came home covered with dust.” Anselmo’s message is that non-union employees don’t work safe and aren’t paid the wages they deserve. The rat is labor’s not-so-subtle way of nudging developers, contractors, and landlords into doing the right thing.

Other members of Local 79, Local 1 and Local 46 join Anselmo and his rat at 99 Washington Street (9 am) and 133 Greenwich Street (10:30 am). They have a busy day because there’s always a building going up the wrong way. Children stare in wonder. Flyers are handed out. The music score by Mark Orton—a quiet, almost atonal keyboard purr—perfectly complements this gem of sinister cinema.

Lenny and the Rat shows as part of the shorts program Concrete Kingdom, Sunday, Nov. 15 at 9:30 pm at SVA.

Class Divide

(Marc Levin. 2015. USA. 74 min.)

Halfway into this penetrating look at the transformation of yet another New York neighborhood, Scabby the Rat makes a cameo appearance in front of Google’s headquarters at Ninth Avenue and 15th Street. We don’t know the cause of this labor protest, but it’s common enough in West Chelsea where new is replacing old with blinding, bewildering speed.

Levin's documentary, *Class Divide*, is the most thoughtful and heartbreaking chronicle of how Mayor Bill de Blasio's "Tale of Two Cities" plays out in real time. The mayor's campaign pledged to reduce the "inequality gap" between rich and poor that Charles Dickens' 1859 novel vividly dramatized, and that most New Yorkers understand because they see it every day. *Class Divide* is a stormy treatise on how the gap is widening, not closing.

We're first introduced to some of the 1,028 residents of the Chelsea-Elliot Houses, two 21-story public housing projects on Ninth Avenue between West 25th and West 26th Streets, built in 1964. They're working class poor, and the teens in residence aren't shy about stating they're "living under a cloud of darkness, across the street from a cloud of happiness." Some of the city's 500,000 undocumented immigrants live here. Unemployment is high, life is grim: Sometimes "there's no hot water, no cold water, no food," says one teen. "I feel second class, or third class," adds another. "It's not racism, it's classism," notes a third. One young man has been shot twice.



Neighbors in name only — a theme in "Class Divide." (Courtesy DOC NYC)

Their neighbors-in-name-only across the street are 1,240 students at Avenues: The World School, a \$60 million K-12 school in which annual tuition starts at \$40,000. "I can't name five people who make more than \$40,000 in this neighborhood," comments one projects teen, expressing the mixed envy, jealousy, longing and resentment that these black and Hispanic youth feel toward their mostly white counterparts.

In scene after scene, *Class Divide* verifies that the neighborhood that was once familiar and reasonably priced for Chelsea-Elliot residents is fast slipping away. What's going up in its place are four-story townhouses starting at \$10.5 million, plus luxury high-rises with individual swimming pools and car elevators that lift your Mercedes to your door. Levin's doc bristles with statistics, and the scariest ones are that 40 percent of Chelsea's low-income housing is gone, and 40 percent of the purchasers of multi-million dollar properties are foreign-based or "anonymous" investors with LLC after their corporate monikers. "We're looking at Hong Kong on the Hudson," sighs one government administrator.

The one bone developers have tossed to the working class and the Mayor's inequality platform has gotten mixed reviews: a small number of below-market rentals in top-of-the-line new buildings (in exchange for

20 percent tax credits). “We’ve gone from Appalachia to Park Avenue in five minutes,” muses another community resource person. This “split living” has quickly been universally dubbed the “the poor doors” of white-glove buildings.

One Avenues’ student that Levin’s cameras linger on at length is 16-year-old Luc Hawkins. He tells us his family lives high above the “poor door” residents in his building, and seems uncomfortable with the dynamics. “I know I’m seen as white, rich, preppy, and I have more reserves than other kids,” he says quietly. “I’m nervous because at \$45k, my school can’t be available to everyone. (To a fortunate few, it is; 45 Avenues’ students are on full scholarships, while 107 receive some financial aid.) It comes as a terrible shock when *Class Divide* announces Hawkins was Avenue’s first suicide in 2014.

In its 74 select minutes, Levin’s doc manages to explore the mediating cultural influences between the polarized worlds of Avenues and Chelsea-Elliot. Foremost as a common meeting ground is the 22-block High Line, completed last year, replacing historic elevated railroad tracks, and already among the city’s top ten tourist attractions.

Next is the Hudson Guild Community Center, a vital repository of community services. Third is probably a tie between Community Board 4 and Scabby the Rat, each in its way a useful overseer of the hurly-burly. And last—perhaps potentially the most important cultural shift being delicately seeded—are the brisk, pioneering gestures toward friendship offered by Yasmin, a perceptive and articulate Avenues student, whose family is Turkish. She’s started the process of reaching out to project kids her age, producing an audio and video scrapbook titled “1500 steps” (roughly the distance between the project and Avenue’s doors).

Avenues looks like the ultimate commercial triumph for its co-founder and chairman, Christopher Whittle. He’s a wealthy entrepreneur best known for a lifetime of launching one venture after another that put advertising in distinct venues from doctors’ offices to commercially-sponsored short-form books aimed at business travelers. Whittle achieved fame and condemnation for his Channel One, which introduced commercially-sponsored news programs into middle and upper-school homerooms (the program has always been banned in New York and California), and his ill-advised Edison Project, which proposed a kind of marketer takeover of failing slum schools (which was never approved by parents’ groups in New York).

Whittle was probably a self-made millionaire long before he dumped these operations and corralled himself a townhouse in the East 90s (his daughters attended the elite Nightingale school). The Avenues property was a former warehouse, and before that a turkey slaughterhouse, before being bought and converted to a K-12 school that’s bilingual (Mandarin or Spanish) through lower school years.

Avenues is the one private school in Manhattan that runs a full-scale, big-media ad campaign (*New York Times*, *Wall Street Journal*) obviously targeted to international business parents and newly arriving families from abroad. (Whittle has personally pitched the school in Beijing.) For kids who may not be smart enough and parents who may not be connected enough to qualify for Manhattan’s first-tier coed and single-sex schools, Avenues may be a desirable choice—what college searches call a safety school. Avenues now gives tours to Chelsea-Elliot residents and admitted its first child from that project this year.

A closing, memorable shot in Levin’s keenly objective doc shows the High Line sign displaying a classic legend by Plutarch, the Greek essayist: “An imbalance between rich and poor is the oldest and most fatal ailment of all republics.” That may be a better, clearer warning than the Mayor’s tale of two cities. And maybe Plutarch’s message had its effect: one of the last slides in *Class Divide*’s end credits shows Whittle’s picture next to an announcement that he’s resigned.

Class Divide shows Sun., November 15th at 4:30 pm at SVA and will air on [HBO](#) on February 8, 2016.

The Surrender

(Stephen Maing, 2014. USA. 24 min.)

Laura Poitras, director of the Oscar-winning documentary on privacy activist Edward Snowden, *Citizenfour* ([reviewed here](#)), is back with a vengeance. Poitras is one of three producers of a taut, 24-minute summary of the tragedy of another whistleblower in *The Surrender*. Stephen Kim is a Yale Ph.D. who rose to prominence in the State Department as an expert on North Korea's nuclear capabilities. Kim made the mistake of his life six years ago by confiding classified information to a Fox news reporter. His devastated life and ultimate imprisonment for one violation of the Espionage Act is likely to discourage Snowden from ever returning to America to face trial for multiple violations of the same 1917 federal law.



Former analyst Stephen Kim is the subject of “The Surrender.” (Courtesy DOC NYC)

Director Stephen Maing employs the same cinematic tools that made Poitras’ *Citizenfour* so engrossing—key Internet chat typing in white across a black screen, an ominously pulsating music score, a focus on the solitary existence and martyrdom of its subject. Like Snowden, Kim is shown as a highly sophisticated government resource who may have been childishly naive about what can happen when our government feels betrayed by one of its own. *The Surrender* is about Kim’s last lonely days as he prepares to surrender his freedom.

The following summary is drawn from Maing’s doc as well as producer Peter Maass’ meticulously detailed compilation of events leading to Kim’s downfall:

In summer, 2009, North Korea set off a nuclear bomb. Fox reporter James Rosen phoned Kim for comment. Rosen and Kim talked. That same afternoon, Rosen posted a story on Fox news website that United Nations sanctions might result in a new nuclear test. Five years later, Kim would plead guilty to one count of violating the Espionage Act. His marriage and life savings were gone. His parents sold their retirement house in South Korea to help pay legal bills. Kim seriously considered suicide. In a plea bargain with prosecutors to avoid a trial that might have sent him to prison for decades, Kim agreed to serve 13 months in prison. When he’s released next winter, he may take the one job he’s been offered—selling ladies’ sundries at retail.

How could all this have happened? Rosen and Kim first met through an introduction by a State Department head of public affairs. Rosen's emails to Kim have a gee-whiz, let's-put-on-a-show boyishness that duped Kim—a frustrated hardliner who felt his superiors never understood North Korea—into possibly passing on classified information. Rosen kept Kim leaking content that would help the reporter “break news ahead of my competition.” Rosen, who narrowly escaped being charged himself as a co-conspirator, reeled in Kim like a fish.

So did the FBI agents who casually interrogated Kim with “non-custodial questioning.” “Kim was asked questions that were, for all intents and purposes, a setup,” says Abbe Lowell, the high-profile lawyer hired by Kim. Lowell quotes another old adage about fish and criminal defense lawyers: “Many lawyers have a fish mounted on their wall with a plaque saying ‘If I hadn’t opened my mouth, I wouldn’t be hanging here today.’” (Lowell’s firm eventually absorbed more than \$1 million in unpaid legal fees.)

At one point in the investigation, Kim’s wife walked in as six FBI agents were scouring their home and—not having a clue why they were there—offered them drinks. The FBI acquired everything including Kim and Rosen’s phone records and emails, even records of the precise moments Kim accessed a North Korea intelligence report on his office computer.

As producer Maass’ summary points out, the administration has determined to find leakers today before they leak: members of the intelligence community now need authorization to talk with reporters, “even if their conversations are not about sensitive matters.” Maass speculates about Kim (an “off-the-rack analyst”) being in prison while David Petraeus, the former CIA director and four-star general, is free—even though he allegedly handed over multiple classified documents to Paula Broadwell, his former lover and biographer. Maass believes Petraeus got a pass because “influential friends like Senators Dianne Feinstein and John McCain have taken his side.”

One ironic clip in *The Surrender* shows Jon Stewart’s comic take on the government’s case. “That’s it?” roars Stewart. “That’s the leak they need to quash? ‘North Korea to answer sanctions with more nuclear tests?’ North Korea answers everything with more nuclear! They have a nuclear test based economy!”

If only it was so funny to Stephen Kim. “My reputation is gone,” he slowly concludes. “I don’t have any power. I don’t have rights. There’s no Stephen Kim... it’s erased. I am not a human being. I am the property of the state.”

Laura Poitras and company are back on the watchtower.

The Surrender shows as part of the shorts program “Points of View” Tues., November 17th at 5 pm at IFC.

The Clock of The Long Now

(Jimmy Goldblum. 2015. USA. 3 min.)

No one understands how fractured our attention spans are better than Opal H. Bennett, the IFC curator tasked with selecting the 56 shorts that so brilliantly inform DOC NYC. Jimmy Goldblum’s dazzling demonstration of a gigantic 10,000 year clock being assembled inside a southern mountain is the shortest short—[*The Clock of the Long Now*](#) clocks in at exactly three minutes—but it’s one of the richest and most rewarding experiences in this fest.



Gears of the clock. (Courtesy DOC NYC)

The inventor behind this “symbol of the future, just as the pyramids are a symbol of the past,” is Danny Hillis, an engineer, mathematician and expert on super computers who spent four years as head of research and development at Disney. Hillis’ team includes Stewart Brand (the futurist and editor of *The Whole Earth Catalog*); Alexander Rose (a robot engineer); Amazon founder Jeff Bezos (who’s contributed \$42 million as well as the site location on his property near the tiny town of Van Horn, Texas.); and avant-garde music composer Brian Eno, who named the project and has programmed the clock chimes to ring out a different melody each of 3,650,000 days.

How cool is that?

We watch the stainless steel bearings and rolling elements of this 200’ high timepiece slowly turning like something out of—well, out of Kubrick’s *2001: A Space Odyssey*. They’re synchronized to the sun’s movement, and they never need lubrication. Hiller first proposed the idea to readers of *Wired* in 1989, and at age 60 he expects to be around to hear the clock’s cuckoo ring in the next millennium. The plan is for the public to be able to climb the mountain and visit the clock.

The Long Now team is guided by the philosophy of Jonas Salk, inventor of the polio vaccine, who said, “Our greatest responsibility is to be good ancestors.” Goldblum’s little movie, all shiny and polished, honors that vision.

The Clock of the Long Now also shows as part of the program “Points of View” Tues., November 17th at 5 pm at IFC.

Janis: Little Girl Blue
(Amy Berg. 2015. USA. 106 min.)

The most revealing conversations in Amy Berg’s rich, exhaustive dissection of the blues rock singer’s torn life (1943-1970) are between Joplin and one of the most amiable and pleasant television hosts of the era,

Dick Cavett. Yes, imagine, Dick Cavett. We see the two of them in a seminal clip (one of three guest shots she did on his show), and the dialogue that's the essence of Joplin's art goes like this:

Joplin: Did you ever see those mule carts?

Cavett: Yeah.

Joplin: There's a dumb mule and a long stick with a string and a carrot, and it hangs over the mule's nose, and the mule runs after it all day long, some—

Cavett: Who is the man in this, in this parable, the mule, or the person holding the carrot?

Joplin: No, the woman is the mule, chasing something that somebody's held her way. Constantly chasing her man—

Cavett: ...who always eludes her.

Joplin: Well, they always hold something more than they're prepared to give.

The director knows she's found the key window into Joplin's music as well as her personal life. She cross-cuts other moments of that interview with the last seasons of Joplin's life as she's surrendering to heroin mixed with Southern Comfort (the company loved her open displays in concerts and photo sessions so much, they gifted her with a lynx coat). Cavett, frail but alert today, wryly comments on their warm relationship, teasing that "we may or may not have ended up intimate, my memory is so bad." He remembers when he asked her, privately, whether he could assume she wasn't doing heroin. "And her answer was, 'Who would care?'"

Janis: Little Girl Blue pulls together most of the key talking heads and other influences that defined Joplin's life—an older sister and brother, three members of Big Brother and the Holding Company (her first San Francisco band), as well as musicians in her Kozmic Blues Band and Full Tilt Boogie Band, various lovers and companions (The Grateful Dead's Ron "Pig Pen" McKernan; Country Joe McDonald; her darkly influential drug pal, Peggy Caserta), plus composer/actor Kris Kristofferson (whose "Me and Bobby McGee" became her biggest hit), record mogul Clive Davis and *Monterey Pop* filmmaker D.A. Pennebaker. Touring managers, Bob Weir and even Jerry Garcia pop up. The one vital missing figure is Elektra Records' head producer, Paul Rothchild, who masterminded Joplin's final album and honed her signature staccato stutter (which she acquired watching singer Otis Redding) into a dizzying and strangled cry.

Berg assembles all this with admirable artistic integrity—in particular, Janis' letters home, which are voiced by Chan Marshall (Cat Power), a fine choice. Only two embellishments are questionable: when the director fades the sound on Joplin's performance at Woodstock down and out (as a comment on Joplin's druggy vocal, which this writer vividly recalls halfway through an August night in 1969), and Berg's persistent use of train footage shot coming and going (probably as a metaphor for the singer's ascending and descending career). Mostly the director's editing choices are spot-on, especially letting us view anthem numbers like "Tell Mama" and "Ball and Chain" complete.

Janis craved recognition and the fame she was ill-prepared to handle almost all her short life. She went from winning a fraternity's "ugliest man on campus" contest in Texas in 1962 to becoming Queen of the Blues six years later (her "Cheap Thrills" album on Columbia went gold, selling a million copies, in four days). Her only real competition as a white female rock singer was Jefferson Airplane's Grace Slick, with whom she shared stages at Monterey and Woodstock. A legion of female rock vocalists—Genya Ravan, Lydia Pense, Candy Givens, Gayle McCormick, Chi Coltrane, Bonnie Bramlett—would emerge standing on her shoulders.

Janis: Little Girl Blue shows as the DOC NYC centerpiece on Sun., Nov. 15th at 6:45 pm at SVA.

Maxim.com

November 9, 2015

DOC NYC mention in the piece on Netflix premiere of MAKING A MURDERER

By Ellen Killoran

<http://www.maxim.com/entertainment/tv/article/netflix-true-crime-trend-making-murderer-steven-avery-2015-11>

ENTERTAINMENT

NETFLIX IS GETTING INTO TRUE CRIME WITH MAKING A MURDERER

Can a wrongful prison sentence turn an innocent man into a killer? Steven Avery's story will be explored in this new, bone-chilling docuseries.

ELLEN KILLORAN · NOV 9, 2015



A new true crime documentary series is coming to Netflix in December: Will it be the new [Serial](#) or [The Jinx](#)? Sounds like it could be.

Making a Murderer will explore that batshit insane story of [Steven Avery](#), a man who served 18 years for a crime he didn't commit only to turn around and commit an even more violent crime once he was released.

Avery spent nearly two decades in prison for a rape conviction that was overturned after new DNA evidence exonerated him. After just two years of freedom, he was convicted of and handed a life sentence for the murder of Teresa Halbach, a photographer who was last seen alive the day she went to Avery's auto dealership to photograph a car for a magazine. Halbach disappeared on October 31, 2005, the same day Wisconsin legislature passed his namesake Avery Bill to help prevent wrongful convictions. Avery and his nephew allegedly raped and murdered Halbach before burning her body.

More from [Netflix](#)'s press release:

Making a Murderer examines allegations of police and

prosecutorial misconduct, evidence tampering and witness coercion. The filmmakers look at what went wrong in the first case and question whether scientific advances and legislative reforms over the past three decades have gotten us any closer to delivering truth and justice in the system.

“There are an unbelievable number of twists and turns in the story arc of *Making*

a Murderer, it feels like it has to be fictional,” Lisa Nishimura, Netflix VP of Original Documentary Programming said in the release. “[Directors Laura] Ricciardi and [Moiria] Demos have navigated very complex terrain and skillfully woven together an incredible series that leaves you feeling like you’re right in the middle of the action.”

We are IN. *Making a Murderer* will premiere on Netflix on December 18, and will have a sneak preview DOC NYC Film Festival in New York on November 13.

Metro NY
November 12, 2015
Festival preview
By Matt Prigge

DOCNYC



Through Nov. 19
Various venues
Docnyc.net

There are 104 features crammed into the eight days of the sixth-ever DOCNYC, and that's not even counting the shorts. There's no unifying theme — just lots and lots of nonfiction work, showing off the diversity of a genre that's impossible to narrow down.

Of course, many of the docs highlight social ills or groups ignored by society. A good chunk of those concern New York City itself. "Missing Ingredient" portrays two longtime eateries struggling

to last in a changing, increasingly expensive metropolis. The ever-widening income gap is underlined in "Class Divide." Both of those are grim reminders of our wintry economic times, but "An Autobiography of Michelle Maren" singles out a middle-aged woman living on disability and still trying to overcome an abusive past. Variety is the key here, from music (Barbara Kopple's opening night film "Miss Sharon Jones!"; "Blur: New World Towers") to a look at an ex-North Korean satirical pop artist ("I Am Sun Mu") to a study of PTSD ("Thank You for Your Service"). **MATT PRIGE**

November 12, 2015

Interview with TESTED director Curtis Chin

By Frances Kai-Hwa Wang

<http://www.nbcnews.com/news/asian-america/documentary-focuses-entry-barriers-elite-new-york-city-schools-n460091>

Nov 12 2015, 8:20 am ET

Documentary Focuses on Entry Barriers to Elite New York City Schools

by Frances Kai-Hwa Wang

About 30,000 New York City eighth graders last Saturday took the [Specialized High Schools Admissions Test \(SHSAT\)](#), the only way to gain admission into one of New York City's eight elite public high schools, especially Stuyvesant, Bronx Science, and Brooklyn Tech.

"We have to fix the system so that all students will get a great education."

For many students, this exam is their ticket to a better education and a path out of poverty. However, this testing process has come under fire because although African Americans and Hispanic Americans make up 70 percent of New York City's school-aged population, they represent less than 5 percent at the city's most elite public high schools, while Asian Americans make up as much as 73 percent.

Filmmaker [Curtis Chin's](#) new documentary, "[Tested](#)," follows a dozen eighth graders from different racial, ethnic, and socio-economic backgrounds as they prepare for the exam and compete for a spot at one of these elite high schools. The film talks to education experts like [Pedro Noguera](#) and [Diane Ravitch](#), and it explores issues such as access to a high-quality public education, affirmative action, and the model minority myth.

"Tested" will make its world premiere on Nov. 15 at the [DOC NYC documentary film festival](#) in New York City, followed by a special screening at the White House three days later.

Chin is currently a visiting scholar at NYU, and has won awards from the National Endowment for the Arts, New York Foundation for the Arts, and the San Diego Asian American Film Foundation.

NBC News caught up with Chin in between international sneak peeks of "Tested" to discuss the documentary.

Congratulations on your world premiere at DOC NYC and your special White House screening of "Tested." How did you get selected for the White House? Do you know who is going to be there?

We're very excited. The film screening is being hosted by the White House Initiative on Educational Excellence for African Americans. Their Deputy Director, Khalilah Harris, heard about the film and approached us. We're not sure who from the administration will be attending, but we're looking forward to engaging the audience on the critical issues raised by "Tested."

Why did you decide to make "Tested"? What are the issues you are trying to examine?

The situation in New York City's public schools seemed like the perfect story to explore issues that matter to those working to improve America: racial equality, social justice, income inequality, and the model minority myth. I'm hoping this film will bring people together to discuss these issues and come up with solutions.

What does the film reveal about the Asian-American community and its relationship with the Hispanic and African-American communities?

When it comes to education, the stereotypes of Asian Americans are starkly different than those applied to African Americans and Hispanics. By following a diverse group of families as they all pursue educational opportunities for their children, I'm hoping that the film will dispel these stereotypes and encourage all communities to approach each other as allies, rather than as competitors.

You have been screening select sneak peeks of the film at conferences and universities around the country and abroad. What has the response been like? What are some of the conversations you have been having?

So far, the response to "Tested" has been amazing, particularly among educators. For instance, we did a sneak peek at Duke University for an education class. The following day, the professor told us they were now planning to do a study trip to New York City next semester. We've also been approached by teachers unions, teacher prep programs, and parenting groups about hosting screenings. Often, the conversation focuses on the families and the pressure the students are under, the pros and cons of testing.

What are some of the national ramifications of what you found in "Tested"? What message do you hope to get out?

While the film focuses on New York City, the issues of diversity, access and testing are quite national, and even international. We've had invitations to screen our film from educators as far away as South Africa, New Zealand, and Romania. Our main message for the film is the need to provide a good education for all kids. Regardless of what you think about an admissions policy that is test-only, there are still tens of thousands of other kids in the school system who are going to bad schools. We have to fix the system so that all students will get a great education.

What's next?

In addition to the screenings at DOC NYC and for the White House initiative, we've got more [screenings this fall](#), including my alma mater, the University of Michigan. After that, like most independent films, we're just hoping to get the film out to as wide an audience as possible. I'll be touring the film for most of next year, so hopefully people will be able to catch it.

New York Daily News.com

November 16, 2015


News piece on the premiere of THE LEGEND OF SWEE' PEA with quotes from director Benjamin May

By Michael O'Keeffe

<http://www.nydailynews.com/blogs/iteam/legend-swee-pea-debut-blog-entry-1.2436958>

SPORTS ITEAM SPORTS ITEAM BLOG

"The Legend of Swee Pea," film about NYC playground legend Lloyd Daniels, to debut at DOC NYC

BY MICHAEL O'KEEFFE  / NEW YORK DAILY NEWS / Monday, November 16, 2015, 5:36 PM

AAA

NEW YORK DAILY NEWS

Monday, November 16, 2015, 5:36 PM It's a sad but familiar story: A New York City playground legend is hyped as the big thing in basketball -- and then promptly crashes and burns.

"The Legend of Swee Pea," an unblinking look at the rise and fall of Lloyd "Swee Pea" Daniels, will make its world premiere Tuesday at DOC NYC.

Daniels was one of the nation's top college basketball recruits in the 1980s, considered the best high school baller out of New York since Kareem Abdul Jabbar.

But Daniels was as troubled as he was talented. He attended five high schools and a junior college in Los Angeles before UNLV coach Jerry Tarkanian won a fierce recruiting war for Daniels' services and brought him to Las Vegas, but he was arrested on a cocaine charge before he even played a game for the Runnin' Rebels. He was later shot three times in the chest over an argument about an \$8 bag of cocaine.

"He was the New York City prodigy that nobody got to see," says director Benjamin May.

May said Daniels was ruthlessly exploited by coaches at every level of his young career. The only coach who put Daniels' interests above his team, he says, was Tarkanian.

May's film really shines as it describes how Daniels eventually played professionally for more than 20 years in Turkey, Greece, Italy, New Zealand and China, as well as the Continental Basketball Association and the USBL. He also played a few seasons in the NBA, although he never achieved the heights anticipated by hoops junkies. "You could still see shadows of his game," May said.

Daniels is expected to attend Tuesday's sold-out premiere at the IFC Center. The film will also be screened Thursday at the Bow Tie Cinema in Chelsea.

New York Post.com

November 20, 2015

Coverage of HRC at ONCE AND FOR ALL premiere

By Ted Simmons

<http://pagesix.com/2015/11/20/new-doc-has-hillary-clinton-reflecting-on-progress-for-womens-rights/>

New doc has Hillary Clinton reflecting on progress of women's rights

By [Julie Gordon](#)

November 20, 2015 | 4:18pm



Hillary Clinton

Photo: Getty Images

**MORE ON:
HILLARY CLINTON**

Barbara Walters just keeps on going

Why Dustin Lance Black is marrying a younger man

Drew Barrymore hosting a Hillary Clinton fund-rasier

Presidential candidates hosting fundraisers around Art Basel

After giving a speech at the Council on Foreign Relations on destroying ISIS, Hillary Clinton headed to the final night of the DOC NYC film festival to introduce a documentary close to her heart.

Clinton delivered opening remarks at Thursday night's premiere of AOL's "MAKERS: Once and For All," about the UN's Fourth World Conference on Women, held in Beijing in 1995.

"When I went to Beijing as part of the US delegation it was, to say the least, somewhat controversial," said Clinton, who received two standing ovations during the premiere — once when she walked in and once before she spoke.

"There were a lot of challenges about whether or not we should go and if we did go whether I should go. I felt very passionately that the United States needed to be represented, and I personally wanted to push the envelope on women's rights as far as I could."

The film's title, "Once and For All," mirrors a line from the now-famous speech Clinton delivered at the conference: "Human rights are women's rights, and women's rights are human rights, once and for all." Present-day interviews with Clinton are weaved throughout Dyllan McGee's documentary.

At Thursday's event, the presidential nominee said though "we've made progress" in the 20 years since the conference — citing more laws prohibiting discrimination and violence against women, as well as the closing of the gender gap in primary education — "there is still a lot to do here at home and of course around the world."

In addition to a handful of women interviewed for the film, Katie Couric was in the audience at the SVA Theatre for the event.

New York Times

November 11, 2015

Festival curtain-raiser focusing on women filmmakers with quotes from Thom Powers, Amy Berg and Barbara Kopple

By Mike Hale

http://www.nytimes.com/2015/11/12/movies/at-doc-nyc-womens-film-work.html?_r=0

At Doc NYC, Women's (Film) Work

By MIKE HALE NOV. 11, 2015



Janis Joplin, the subject of Amy Berg's "Janis: Little Girl Blue," which is the centerpiece of the Doc NYC festival program. Jay Persson/Getty Images, via FilmRise

Thom Powers, the artistic director of [Doc NYC](#), the largest festival of documentary films in the country, said he didn't realize what he had done until after this year's lineup of 104 features was released. Someone else had to point out to him that his opening night, closing night and centerpiece selections were all directed or co-directed by women.

"In a way, it's not surprising to me," he said in an interview last week, "because I think documentary has long been an area where women directors have really flourished."

Depressing statistics about the status of female filmmakers seem to issue almost daily from Hollywood. Only [18 percent](#) of first-time directors of television episodes in a recent six-year span were women. The percentage of studio films directed by women hovers just [below 10 percent](#); narrow the field to the top 100 box-office hits, and the number drops [below 5 percent](#).

The figures improve, however, when it comes to independent film, and they nudge even higher in [documentaries](#). Less research has been done in these areas, but a [2012 study](#) found that 28 percent of film festival documentaries were directed by women. The figure this year at Doc NYC, which runs from this Thursday through next Thursday at the IFC Center, the SVA Theater and the Bow Tie Chelsea Cinemas, is 37.5 percent.

“Is it all good news?” Mr. Powers asked. “Is it total parity? Of course it isn’t. There’s a lot of room to go.” But the news isn’t bad, comparatively speaking, and it extends beyond directors to powerful executives like Sheila Nevins at HBO, Lisa Nishimura at Netflix, Diane Weyermann at Participant Media and Molly Thompson at A&E IndieFilms. “These are the top decision-making positions in financing documentaries,” he said.

The films Mr. Powers chose for his most high-profile slots are [Barbara Kopple](#)’s “Miss Sharon Jones!” (opening night); Amy Berg’s “Janis: Little Girl Blue” (centerpiece); and Dyllan McGee and Michael Epstein’s “Once and For All” (closing night), about the 1995 World Conference on Women in Beijing.

“It is kind of natural for films about performers to wind up in those higher-profile slots,” Mr. Powers said. “They make a more natural fit than documentaries that perhaps are taking you to a darker place.”

[“Miss Sharon Jones!”](#) about the lead singer of Sharon Jones and the Dap-Kings, and [“Janis: Little Girl Blue.”](#) about Janis Joplin, are among a cluster of films in the festival about female performers and artists. Among the others are Ron Nyswaner’s “She’s the Best Thing in It,” about the actress Mary Louise Wilson; Craig Lowy’s “OXD: One Extraordinary Day,” about the choreographer and dancer Elizabeth Streb; and Jack Walsh’s “Feelings Are Facts: The Life of Yvonne Rainer,” about the filmmaker and choreographer, all directed by men.

Asked whether her Joplin biography would have been different, had it been directed by a man, Ms. Berg said: “I think women look at women so differently than men look at women, obviously. I feel like for this personal and intimate a story, it helped that I was a female.”

Photo



Amy Berg's portrait of Janis Joplin features letters the singer wrote to her parents. Credit Lambert/Getty Images, via FilmRise

"Janis: Little Girl Blue" makes extensive use of the plaintive, earnest, witty letters Joplin wrote to her conservative parents in Port Arthur, Tex., read in voice-over by Chan Marshall, the musician known as Cat Power. "I was very sensitive to her needs and desires that she was expressing in those letters to her parents," Ms. Berg said. "I really do understand what she was going through. I remember being a teenager, and my parents were so terrified of the music I was listening to. Just the fear of what pop culture was going to do to my brain. And I understood that she was just trying to satisfy them but also follow her path, and she was so conflicted by that."

Ms. Berg's film, made for PBS's "American Masters," is a traditional, if particularly poignant, clips-and-interviews documentary about a subject who's not around to speak for herself (though the device of the letters gives her a dominant voice in the film). Ms. Kopple's film is a less conventional musical biography, largely concerning Ms. Jones's battle with cancer while trying to hold together the funk-soul band the Dap-Kings, which she has fronted for 15 years.

"The first day of filming, the first time I had even met her, was the day they decided to cut her hair," Ms. Kopple said. "It was an incredibly emotional moment to start getting to know somebody."

Ms. Kopple had mixed feelings about whether a female director brought anything different to a film about a female performer. "I don't know," she said. "I have a sense of empathy, I have a sense of connection, and an understanding, maybe, that women share with one another. But I mean the film 'Amy,'" about the singer Amy Winehouse, "was done extraordinarily well and that was done by a man. I think it's how you connect with your subject."

Noting that the question was "fraught with danger," Mr. Powers answered anyway: "There's an intimacy with Sharon Jones that it's hard to imagine a male director having the equivalent of. And I think both films are notable for the real compassion that the directors have for their subjects. Maybe it's a dangerous generalization to say that a woman director brings more compassion to their filmmaking than a male director does, but I can't help but notice that."

Looking at "Janis" and "Miss Sharon Jones!," Ms. Berg concluded that the question of who made the movies was not the only issue. Choosing female subjects who are complex, and less than perfect, was crucial to changing the way Hollywood perceives women, she said.

"If we start portraying stronger, more flawed women, that will bleed into the rest of Hollywood," she said. "It's very rare to have a conflicted, flawed lead female in a big-budget feature. Sharon Jones and Janis Joplin, these are two very strong, conflicted women."

Doc NYC runs through next Thursday at theaters in Manhattan; docnyc.net.

New York Times.com

October 14, 2015

Announcement of Hillary Clinton appearance and festival line-up

By Mekado Murphy

<http://artsbeat.blogs.nytimes.com/2015/10/14/hillary-rodham-clinton-to-appear-at-the-doc-nyc-film-festival/>

Hillary Rodham Clinton to Appear at the DOC NYC Film Festival

By
[Mekado Murphy](#)

October 14, 2015 1:15 pm October 14, 2015 1:15 pm



Hillary Rodham Clinton, addressing the United Nations Fourth World Conference on Women in Beijing in 1995. The conference is the subject of “Once and for All,” directed by Michael Epstein and Dyllan McGee.Credit UN Photo/Milton Grant

Hillary Rodham Clinton plans to make a documentary film festival one of her stops this fall.

The organizers of the [DOC NYC](#) festival announced Wednesday that Mrs. Clinton would appear Nov. 19 at the S.V.A. Theater to present the closing-night feature “Once and for All,” about the 1995 Beijing Women’s Conference. When she was first lady, she gave an address on women’s rights in Beijing.

The film is presented by [Makers](#), a site that curates videos of women's stories, and includes new interviews with Mrs. Clinton about the event.

The rest of the festival's lineup will include films about musicians, including Barbara Kopple's latest, "Miss Sharon Jones!," opening the festival, and Amy Berg's look at Janis Joplin, "Janis: Little Girl Blue," the centerpiece event.

DOC NYC will include world premieres on a variety of contemporary topics, from "Bluespace," about water on Earth and the discovery of it on Mars, to "Thank You for Your Service," about veterans coping with post-traumatic stress disorder.

The festival, which will include more than 200 screenings and take place at a variety of New York venues, runs Nov. 12-19.

New York Times.com

November 17, 2015

TIGER TIGER feature

Andrew Revkin

http://dotearth.blogs.nytimes.com/2015/11/17/a-haunting-film-explores-the-perilous-interface-between-tigers-and-people-in-the-sundarbans/?_r=0

[film](#)

A Haunting Film Explores the Perilous Interface Between Tigers and People in the Sundarbans

By

[Andrew C. Revkin](#)

November 17, 2015 6:13 pm November 17, 2015 6:13 pm



Deep in the [Sundarbans](#), a vast mangrove maze where the Ganges and two other great rivers weave their way to the coast in India and Bangladesh, the [big-cat conservationist Alan Rabinowitz](#) plays a video clip on his laptop for a cluster of men and women in an impoverished village where tigers — in one of their last big refuges — regularly kill or maim people scouring the shorelines for meager hauls of fish and crabs.

They watch, rapt, as residents of another village snare a tiger cornered in a hut and beat and hack it to death. Through an interpreter, Rabinowitz asks what the scene makes them feel. One man immediately shouts, “Euphoria!”

Rabinowitz then asks them if they would want the mangrove forests empty of tigers.

As quickly, they respond with a definitive no. Without the tigers, there would be nothing to prevent wildlife poachers and other outsiders from threatening their meager livelihood.



In a scene in the film "Tiger Tiger," residents of a fishing village say that despite frequent tiger attacks, they feel the region needs the big cats. Credit White Mountain Films

Such is the rich and paradoxical story told in "[Tiger Tiger](#)," a haunting documentary probing the mutually perilous interface between tigers and people in this extraordinary, impoverished and imperiled region.



Indian children celebrate the tiger in a scene in the documentary "Tiger Tiger." Credit White Mountain Films

Everyone involved in developing and shooting the film over the last seven years is remarkable in one way or the other, and passion and skill infuse every shot. The director, George Butler, rose to prominence with his 1977 documentary (directed with Robert

Fiore), “[Pumping Iron](#)” (as did the subject, the young bodybuilder Arnold Schwarzenegger). Butler’s films have since been focused on subjects ranging from [Antarctic survival](#) to [Mars expeditions](#) to the life of [John Kerry](#).

The project grew out of the reporting of Caroline Alexander, who wrote spellbinding features on tigers [for the New Yorker in 2008](#) and [National Geographic in 2011](#).

The story line of “Tiger Tiger” is built around Rabinowitz, 61, who has for decades roamed from Belize to Borneo studying and trying to protect the world’s big cats, [first for the Wildlife Conservation Society](#) and now as CEO of [Panthera](#). In recent years, he has soldiered on against poaching and habitat loss even as he fights leukemia. (For broader context, read “[Saving Space For Tigers on a Crowding Planet](#),” Rabinowitz’s 2012 Dot Earth guest post.)



On a chartered boat and sometimes patrol boats, Rabinowitz winds deeper and deeper into the struggles of tigers, which are hemmed in ever more in India and Bangladesh by expanding populations and deforestation and imperiled by the rising Asian trade in tiger parts. Even the bloodied soil scooped from beneath a killed tiger has value, viewers learn.

But Rabinowitz meets local conservationists and scientists determined to hold fast, giving a sense of hope toward the film’s end — but one tempered by hints of rising wildlife trafficking — and Rabinowitz’s own mortality.

To learn more about the challenges and triumphs in making this film, please watch the onstage conversation I had with Butler, Rabinowitz and the gifted cinematographer, [Tom Hurwitz](#), after a recent screening at [the Jacob Burns Film Center](#) in Pleasantville, N.Y.



“Tiger Tiger” will have its New York City premiere Wednesday night at the [Bow Tie Chelsea Cinemas](#) as part of [Doc NYC](#), the largest festival of documentary films in the country.

I hope it will be coming to a theater near you soon.

NY1

November 13, 2015

Interview with Thom Powers and Raphaela Neihausen (with clips from various films)

By Stephanie Simon

<http://www.ny1.com/nyc/all-boroughs/arts/2015/11/13/documentary-community-showcases-top-projects-at-doc-nyc-festival-.html>

Documentary Community Showcases Top Projects at DOC NYC Festival

By Stephanie Simon

Friday, November 13, 2015 at 12:09 PM EST



NY1 VIDEO: America's largest documentary film festival is right here in the city, with more than 200 films and events over the next week in Chelsea and the Village. As NY1 Arts and Culture Reporter Stephanie Simon reported, DOC NYC is not just a non-stop showing of documentary films, it is a gathering of the documentary community.

PBS - Doc Soup

November 10, 2015

Interview with Basil Tsiokos

By Tom Roston

<http://www.pbs.org/pov/blog/docsoup/2015/11/what-to-watch-at-doc-nyc-2015/>

What to Watch at DOC NYC 2015

November 10, 2015 · By [Tom Roston](#) · [Comments](#) · [6 min read](#)



In just six years, [DOC NYC](#), which kicks off this Thursday and runs for a week, has become a juggernaut of films, workshops, events and sponsors. As a major player in the documentary film scene, DOC NYC is debuting a bunch of world premieres—27 of its 100-plus films—and hosting uber-guests including Hillary Clinton (who'll be on hand for closing night film *Once and For All*, about the 1995 Beijing Women's Conference).

On my shortlist of unheralded or new films I'm eager to see are: *The C Word*, about the way mainstream Western medicine has failed to tackle cancer properly; *Barge*, a poetic trip down the Mississippi River; and *Left on Purpose*, about an aging and depressed antiwar activist who wants his suicide to be documented on film. Yeah, I know: Fun! Two DOC NYC films I was able to check out early were *Daddy Don't Go* and *A Journey of A Thousand Miles*, the former about disadvantaged dads in New York City who struggle to care for their kids, and the latter about a team of Bangladeshi women who go to Haiti as part of a United Nations peacekeeping force. You can see I wasn't going for the light stuff. Both films feature gender role reversals and are well worth checking out.

But DOC NYC isn't just about hidden gems. It's also a great opportunity to check out the big, must-see docs of the year on a big screen like *He Named Me Malala*, *The Look of Silence*, *Montage of Heck*, *Where to Invade Next?*, *The Wolfpack* and *Amy*.

These films are showing as part of the boldly curated Oscar shortlist section of the festival, which is a great service to audiences—heck, I need to catch *Amy* and *Malala*—but it puts a lot of power in the hands of festival organizers. It would be naïve to think that this list merely mirrors the frontrunners in the awards season. It also effects it. As with Spider-Man, with great power comes great responsibility; let's hope they program wisely and fairly. This year's list looks accurate but I imagine Frederick Wiseman is wondering if his invitation was mistakenly sent to that actor kid, Ethan Hawke. I, for one, would have thought *Listen to Me Marlon* should have been given a slot.

I asked DOC NYC Director of Programming, Basil Tsiokos, about DOC NYC's Spidey sense and other questions regarding this year's fest.

Are there any particular themes to this year's DOC NYC crop of docs that you'd like to highlight?

Basil Tsiokos: Over the past couple of years, we've been experimenting with thematic sections that emerge organically from the programming process. I've been wanting to add a food-themed sidebar for awhile, and I'm pleased that we were able to identify several strong works this year to make it possible. We've called the section "Doc Eat Doc," and it includes a profile of restaurant critic Jonathan Gold, *City of Gold*, plus great profiles of a number of restaurants like Copenhagen's Noma in *Noma: My Perfect Storm* and Chicago's *Grace in For Grace*.

Other new programming themes explored this year are films about filmmaking/films in "Behind the Scenes" section with titles like *Harold and Lillian*; docs about animals in "The Wild Life" which includes films like *Huntwatch*, about the fight to stop seal hunting; and "Modern Family," which reassesses concepts of family in films like *The Melting Family*; while we've brought back recent sections exploring performance, sports, activism, and music.

Speaking more generally, one trend we've noted in this year's edition is a welcome focus on female subjects – most notably represented in our Gala selections, but in evidence elsewhere in our lineup as well.

How many world premieres are there? Let's talk about one of them, *Daddy Don't Go*—what impression did that film make on you?

Tsiokos: We have 27 world premieres this year, representing about a quarter of our feature documentary line-up. DOC NYC has been growing steadily, and we're pleased to be able to kick off the festival runs of so many great films.

Daddy Don't Go seemed a perfect fit for the festival immediately, given its local setting and its focus on a fundamental issue that feels overdue for extended consideration. Director Emily Abt develops an honest, close rapport with her four subjects, under-represented men who struggle to be present and provide for their families rather than to become absent fathers.

There are so many films at the festival, how would you suggest casual viewers approach what they should see?

While we recognize that the festival has grown substantially, that just means there's more to discover. Our thematic approach to programming helps put the spotlight on several different kinds of documentaries and topics, so that the focus is not just on the bigger Galas or Special Presentations. I'd encourage casual viewers to pick a couple of films from the two competition sections, Viewfinders and Metropolis, and then dine a la carte, choosing a few selections from the various strands that sound most appealing to them, whether that's international films, music, or this year's expanded shorts programming.

I know programmers don't like to play favorites, but can you perhaps tell me which film made you cry or laugh a lot?

Tough question. I will say that two of this year's offerings that are among the most entertaining—for very different reasons—are *The Sunshine Makers*, about the chemists behind the most popular form of LSD; and *Making a Murderer*, an addictive new Netflix true crime series for which DOC NYC is offering a sneak preview.

DOC NYC is helping steer the discussion about the Oscar race with its "Short List." What goes into the decision-making process?

Our Artistic Director, Thom Powers, leads the charge on this signature festival strand, with other key festival organizers, including me, contributing our thoughts. Some years, it's relatively easy to identify most of the titles, while other years there are a lot of potential contenders to consider as we try to formulate the right "Short List" lineup. Beyond our own personal appreciation about these films, it often comes down to a gut feeling about which titles will continue to resonate through the cacophony of awards season.

DOC NYC, America's largest documentary festival, runs from November 12 to 19. Find out more information about the festival and tickets on www.docnyc.net.

Get more documentary film news and features: Subscribe to [POV's documentary blog](#), like [POV on Facebook](#) or follow us on Twitter [@povdocs](#)!

PBS - POV

November 19, 2015

News item on "Reaching Your Audience" panels

By POV

<http://www.pbs.org/pov/blog/pressroom/2015/11/povs-justine-nagan-speaks-at-doc-nyc/>



Justine Nagan shared insights into her new role as executive director/executive producer of [POV](#) and reflections on her days at [Kartemquin Films](#) yesterday at [DOC NYC](#)'s Insiders Conference. The theme for the day was "Reaching Your Audience." Justine gave sound advice to filmmakers about finding partners for their engagement campaigns, citing Joanna Rudnick's Emmy-nominated doc about breast cancer and genetic testing, [In The Family](#), which aired on POV. Not only has the Kartemquin film engaged communities all over the country, but it also played a part in the landmark Supreme Court ruling of 2013 regarding genetic testing for the disease.

Public media's unique mission drew Justine to POV. "Certain films should be available for free across the country, not just in urban centers, but also in small towns," she stressed. "The kind of films that POV chooses go across generations and attract younger audiences looking for authentic stories and ways to engage in the world around them." Both public media and pay television are needed to support a thriving documentary community, she added, citing such critically acclaimed films as [Return to Homs](#) and [Art and Craft](#), which were part of POV's 2015 season.

Realscreen

November 20, 2015

Coverage of "Morning Manifesto" panel with Michele Stephenson

By Kevin Ritchie

<http://realscreen.com/2015/11/20/doc-nyc-15-diversity-takes-center-stage/>

DOC NYC '15 preview: Docs take Manhattan



November 11, 2015 by [Kevin Ritchie](#)



The sixth edition of the DOC NYC film festival takes over three cinemas in Manhattan this weekend, with more than 100 features and 200 films, filmmaker tributes and industry events in all.

Highlights this year include [tributes](#) to filmmakers [Barbara Kopple](#), [Kim Longinotto](#), Jon Alpert and [Frederick Wiseman](#), premieres of high-profile Netflix- and AOL-backed projects and the world premiere of Thom Zimny's latest documentary about rocker Bruce Springsteen, [The Ties That Bind](#).

Director of programming [Basil Tsiokos](#) (pictured) –who also programs for the Sundance Film Festival and the Nantucket Film Festival – began screening submissions in the spring, searching for films that would attract filmgoers in a city where audiences have a lot of cultural events to choose from on a given night.

“You know the right kind of film when you see it, but you have to think, will this film work for a NYC audience?” he explains. “New York City is tough in the sense that there is a lot going on, there are so many festivals and cultural events, so to stand out you have to draw that audience in.”

DOC NYC also happens during a tricky point, late in the year after many other festivals and film series – both local and international. Programmers must move fast and invite a film early if they want to land a New York City premiere. In all, DOC NYC will host 27 world premieres and 15 U.S. premieres.

Among this year's high-profile premieres is the Netflix true-crime series [Making a Murderer](#). DOC NYC will screen the Laura Ricciardi and [Moirra Demos](#)-directed show's first two episodes on Friday (November 13) ahead of its December 18 debut on the SVOD service.

The festival's founder and artistic director [Thom Powers](#) got wind of the project earlier this year and began talks with Netflix to secure the premiere.

"The project has been kept under wraps for a while," says Tsiokos. "It's going to be a good match for us."

The festival's closing-night film is backed by another digital video platform – AOL. Michael Epstein and Dyllan McGee's *Once And For All* looks at the 1995 UN-backed conference that was the world's largest gathering of women and included a speech by Hillary Clinton. The former First Lady-turned-Democratic Party leadership hopeful will take time out from her campaign schedule to attend the screening on November 19.

In such a competitive market, guests such as Clinton are key for DOC NYC. "If the audience knows there is a special guest related to the film that is a help to get them to attend," says Tsiokos. "Not to say that films without guests don't sell but it is sometimes a little bit more of a struggle if it doesn't feel special and you know you're not getting an introduction or a Q&A."

Other guests scheduled to attend this year include director Martin Scorsese, comedian Gilbert Gottfried, poet Sonia Sanchez, actors Mary Louise Wilson and Omar Epps and NSA whistleblower Bill Binney.

There are six international docs playing in the festival's International Perspectives program, including the New York premiere of the HBO-backed *Bolshoi Babylon* and the world premiere of *All Rise*, about the United Nations' International Court of Justice. Two dozen more are screening in other programs.

"I'd love to be able to show a few more international films and broaden out our offerings a little further," says Tsiokos. "The festival is on the young side and that's an area we can grow it. Sometimes that work can feel a little esoteric for our audience and that's a challenge. We sometimes struggle with how to find audiences for films that are a little bit less straight-forward."

Films that Tsiokos is looking forward to this year include *The Anthropologist*, directors' [Seth Kramer](#), Daniel A. Miller, Jeremy Newberger's look at the lives of anthropologists Margaret Mead and Susie Crate told from the perspective of their daughters; the world premiere of Emily Abt's *Daddy Don't Go*, about four diverse New York City fathers struggling to defy the deadbeat dad stereotype; and the world premiere of *Miriam: Home Delivery*, Juliet Jordan's portrait of a home-birth midwife.

Each year, programmers add and subtract thematic categories depending on threads that emerge in the final program. In addition to the mainstay American Perspectives, International Perspectives and Metropolis programs, the festival has added sections dedicated to music, sports, activism and performance. New this year are sections devoted to animals, food, diverse families and behind-the-scenes-type films.

“We don’t want to be slavish to always having a particular section if there aren’t good enough works,” says Tsiokos. “We see what filters to the top during the submission review and we start to notice there are films about animals, there are films about films, or hidden stories about classic cinema. It has to make sense with quality work and enough of it to justify it.”

Although Tsiokos does not see any overarching themes this year – in terms of subject or stylistic approaches – he concedes it has been a strong year for films focused on women.

That is evident through this year’s gala selections. In addition to *Once And For All*, Barbara Kopple’s Toronto International Film Festival crowd-pleaser [Miss Sharon Jones!](#), about soul singer Sharon Jones’ battle with cancer, is opening the fest, and Amy Berg’s look at the life of rocker Janis Joplin, [Janis: Little Girl Blue](#), is the centerpiece film.

DOC NYC takes place from November 12 to 19. For full details and ticket info, visit the festival’s [website](#). Preview the festival’s industry conference, DOC NYC PRO, [here](#).

Rolling Stone.com

November 12, 2015

Feature on JANIS

By Jon Blinstein

<http://www.rollingstone.com/movies/news/janis-joplins-siblings-recall-summer-of-love-family-trip-in-new-doc-20151112>

Janis Joplin's Siblings Recall Summer of Love Family Trip in New Doc

“Moby Grape let [Big Brother] have a set because Janis’ parents were there,” says brother Michael in ‘Little Girl Blue’

■ BY JON BLISTEIN | November 12, 2015



Watch Janis Joplin's brother and sister remember a family trip to San Francisco to visit their budding rockstar sibling during the Summer of Love

[Janis Joplin](#)'s brother and sister, Laura and Michael, recounted a family trip to San Francisco during the Summer of Love to visit their older sibling, then on the precipice of rock and roll stardom, in a new clip from the [documentary](#), *Janis: Little Girl Blue*.

Unlike most teenagers who made the pilgrimage to Haight-Ashbury in 1967, Michael and Laura Joplin were accompanied by their parents. Michael remembered Janis giving the entire family a tour of the city and then taking them to a show at the Avalon Ballroom.

"Big Brother was not on the bill that night, but they went on and did three or four songs," Michael said. "Moby Grape let them have a set because Janis' parents were there."

Amidst fascinating archival footage of Joplin onstage, Laura noted a prescient moment between her mom and dad after the concert: "When we were getting ready to leave, I remember overhearing one of my parents tell the other one, 'You know, dear, I don't think we're going to have much influence anymore.'"

"I think that her own telling of her story was about the ability to make your life fit your values," Laura added of her older sister. "And she found that opportunity in the music world of the 1960s."

Directed by Amy J. Berg, *Little Girl Blue* features interviews with Joplin's friends, family, Big Brother and the Holding Company bandmates, and music legends like Bob Weir, Clive Davis and Melissa Etheridge. The documentary also boasts a bevy of new audio and video footage, including some from the archives of filmmaker D.A. Pennebaker (who was also interviewed for the project).

Little Girl Blue made its world premiere at the Venice Film Festival in September and [screened at the Toronto Film Festival](#) soon after. It will play again at the DOC NYC festival on Sunday, November 15th, before opening in New York on November 27th, and Los Angeles and additional cities on December 4th. The film will also air on PBS' *American Masters* in 2016.

THURSDAY, NOV 12, 2015 01:33 PM PST

“Daddy Don’t Go” smashes stereotypes of disadvantaged “deadbeat” dads: “Stability is the biggest gift that you get when you enter the middle class”

Salon talks to a documentary filmmaker who chronicled 4 fathers through 2 years of parenting and life challenges

CHRISTINE JUN



Omar, 36, has full custody of 3 kids with special needs(Credit: Pureland Pictures)

Salon

November 12, 2015

Interview with DADDY DON'T GO director Emily Abt

By Christine Jun

http://www.salon.com/2015/11/12/daddy_dont_go_smashes_stereotypes_of_disadvantaged_deadbeat_dads_stability_is_the_biggest_gift_that_you_get_when_you_enter_the_middle_class/

A refreshing highlight at this year's DOC NYC Festival is Emily Abt and Andrew Osborne's "[Daddy Don't Go](#)," which challenges the all-too-familiar, conveniently reductive and hardened stereotype of minority dads that tends to dominate the Hollywood landscape. Shot over two years in the greater New York City area, the documentary's four main protagonists — [Nelson, Omar, Alex, and Roy](#) — prove themselves self-sacrificing, committed and unexpectedly tender fathers as they struggle against homelessness, unemployment, bureaucracy and, in some cases, a criminal past.

The flashing statistics in "Daddy Don't Go" are brutal: [1 in 3 American children grow up without fathers](#), and there are at least 1.1 million incarcerated fathers who live in the US. But the numbers also belie a deeper, concealed truth about low-income fathers. A [John Hopkins study](#) found that those who might be labeled "[deadbeat dads](#)" often spend as much on their children as parents in formal child-support arrangements, but prefer to invest in provisions like baby food, school supplies, and clothing, rather than hand out cash — support that goes unacknowledged in any government surveys or statistics. Even more surprisingly, the study also reported that the proportion of total support offered in-kind was higher among black fathers (44 percent) than non-black fathers (35 percent).

ADVERTISING

The human factor behind the demographic data emerges within scenes of Nelson, Omar, Alex, and Roy reading to their kids on a subway ride, doing laundry, braiding hair, sharing a sandwich, or tucking them into bed; it's the small mundane rituals which finally resonate as the significant and poetic in childhood.

I chatted with Abt — named one of Variety Magazine's "Ten Top Directors to Watch"- about the new kinds of social dialogue and [support she hopes to inspire in filming "dads with real, real problems,"](#) as well as the changing gender roles motivated by the rising trend of stay-at-home fathers in the U.S.

Can you tell me what sparked your documentary on disadvantaged dads in the first place?

I have an amazing dad who was a wonderful father to me, but he didn't have a father himself. So I always had this built-in empathy for disadvantaged fathers who were lacking in role models themselves, who didn't feel well-parented, but were trying to do things differently by their kids.

But also, I started out as a caseworker in my early twenties — that was my first job. And that was how I came to make my first documentary, which followed four of my clients as they transitioned from welfare to work. I was making films that focused on women protagonists, but men were also often very active in their children's lives, and I was hearing these stories and wondering, why isn't their story being told?

Ironically, I think this is my most feminist film to date. What we're hoping with this film is that it inspires all kinds of dads to lean into the domestic sphere and their parenting roles. Because women can't progress in a professional setting until men really step up in terms of the home arena.

Absolutely. A good example of that in your film is when Nelson decides to support his girlfriend and her two kids while she gets her GED and trains as an EMT — she even calls Nelson her "home wife."

Definitely, fatherhood in general is in the zeitgeist. But more specifically, this whole deadbeat dad stereotype that characterizes disadvantaged dads — often minority dads — as not able and willing seems so played out and tired. So that was our big mission, to replace that deadbeat dad stereotype with positive images of disadvantaged dads who might not be resource-rich or even have stable employment, but definitely want to be present in their kids' lives.

Right now, our current court system does not support that. Men are seen as wallets, basically. But what if a guy doesn't have money, but really wants to be a good dad?

Good point. As a filmmaker and an ex-caseworker, what kind of policy changes for disadvantaged dads were you hoping to inspire?

Malik Yoba has been very active in the political arena around this issue, and we're starting to put together an outreach plan and identify legislative areas where we feel like this film could inspire change. Having Malik and Omar Epps on board to kind of shepherd this project along to make sure that it gets seen by a broader audience is super-important. They both grew up in New York City without dads, and now both have three kids themselves. So they really understand on a very personal level how important this film is.

A lot of surprising reversals of fate happen to these four dads. Was there anything that you wanted to leave in the film, but left out because it was too controversial or personal?

We didn't actually end up including this in the final cut, but Omar was homeless for a period while we were making the film. Alex was in a shelter, there was domestic violence — just every tough social issue that's happening in this country happened to those guys.

We wanted the audience to be pushed and pulled and sometimes confused by their decisions, but ultimately, we wanted to present a positive, hopeful portrait of these guys. So that guided a lot of decisions in the editing room. Because there were moments that were less flattering that we felt were very interesting, but not consistent with this overall message of men being there for their kids, against all the odds.

It's a sad truism, but people who struggle in this country really struggle. We shot almost 300 hours of footage, and there were major ups and downs. Stability is the biggest gift that you get when you enter the middle class.

Time Out New York
November 11, 2015
Festival curtain-raiser
By Joshua Rothkopf

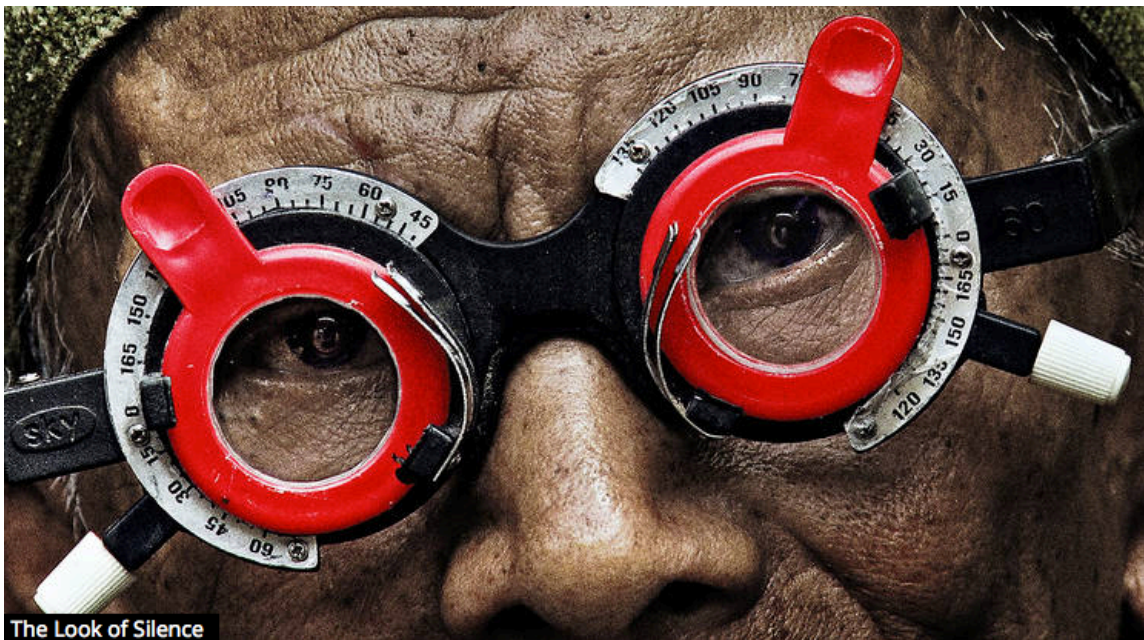
*Note: this also ran in print

<http://www.timeout.com/newyork/movies/doc-nyc-movies-to-see>

10 movies you need to see at DOC NYC

[ADD COMMENT](#)

The weeklong festival returns for its sixth edition, loaded with documentaries of an unusually high caliber



Hugely evolved since its inaugural event in 2010, DOC NYC has become a critical one-stop shop for anyone hoping to glean the complete picture of the current state of the **documentaries** genre. Major titles from this year—along with ones still seeking distribution—will unspool over a week free of fantasy though not of the fantastic. There may even be a future **Oscar** winner in here. Chart your own exploration with these 10 **movie screenings**.

DOC NYC runs November 12–19, 2015, at IFC Center, SVA Theatre and Bow Tie Chelsea Cinemas. Visit docnyc.net for complete titles, showtimes and tickets.

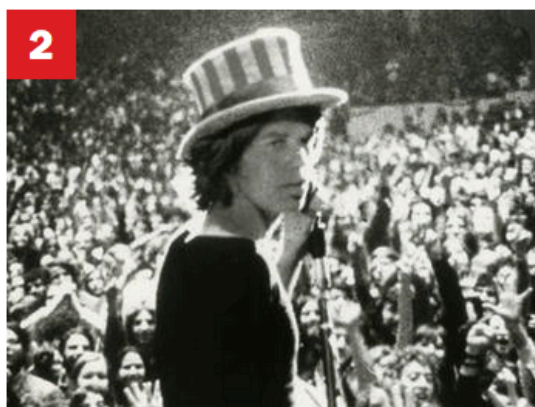
10 movies to see at DOC NYC



Claude Lanzmann: Spectres of the Shoah

Director Lanzmann spent 11 years shaping his landmark Holocaust documentary *Shoah* (1985), so it's astounding that within the making of this film's fleeting 40 minutes, we come to an emotionally rich appreciation of the project that marked him for life. Among the highlights: Lanzmann's door-to-door search for a Bronx barber who cut women's hair in a concentration camp and a scary anecdote about being beaten up by German thugs while secretly interviewing (and taping) a Nazi.

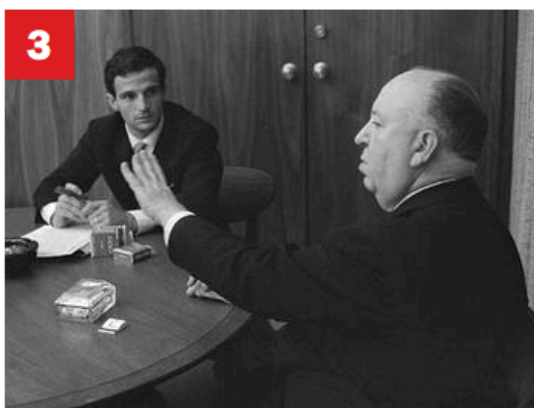
[READ MORE →](#)



Gimme Shelter

Is this 1970 concert film the greatest rock documentary ever made? It's got a lot going for it. First, you get the Rolling Stones at the absolute zenith of their craft, performing songs like "Sympathy for the Devil" and the title track. More troublingly, this is the film that captures the death of a teenage gun-wielding audience member who was taken out by the Hells Angels guarding the stage. The incident goes beyond tragedy—it might be the metaphorical end of the '60s. This screening is in memory of recently departed director Albert Maysles.

[READ MORE →](#)



Hitchcock/Truffaut

New York Film Festival director of programming Kent Jones has done a connoisseur's job of bringing to life the famous series of interviews that director François Truffaut conducted with the Master of Suspense, Alfred Hitchcock. The result of those smoky sessions was the essential 1966 film book *Hitchcock/Truffaut*, but in Jones's hands—along with the fearsomely intelligent insights of David Fincher, Martin Scorsese and others—the text comes alive in a celebration of film culture and deep-shadowed influence.

[READ MORE →](#)



4

Janis: Little Girl Blue

Who else could it be but Janis Joplin? The singer's raw-throated sincerity still moves rock fans 45 years after her drug overdose at age 27, and Amy Berg's sensitive portrait includes a trove of live footage that makes the posthumous case for greatness. Along with this year's *Amy* and *Kurt Cobain: Montage of Heck* (both, sadly, about the lives of talented 27-year-olds cut short and both replaying at DOC NYC), it's a major act of cultural excavation.

[READ MORE →](#)



5

Left on Purpose

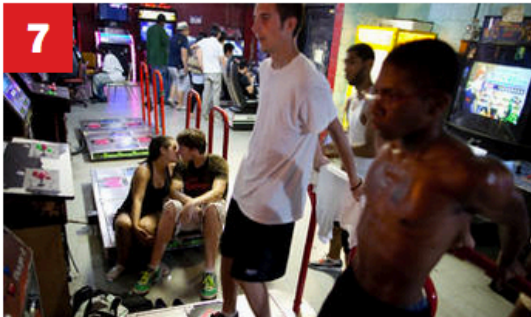
Documentarians pray for radical developments—rare blessings from the film gods. But it's safe to say Justin Schein was blindsided (not in a good way) when his subject, the downbeat antiwar activist Mayer Vishner, announced his final piece of protest would be his own suicide, which he wanted the director to catch on camera. It's a film suffused with ethical quandary and pain.



The Look of Silence

Don't even begin to admit you missed this one during its July theatrical run. You can make amends. A staggering follow-up to Joshua Oppenheimer's radical *The Act of Killing* (2012), this doc about Indonesia's genocidal leaders, still feared nearly 50 years after their anti-Communist purge. But this time, the provocative presence of Adi, an optician whose older brother was among those killed, makes these boastful military men squirm. It might be the movie Oppenheimer wanted to make in the first place.

[READ MORE →](#)



The Lost Arcade

As fun as Barcade can be, it has nothing on the legendary Chinatown Fair, Mott Street's intimidating mecca for video-game players, one that's survived more challenges than an expert-level *Street Fighter* obsessive. Tracking a closing and triumphant return, Kurt Vincent's electro-scored ode is a shot of downtown pride.



10

Winter on Fire: Ukraine's Fight for Freedom

Though distributed by Netflix, this one's actually worth seeing in a theater, just to feel an audience get swept away by inspiring winds of change. The subject is Ukraine's student-led revolution of 2013 and 2014, a series of increasingly violent demonstrations that led to a corrupt president's resignation.

[READ MORE →](#)



8

Raiders!: The Story of the Greatest Fan Film Ever Made

If you were a kid in 1981, chances are you pretended to be Indiana Jones, rolling under the descending garage door or jumping into the swimming pool. (No? Maybe that was just us.) A small band of Mississippi teens did that and more, constructing realistic sets out of cardboard, enlisting their dog to play a monkey and re-creating Steven Spielberg's action classic on low-grade video, shot for shot. This documentary is the story of their quixotic quest to finish the movie, even as adulthood beckoned.



9

Where to Invade Next

Weeks in advance of its official release, DOC NYC presents the latest from Michael Moore, still the baseball-hatted icon of lefty discontent. Refreshingly, it turns out to be one of his more hopeful efforts. After setting up his slightly wacky premise—a fictional meeting with military generals who send the director out to plant the U.S. flag on foreign soil and steal resources—Moore examines how foreigners live, work, play and punish. The policies he comes to know will shock all viewers who settle for less.

Tribeca Film.com

November 10, 2015

Festival curtain-raiser

By Matt Barone

<https://tribecafilm.com/stories/doc-nyc-2015-documentary-film-festival-new-york-city-hillary-clinton>

HIP-HOP LEGENDS, LGBT ATHLETES, AND HILLARY CLINTON: A DOC NYC 2015 PREVIEW

BY MATT BARONE

More than 100 documentaries are set to take over Lower Manhattan for eight days straight. Get ready for the real-life-based madness with this easily digestible guide to the fest's highlights.

Just when you thought the New York Film Festival had signaled the end of 2015's movie fest season, and that your next round of binge-watching movies in theaters wouldn't be until April 2016's edition of the Tribeca Film Festival (*wink wink*), here comes one of the city's biggest and all-around best series. And its lineup is pure dynamite.

First launched in 2010, New York's annual DOC NYC festival is wholly dedicated to documentary filmmaking, gathering the year's best and highest-profile docs along with a plethora of world and NYC-specific premieres. Beginning on Thursday, November 12, the eight-day celebration of non-fiction cinema will establish residence inside the West Village's IFC Center and Chelsea's SVA Theater and Bow Tie Chelsea Cinema, with an arsenal of guests that includes Democratic presidential candidate Hillary Rodham Clinton, Michael Moore, Martin Scorsese, and Ethan Hawke.

Come Thursday, November 19, DOC NYC will have screened 104 feature-length documentaries, which both impressively stacked and somewhat daunting. Among the beastly lineup are a few of 2015's best already-released docs, the ones currently targeting Academy Awards nominations: [Amy](#), the excellent Amy Winehouse tribute; [The Hunting Ground](#), a startling expose about sexual assaults on college campuses; and [He Named Me Malala](#), a powerful story about a Palestinian teenager who's been honored as the youngest-ever Nobel Peace Prize Laureate. Inevitably, some of the fest's smaller, less-starry-eyed gems will go overlooked in favor of splashier films like [Hitchcock/Truffaut](#), film historian Kent Jones' look at the seminal 1962 sit-down chat between Alfred Hitchcock and Francois Truffaut, and [Miss Sharon Jones!](#), two-time Oscar winner Barbara Kopple's vibrant bio-doc about the beloved soul music icon.

To help you avoid missing out on DOC NYC's potential sleepers, we've compiled the following list of must-catch films, assembled in chronological order according to their screening dates, paired with a few bigger-in-scope productions that demand your attention.

For DOC NYC's full lineup and schedule, and to buy tickets, head over to the [fest's official website](#).



Daddy Don't Go

Director: Emily Abt

Screenings: Saturday, November 14, 9:45 p.m., SVA Theatre; Tuesday, November 17, 4:45 p.m., Bow Tie Chelsea Cinemas

The stereotype has long been in place: young men in inner cities are, for the most part, deadbeat dads, either abandoning their baby mamas altogether or popping in and out of their wedlock children's lives at their own leisure. But as with all stereotypes, it's not the whole story. For two years, filmmaker Emily Abt documented the lives of four men struggling through lower-income NYC lives while also raising their kids wholeheartedly and against common perceptions. *Daddy Don't Go* challenges skeptics and gives otherwise marginalized men the chance to be appreciated for loving, not forgetting about, their seeds.



Hustlers Convention

Director: Mike Todd

Screenings: Saturday, November 14, 9:15 p.m., Bow Tie Chelsea Cinemas

Hustlers Convention is the most important hip-hop album you've probably never heard of, released back in 1973 by the equally enigmatic Lightnin' Rod. More fusion than straightforward rap, it's a vibrant blast of gritty funk, spoken-word poetry, and primitive yet formative DJing, but it has also evolved into a big question mark in the decades since its debut. Lightnin' Rod, born Jala Mansur Nuriddin, has been M.I.A. Filmmaker Mike Todd's *Hustlers Convention* follows the lead of the Oscar-nominated *Searching for Sugar Man* and functions as investigative journalism by way of cinema. Todd goes on the hunt for Nuriddin while sitting down with Ice-T, George Clinton, and Fab 5 Freddy to contextualize the album's importance.

The Lost Arcade

Director: Kurt Vincent

Screenings: Saturday, November 14, 4:45 p.m., IFC Center; Wednesday, November 18, 12:45 p.m., IFC Center

These days, video games are big business, but the millions of youngsters who buy them like console fiends lock themselves up indoors at home—the days of playing alongside others in public are long gone. Old-school arcades are as difficult to find as mom-and-pop video stores or music CD shops. In NYC, though, Chinatown Fair has endured as a gamer's haven since 1944. Kurt Vincent's *The Lost Arcade* is a love letter to the resilient venue, which continues to retain its vintage gaming experience in the face of gentrification and the antagonistic Xbox and Playstation.

Raiders! The Story of the Greatest Fan Film Ever Made

Directors: Jeremy Coon, Tim Skousen

Screenings: Saturday, November 14, 9:30 p.m., SVA Theatre

Fan films are everywhere nowadays, including in the video game space, but how many DIY filmmakers can say they've been working on theirs since 1982? In *Raiders!*, co-directors Jeremy Coon and Tim Skousen chronicle the tireless and somewhat obsessive efforts of three Mississippi friends whose shared love for Steven Spielberg's *Raiders of the Lost Ark* has powered them through over three decades' worth of no-budget Indiana Jones homage. Attempting to produce a shot-for-shot remake of Spielberg's action-heavy and location-varied 1981 spectacle is a far cry from, say, redoing *My Dinner with Andre* in your parents' kitchen. *Raiders!* shows how a bunch of average Joes can be on Steven Spielberg and George Lucas' levels if they put their unhinged minds to it.

Speed Sisters

Director: Amber Fares

Screenings: Saturday, November 14, 2:00 p.m., SVA Theatre

Until now, the most entertaining race car movie has been *Talladega Nights*, which benefits from Will Ferrell at the height of his comedic powers. But Ferrell's "ballad of Ricky Bobby" is, of course, a goof. *Speed Sisters*, the new documentary from filmmaker Amber Fares, is anything but a goof, yet it's similarly entertaining. It'd actually blow Ferrell's fictional character's most likely wouldn't know what to make of the film, since, you know, he's a close-minded Red State conservative. *Speed Sisters* follows the Middle East's first all-women racing team as they make their marks in Palestine and navigate around the Palestinian/Israeli conflict. They're the polar opposite of Ricky Bobby's stay-in-the-kitchen philosophy towards the fairer sex.



The Champions

Director: Darcy Dennett

Screenings: Sunday, November 15, 11:30 a.m., SVA Theatre

If you're a dog lover, *The Champions* will make you cry harder than Brie Larson in [Room](#). Darcy Dennett's film is a hopeful dose of optimism in the wake of NFL star Michael Vick's dog fighting scandal, through which Vick's despicable hobby of hosting and betting on pit bull combat was exposed. *The Champions* follows the pits that survived Vick's reign of canine terror and shows how, rather than being subjected to proposed euthanasia plans, the pooches have found love in homes owned by people who aren't Vick-level sadistic.

Janis: Little Girl Blue

Director: Amy Berg

Screenings: Sunday, November 15, 6:45 p.m., SVA Theatre

Janis: Little Girl Blue would make for a great double feature alongside this year's [Amy](#), the emotionally devastating documentary about the late Amy Winehouse. Amy Berg, one of the game's most accomplished and respected documentarians, gives Janis Joplin a comparably intimate examination in *Little Girl Blue*, removing the rock goddess' enigmatic sheen to detail Joplin's battles with addiction and solace through music.



Game Face

Director: Michiel Thomas

Screenings: Monday, November 16, 9:15 p.m., Bow Tie Chelsea Cinemas

Now that we're four months removed from the ESPY telecast, let's all admit the truth: Caitlyn Jenner's coming-out efforts have been hugely inspirational, but giving her the Arthur Ashe Courage Award was a ratings ploy on ESPN's part. Jenner hasn't even broken a sweat sporting wise since the 1980s—she should be on Barbara Walters' year-end TV special, not in possession of that trophy. Hopefully, though, Jenner's story will bring light to Michiel Thomas' *Game Face*, in which two closeted LGBT athletes—a transgender mixed martial arts fighter and a college basketball player—courageously reveal their personal truths in a sports landscape that's still slow to widely embrace their lifestyles.



The Invaders

Director: Prichard Smith

Screenings: Sunday, November 15, 7:00 p.m., Bow Tie Chelsea Cinemas

Two months ago, acclaimed documentarian Stanley Nelson's [*The Black Panthers: Vanguard of a Revolution*](#) capitalized on its release's impeccable timing in the midst of Black Lives Matter to educate folks about Huey Newton's radical and seminal Civil Rights movement. But the Panthers weren't alone back in the late '60s. Below the radar, a group of proactive and angry black college students, Vietnam War veterans, and musicians formed The Invaders, a quietly militant outfit that managed to gain Dr. Martin Luther King's support without receiving much attention from the mainstream media. Prichard Smith's *The Invaders* recounts how the Memphis-based group mirrored the Black Panthers on their own terms.



The Legend of Swee' Pea

Director: Benjamin May

Screenings: Tuesday, November 17, 7:30 p.m., IFC Center

Fans of ESPN's 30 for 30 series should definitely put this one on their radars. Anyone who's caught a hoops game or two at any of NYC's streetball parks knows that the talent found in those games often rivals, if not bests, what's seen in the NBA—unfortunately, inner city basketball prodigies aren't always able to stay on paths straight enough to ensure professional careers. Which is what happened with Lloyd Swee' Pea Daniels, a New York City urban legend whose on-the-court dominance in the 1980s and future as a UNLV starter were jettisoned by his involvement in the drug game. Benjamin May's film puts the spotlight on one of New York's great what-could-have-been sports stories.



Once and For All

Directors: Michael Epstein, Dyllan McGee

Screenings: Thursday, November 19, 7:00 p.m., SVA Theatre

Here's your chance to see the woman who could very well be the next POTUS live, in the flesh, but with an added bonus: You'll also be schooled about one of her illustrious career's unsung high-points. Twenty years ago, First Lady Hillary Rodham Clinton attended the United Nations' Fourth World Conference on Women, in Beijing, China, where she gave a rousing speech and asserted her feminist beliefs. *Once and For All* travels back in time to show the conference's stressful beginnings, its historic events, and its subsequent impact, and to show her support for co-directors Michael Epstein and Dyllan McGee's film, Secretary Clinton will be at this week's DOC NYC world premiere for the post-screening Q&A.

Vanity Fair.com

November 17, 2015

HAROLD AND LILLIAN review

Glenn Kenny

<http://www.vanityfair.com/hollywood/2015/11/harold-and-lillian-review>

REVIEW NOVEMBER 17, 2015 3:37 PM

**Documentary *Harold and Lillian* Is a Wonderful Paradox:
An Educational Tearjerker**

Behind the scenes of these classic movies, a real-life couple made the true magic happen.

BY GLENN KENNY

The frequently repeated adage “Film is a collaborative medium” is a cliché because it’s true. But it’s also true, and unfortunate, that a disproportionate amount of public glory goes to maybe just 10 percent of the collaborators who make a film—great, good, bad, or indifferent—the thing it is.

Documentarian **Daniel Raim** has, in his own small but not insignificant way, been working to correct that over the past 15 years, by shedding a cinematic light on the collaborators who prove indispensable in giving movies their look. His 2000 feature, *The Man on Lincoln’s Nose*, was a nifty if too-short primer on production design. His longer 2010 film, *Something’s Gonna Live*, took viewers into the world of production designer Robert F. Boyle, whose work on films like *North by Northwest* and *Cape Fear* was featured heavily in the prior picture. Raim’s latest feature blends professional lore and wonkiness with a terrifically moving human story and is, therefore, his best yet. *Harold and Lillian: A Hollywood Love Story* premieres at the esteemed DOC NYC Festival, on Tuesday, after bowing in France earlier this year as part of the Cannes Film Festival’s “classics” section.

Raim’s movie opens with the unmistakable voice of **Danny DeVito**, who’s also one of the film’s executive producers, talking of the Hollywood “secret weapons” whose frequently uncredited contributions to a given project “enhanced the quality of the movies.” The movie’s title subjects are Harold Michelson, a storyboard artist extraordinaire, and his wife, **Lillian Michelson**, who helped assemble and oversee one of the most exhaustive and useful research libraries in all of the American film industry. The movie helpfully defines for the viewer what a storyboard is and what a storyboard artist does, but at the same time, the movie quickly establishes that Harold Michelson was much more than a guy who was deft with pen and charcoal—he was a great ideas man. **Mel Brooks** recalls working with Michelson on a particular space-opera parody: Michelson was sketching out the garb for a group of *Star Wars*—mocking “stormtroopers,” and coming up with ways to up the funny quotient. “Harold changed the helmets,” Brooks recalls on camera, rounding off the tops of them. Suddenly, the title Brooks was wedded to for his comedy *Spaceballs* made a little more sense. “The little

goodies that Harold could give you can make you look like a great filmmaker,” Brooks concludes.



Courtesy of Adama Films.

An impressive array of other filmmakers, critics, and scholars all echo that sentiment. Talking heads here include **Francis Ford Coppola**, producer **Stuart Cornfeld**, critic and author **Bill Krohn**, and many more. These guys convey a wealth of Filmmaking-101-and-beyond information, but this all goes hand in hand with a truly charming personal tale of Harold’s determined wooing of his kid sister’s best friend Lillian, who was raised an orphan with a real yearning for connection. The couple eloped to Hollywood shortly after Harold completed service in World War II, serving as a bombardier. (Lillian speculates that it was Harold’s precision work with bombsight technology that gave him the ability to function as something of a human lens when he was working out perspectives for his storyboards.)

Their romance and growth into a family is conveyed via the conventional voice-over interviews and archival footage, but given a new and utterly disarming dimension in the form of quasi-storyboard illustrations of key moments, rendered in a tribute to Michelson’s own style by contemporary storyboard artist **Patrick Mate**. Lillian’s own achievements as an ace researcher stemmed from her desire to help Harold in his work, and she soon became known as a stickler for accuracy who would stop at nothing to find or create the desired documentation. (Well, almost nothing—Harold seriously balked when Lillian told him she was going to have a shady acquaintance of hers shuttle her to South America to photograph cocaine labs for the **Al Pacino**—starring *Scarface*.)



A storyboard by Patrick Mate from the film.

Courtesy of Adama Films.

It's amazing what Lillian was able to do while raising three boys, the first of whom suffered from autism at a time when autism was considered psychological and not organic; Lillian's righteous rage over the way she and her son were treated by Freudian psychiatrists of the 1950s resonates long after the movie ends.

As much as the movie celebrates unsung heroes of film, it's hardly director unfriendly. Harold speaks of Alfred Hitchcock, with whom he worked on *The Birds* and *Marnie*, with great reverence, calling him the "man who in my opinion *is* cinema." (Hitchcock himself began his career as an inter-title artist in the silents, and once tsk-tsked to François Truffaut, "even adults all too often believe that one can become a director without knowing how to sketch a décor, or how to edit.") There's also a great section on the give-and-take between Harold and Mike Nichols on *The Graduate*. The inside-baseball stuff walks hand in hand with a great romance, and this movie winds up being a rather wonderful paradox on the face of it: an educational tearjerker.

Variety

November 16, 2015

DADDY DON'T GO review

By Nick Schager

<http://variety.com/2015/film/reviews/daddy-dont-go-review-1201635400/>

Film Review: 'Blur: New World Towers'



Courtesy of BlinkTV
November 7, 2015 | 01:00PM PT

The unorthodox titans of '90s Britpop detail the improbable evolution of their comeback in Sam Wrench's infectious music doc.

[Guy Lodge](#)
Film Critic [@guylodge](#)

Assembling a musical “making-of” documentary is fairly easy, particularly with a compelling act in the foreground; actually finding any narrative of consequence behind the music — to pinch that hoary VH1 cliché — is a trickier ask. That “[Blur: New World Towers](#)” largely comes up trumps in this regard owes much to the enduringly scrappy charisma and inventive musicality of the '90s Britpop titans — but also to the peculiar, semi-accidental recording circumstances of this year’s surprise reunion album “The Magic Whip,” which saw the once-fragmented foursome tacitly, even tenderly, mending past differences through performance. Shuffling appealingly between casually forthright interviews, intimate studio sessions and buoyant, to-the-rafters concert footage, “New World Towers” will thoroughly satisfy Blur nostalgists, but keeps the band’s image firmly in the present.

For director [Sam Wrench](#), “[Blur: New World Towers](#)” marks a stronger foray into music-doc territory than his brief, Tribeca-premiered “Mary J. Blige: The London Sessions” earlier this year. Where that film felt very much like a multimedia album-package extra, this one is sufficiently substantive and narrative in nature to crop up in many a festival sidebar following its CPH:DOX premiere — and will likely earn a theatrical release in Blighty, where the band’s still-eager fanbase sent “The Magic Whip” to the top of the album charts in May.

Though Wrench largely skips the visual gimmickry that made Blur one of the most playful [video](#) bands of the ’90s, the pic nonetheless absorbs a measure of the album’s own mood-piece melancholy and keen engagement with location. The latter is a virtue that emerged by sheer happenstance: The spontaneous 2013 jam sessions from which the album was formed took place over five days while the band — having reunited in 2009 to perform, but not record — was holed up in Hong Kong on an unplanned tour layover. With frontman and lyricist Damon Albarn insisting that his songwriting was shaped by the territory’s unfamiliar, atmospheric street life, Wrench and his [crew](#) spend much time exploring the urban landscape themselves, lending woozy visual context to such gorgeous featured tracks as “Thought I Was a Spaceman” and “Ghost Ship.” (“Thank goodness we didn’t get stuck in Dusseldorf,” bassist Alex James quips drily.)

Back in the U.K., [business](#) is a bit sprightlier, as Wrench conducts lively individual interviews with the four band members, and looks in on their triumphant summer 2015 gig at London’s Hyde Park, where new material takes a back seat to enthusiastic renditions of such swelling pre-millennial staples as “The Universal” and “Song 2.” The interview footage concentrates, obviously enough, on Albarn and guitarist Graham Coxon, whose personal and artistic rift (obliquely addressed in the new song “My Terracotta Heart”) prompted the latter to leave the band early in the recording of 2003’s dense, radio-hostile “Think Tank” album — their apparent swansong for over a decade. That it was the retiring, reticent Coxon who pushed for the Hong Kong sessions to become a complete album is a remarkable revelation to those familiar with the band’s history, and the film touches poignantly — if not too pointedly — on the healing properties of a protracted production process.

Coxon, still shy and shuffling on [camera](#), and the smart, spiky Albarn project very different types of creative intensity. James, amiably chipper as he loafes about the kind of rural pile that was the very target of the band’s satirical 1995 single “Country House,” seems an intermediary presence; drummer Dave Rowntree, whose latter-day political career as a Labour Party candidate goes unmentioned, is the most laconic, and seemingly most bemused, of the four. Interviewing the band members separately highlights these contrasting individual temperaments, lending credence to Albarn’s statement that they only really become a collective while [performing](#): “We leave ourselves at the side of the stage... It’s tantamount to magic.”

Tech credits are all thoroughly professional, with lensing and sound design conveying both the roaring, crowd-feeding energy of their live shows and the loose scuzziness of informal practice sessions where percussion is banged out on a coffee table. In either

environment, it's the elasticity of Blur's songcraft — however long-winded its evolution — that the pic showcases most effectively.

Village Voice

November 11, 2015

Festival curtain-raiser

By Alan Scherstuhl

*Note this piece also appeared in print.

<http://www.villagevoice.com/film/doc-nyc-offers-hundreds-of-films-here-are-some-of-the-best-7892481>

DOC NYC OFFERS HUNDREDS OF FILMS. HERE ARE SOME OF THE BEST.



BY ALAN SCHERSTUHL

TUESDAY, NOVEMBER 10, 2015 | 1 MONTH AGO



U.S. Marines veteran Phil Straub in a scene from *Thank You for Your Service*

A sad truth of our age of Kickstarter is that the term *documentary* is still regularly applied to nonfiction films that don't actually *document* anything more substantial than an argument or a political viewpoint. The talking heads talk, and what audiences actually look at — what the film actually *is* — is animation or the best vaguely related vintage film clips that the producers could afford.

That's yet another reason to be thankful for the mad plenty of DOC NYC, a week-long truth deluge that, in its sixth year, is the country's largest documentary festival, this time offering up over 150 films, most of them built around footage worth seeing. Even those old clips often are wonders. No film here moved me as much as Stu Maddux's *Reel in the Closet*, which documents vital documents and the quest for more: "All the moving images in this film were made or saved by members of the LGBTQ community," a title card instructs, and what follows are the private home movies of Americans who often could not live their real lives in public.

Here's a Forties reel shot by a strapping grown-up fellow of himself and his pals skinny-dipping — you have to wonder who they turned to to develop it! And here's a miraculous soundie, found at a flea market, of lesbian performers at San Francisco's Mona's Candle Light in the 1950s, crooning to an audience who could only be themselves in secret. One singer's "Tenderly" will pierce you. Of course, there's also much footage of public protests, from the late Sixties on, but the revelation is the everyday stuff, the moments that aren't big enough for most people to feel they should be captured. Now they contain full worlds and lives.

DOC NYC's curatorial spirit is generous, not beholden to any sort of programmers' zeal for premieres above all else. If you've missed any of this year's most highly touted docs, the ones likely to be toasted in next month's critics polls, you can catch up in the Short List sidebar: Here's Joshua Oppenheimer's *The Look of Silence*, Asif Kapadia's *Amy*, Ethan Hawke's *Seymour: An Introduction*, and other films that have enjoyed local theatrical runs — hell, *Going Clear* has already played on HBO for months. And, yes, fans of big fish in small ponds can catch *Where to Invade Next*, the new Michael Moore, a couple of weeks before it becomes inescapable.

Sure, go nuts with those. But the knockouts aren't limited to the famous names. David Shapiro's *Missing People* is a complex story of the art world meeting the streets — and the residents of both facing down trauma. The film follows Martina Batan — curator, grown-up ex-punk, and onetime muse to Peter Bagge — to New Orleans as she attempts to track down the work of artist Roy Ferdinand, an uncompromising illustrator, painter, provocateur, and chronicler of his neighborhood. His unsettling canvases depict street life at its toughest, and Batan's conviction that his pencil-and-paint reportage is a significant artistic breakthrough confounds New York's art world — and, at first, stirs suspicion in Ferdinand's family, who wonder about her intentions. The story, like the art, is steeped in tragedy, yet it's also beautiful, tender and hopeful in surprising corners. (Another terrific art drama: *I Am Sun Mu*, about a North Korean defector daring a gallery show in Beijing.)

Tragedy also haunts *Left on Purpose*, another hard-times portrait, directed by Justin Schein and David Mehlman. Schein had started to film a short-subject look at the life of Mayer Vishner, the Yippie and Bleecker Street institution, and Vishner at first complies, amusingly carping about the state of the Village. Here he is dressing down a featureless university building: "At the very least there's gotta be 'Fuck NYU' written on these walls — there's nothing!" But the film grows deeper and more pressing when Vishner tells Schein that he plans to end his storied life — and that *that*

should be the subject of the film. Schein protests, argues for life, contemplates the ethics of a documentarian interfering with his subject's plans. The ending will gut you, but there are laughs along the way. One more Vishnerism, on the topic of why a short never would have worked: "You couldn't explain how complex I am, the different facets...the places I've been. You know, the fuckin' Forrest Gump of the late Sixties until the mid-Eighties, with the difference that in every situation I moved it along!"

Tom Donahue's *Thank You for Your Service* also stares into the lives of the hurting. The film investigates the epidemic of psychic trauma among veterans of our desert wars; unlike in most docs that fall into unabashed advocacy, Donahue's footage — wrenching testimonials from soldiers, spouses, and the highest of government and military muckety-mucks — tells gripping stories rather than just serving the argument. The argument, though, is persuasive: It's deeply immoral to train citizens for war but then not train them again, afterwards, for living.

More institutional failure: Curtis Chin's *Tested* is a brisk, moving look at the Specialized High School Admissions Test and the absurd way New York sorts children into high-performing schools like Stuyvesant, Bronx Science, and Brooklyn Tech. Chin introduces a cross section of kids and parents, many of whom see landing a place in these competitive schools as the best chance at a better life. Hanging over every study group and test-prep session is a question that never goes away: How does a bureaucracy discover talent in low-income or underrepresented communities? "You were born with two strikes against you," one African-American mom tells her promising kid. "Don't be dumb and make it three."

Even lives of fame look hard in the best of these films. Rob Hatch-Miller's *Syl Johnson: Any Way the Wind Blows* tracks the don't-call-it-a-comeback of one of the greatest of soul singers never to light up the charts. Underpromoted by his label, which was making bank with Al Green, Johnson nevertheless has hit your ears thousands of times: His introductory grunt on 1968 single "Different Strokes" is to early hip-hop what spinach was to Popeye, powering Boogie Down Productions' "Criminal Minded" and dozens of other killer tracks. Hatch-Miller lets Johnson talk and sing and crab at us as the singer at last enjoys the recognition due him: He rehearses with the Brooklyn Rhythm Band and is more surprised than you will be that his career-overview boxed set gets nominated for a Grammy.

I haven't seen Barbara Kopple's *Miss Sharon Jones!*, about the local-hero soul dynamo, but I'm dying to, especially as *Voice* music editor Hilary Hughes has gushed about it since its premiere at the Toronto International Film Festival. The film is getting the gala treatment; Hughes raves, "It turns an unblinking eye on the cavernous lows, exultant highs, and soul-shaking music of the singer's life in the year following her battle against pancreatic cancer."

I also loved the experiential nature of *Barge*, Ben Powell's meditative glide down the Mississippi on an industrial freighter. The surroundings — riverbanks and slowly churning waters alight with the sun, but also dreary boat kitchens and break rooms — and the workmen inhabiting them prove a compelling mix of the magnificent and the humdrum. There's no narrative, really, except the beauty of the journey, and its relentless dullness, and the boredom of Powell's subjects, many of whom speak frankly about how hard their work is — and how hard it is even to find such work anymore.

Another gig that gets an exciting film, one more conventionally thrilling: the masked lucha-style wrestling, in Mexico, that looks just as whirligig-brutal behind the scenes in Ian Markiewicz and Alexandria Hammond's *Lucha Mexico* as it does on TV. The filmmakers trail a pair of grapplers,

Shocker (who bills himself "El 1000% Guapo") and his tag-team partner Jon "Strongman" Andersen; we learn about their training, their technique, their family histories, and of course their energies. The film is one of the fest's most generous in terms of breadth — there are revelations about the sport, its performers, and its fans every few moments, and the screen bursts with color and wild motion.

The films about films are also lighter and joyous. Kent Jones's *Hitchcock/Truffaut* boasts audio of the epochal interviews that constitute the book it's based on. What this adaptation lacks in sweep in its examination of Hitchcock's films it makes up for in clips: As Hitchcock croaks out his most famous insights from the book, we see the scenes, their storyboards, his thinking. The film departs from the text for celebrations of Hitch from directors of today, most delectably Scorsese on the seductions of *Vertigo* and Kiyoshi Kurosawa on the epic Grant-Bergman make-out in *Notorious*.

Richard Linklater marvels in *Hitchcock/Truffaut* about the great director's visual daring: "I imagine he just sat alone and these images just came to him, and he just never questioned it." Linklater's second-guessed by Daniel Raim's *Harold and Lillian: A Hollywood Love Story*, a cheery tribute to storyboard artist Harold Michelson and film researcher Lillian Michelson. Harold first drew *The Birds*' astonishments, and Lillian collected information on breeds and flight patterns. This duo, a married couple, improved a great host of famous films over half a century, and Lillian dishes marvelously about them, including a devilish story about life *filming* those birds: Bodega Bay is a long way from Hollywood, and she once rode up to visit Harold with a busload of prostitutes shipped north from L.A.

It's the kind of jewel that true documentarians turn up — when directors stop making movies to prove what they think they know, and instead go out in search of what they don't.

DOC NYC

November 12 through 19
IFC Center

Village Voice.com

November 12, 2015

Feature on MAD TIGER with quotes from subjects Yellow and Red

By Silas Valentino

<http://www.villagevoice.com/music/the-members-of-peelander-z-unmask-themselves-for-revealing-new-doc-mad-tiger-7902135>

THE MEMBERS OF PEELANDER-Z UNMASK THEMSELVES FOR REVEALING NEW DOC 'MAD TIGER'

AA BY SILAS VALENTINO

THURSDAY, NOVEMBER 12, 2015 | 1 MONTH AGO



SVA Theatre, and Bow Tie Chelsea Cinemas

Peelander-Z just wants to chow down on your smiles. It's what invigorates the self-described "[Japanese Action Comic Punk](#)" band and fuels their erratic shows, which play out as gatherings of grins structured around animated rock 'n' roll, frequent moments of audience participation, and the bowling of a half-cephalopod/half-guitar creature called the Red Squid into pins onstage. Some say Peelander-Z hail from Planet Peelander in some far away galaxy — others say Japan — but since their formation in 1998, Long Island City has remained their domain.

Singer/guitarist Kengo Hioki and bassist Kotaro Tsukada cofounded Peelander-Z and immediately adopted new colorful personas, with Hioki becoming Peelander-Yellow while Tsukada assumed the identity of Peelander-Red. Yellow and Red were the core members of Peelander-Z and released seven albums together, including the Ramones-infused pop-punk of 2009's *P-Pop High School* and the 2010 kid-friendly collection *P-TV-Z*. A Peelander-Z song may not venture too far off from a few power chords and a couple of cymbal crashes, but Yellow admits the music is there chiefly to help foster the overall experience and provide the utmost entertainment — but there's still something simplistically charming about an ode to a medium rare "[S.T.E.A.K.](#)"

'If we have a problem, it's a chance to make a new story.'

Yellow and Red performed together up through 2012, when Red announced he would depart Peelander-Z by the end of the year. The slight turmoil that followed their separation was captured in the upcoming

documentary *Mad Tiger*, named after one of the band's more ferocious cuts, and debuts on November 13 during the [2016 DOC NYC festival](#). Co-directed by Jonathan Yi and Michael Haertlein, *Mad Tiger* follows Peeland-Z as the tour behind their album *Space Vacation* takes them across the country, over to Japan, and home to New York. For close to two decades fans have known the band with their personas held firmly in place, their colorful costumes seldom removed, but the opportunity to meet Peeland-Z has finally arrived, and the line between artist and person is blurring.

"Nobody was curious about me before [Yellow], so one day I decided that maybe a character would be more curious," says Hioki, calling in from Detroit as Peeland-Z darts across the Midwest on tour. "Kengo is just Kengo of Japan. Kengo just do a little bit of painting, a little bit of rock 'n' roll; but Peeland-Yellow – wow! He eats smiles, he gets on stage, boom, boom, boom! That's why I decided to be Yellow. [In the beginning,] it was 95% Kengo and 5% Yellow, but right now it's 75% Yellow and 25% Kengo. As Peeland-Yellow, change is my life."

The current lineup consists of Yumiko Kanazaki (Peeland-Pink), Ryo Tanaka (Peeland-Green), and Akiteru Ito (Peeland-Purple). With a new cast of characters, Yellow sought to advance and continue Peeland-Z's space saga. As depicted in the music video for "[Ride on the Shooting Star](#)" off the 2013 album *Metalander-Z* (a tribute to Eighties hair metal and, more specifically, Night Ranger), Peeland-Purple infiltrates the band and transforms each member into a new animal-based costume and role. "Before, Peeland-Z was like a superhero," says Hioki. "Right now everybody is a monster. When Red joined Peeland-Z, I never thought about a new story. He's gone; that's why we made a new story. If we have a problem, it's a chance to make a new story."

Plans are set to begin recording a new album as soon as Peeland-Purple relocates to New York from Japan, and Yellow says that hip-hop, country, and bluegrass could lead to potential new musical directions for Peeland-Z.

Briefly shown during the trailer of *Mad Tiger* is a scene involving Yellow confronting Red over a lack of communication, leading to a sort-of-harmless head-butt. When this occurred, Yellow says it was almost as if the documentarians had disappeared. The veil had been lifted, but forgoing the schtick proved to be difficult for the performer.

"In the beginning, I was very nervous because I had never done that before — I'm always *Aaarrggghh!* — that's easy," acknowledges Hioki with his mighty whimsicality. "But when it's Kengo sitting down and talking, it's very hard to do that."

Red's final performance with Peeland-Z was at the Knitting Factory on November 23, 2012, and almost exactly three years later, he's in full pursuit of a new goal: Opening his own venue. "I used to play in a band onstage but now I want to be the guy *having* the band play — that's what I want to do," he says.

Tsukada currently works as a bartender and manager at the Lower East Side music venue Planos. He's enjoying his life post-Peeland-Z and his hair continues to sport his signature color. "It's still there; red is my color," he says. "Peeland-Red, somehow, is still part of me. It's in me but it's in the past."

Tsukada says he harbors zero negative feelings towards Yellow and the band — but his decision was influenced by the fading balance in distinguishing between the man on the stage and off.

"At some points at the very end of my band life, I was always being Red, Red, Red. Sometimes I was required to be Red [even] when I wasn't doing the band stuff," he says. "I got some kind of kick to bring it back to the ordinary. That was pretty much the big reason why I decided to say, 'That's it' — I needed to get back to myself."

Supportive and forever playful, Yellow doesn't appear discouraged when considering the possibilities for his old friend.

"Now he has to be the leader. He has to make his world with his friends and family, his own something," he says. "He already has Peeland-Z DNA so he can make a happy life for himself."

Mad Tiger premieres November 13 at IFC Theatre, for more information click [here](#). Peeland-Z play Alphaville on November 21 and tickets are available [here](#).

WBAI Radio - Suga In My Bowl

November 16, 2015

Festival preview: "Picks for Jazz Fans"

By Hank Williams

<http://blog.sugainmybowl.org/2015/11/16/preview-doc-nyc-fest-2015-picks-for-jazz-fans/>

[Behind the Mic](#)

Suga' in My Bowl Radio's Jazz Blog

« [On the Bandstand: November 15, 2015 Edition](#)

[On the Bandstand: November 22, 2015 Edition](#) »

Preview: DOC NYC Fest 2015 Picks for Jazz Fans

[November 16, 2015](#) //

[0](#)



You might think a film festival is an unusual place for jazz fans – and you might be right – unless the festival in question is [DOC NYC](#). The annual celebration of documentary film usually has several music selections and this year’s no exception. We’re going to pull out a few that jazz fans might want to keep an eye out for, including some unexpected picks. Even if you miss them here, the festival circuit offers a trial run for films and often result in wider release for ones that garner positive reactions.

Badddd Sonia Sanchez

Sanchez is a major figure in African American poetry and one of the key people in the Black Arts Movement of the 1960s-79s. As with many artists in the movement, Sanchez drew lots of inspiration for her sound from the rhythms of jazz — particularly free jazz – that was the soundtrack of the time. See, for instance “a/coltrane/poem” that approximates the latter’s style with her phrasing and vocal inflections or “pharaoh sanders blowin’”, a homage to ‘Trane’s late career collaborator whose bloomed into a saxophone legend in his own right.

We interviewed Sanchez and devoted a full show to her in 2009 and [talked to the directors in 2013](#), so needless to say we’re excited to see the finished product. You can, too, and if you show up on November 19th, you’ll get to see a talkback with co-directors Sabrina Schmidt Gordon, Barbara Attie, and Janet Goldwater. Sanchez herself is scheduled to attend, as is poet Byronn Bain. The film has already been [picked up for distribution by California Newsreel](#).

Hustler’s Convention

This is another film centered around a poet who gained fame in the Black Arts Movement — Jalal Nuriddin — though Nuriddin’s work is much different from Sanchez’s. Nuriddin was fascinated with the street

vernacular and prison toasts he heard while growing up and fused that with the political sensibility of the 1960s as a member of The Last Poets.

The film frames Nuruddin's work in the context of the period and explores how he came to poetry and some of the struggles he's faced along the way. The film centers around [a 1974 release he did for Douglas Records](#) under the pseudonym of Lightnin' Rod that collects a few of the aforementioned prison toasts. While its only DOC NYC screening has passed, it's worth [keeping an eye on for a follow-up theatrical run](#) after the festival ends.

The Jazz Loft According to W. Eugene Smith

At the first screening, director [Sara Fishko](#) – who also presented much of the material that forms the basis of the film as [a 10-part series for public radio station WNYC](#) – said that she didn't initially think of doing a documentary film while poring through the vast collection of still photographs and audio Smith left. But it works spectacularly well as a film, nonetheless.

Smith lived in a ramshackle loft at 821 Sixth Ave in the 1950s-60s in what was then in the middle of a district where wholesalers of flowers were concentrated. At that point, the area was rundown and solidly commercial, which made it the perfect spot for musicians to congregate. Smith, a professional photographer with credits in the legendary *Life* magazine and elsewhere, moved in to focus on his work. Musicians started showing up at the loft for late night jam sessions that would sometimes last for days on end and Smith captured lots of it on audio tape. Monk is the most prominent of the people at the loft and happened to do most of the rehearsals for his Town Hall concert there and this audio is the film's centerpiece.

We're working on a full review of the film, but until then here's a video made for an exhibit of the materials made by the New York Public Library that will give you a feel for it and, of course, you can dive in and listen to the [original radio series](#) on WNYC.

What Happened, Miss Simone?

We [talked to director Liz Garbus and others in July](#) about *What Happened, Miss Simone?* when it debuted on Netflix (where it's [still available to stream](#)) and had a short New York theatrical run. If you didn't catch it then (or just want to see it on the big screen), then you have two more shots at it. Garbus is expected to attend the screening on November 17 for a talkback.

What Happened, Miss Simone? takes a biographical trip through the singer's life and does so courtesy of Simone's daughter Lisa Simone (who is interviewed extensively) and with full cooperation of the Simone estate, so there's plenty of rare film footage and a lot of Simone's songs are featured here.

WBAI Radio - The Morning Show

November 12, 2015

Interview Basil Tsiokos


By Michael G. Haskins w

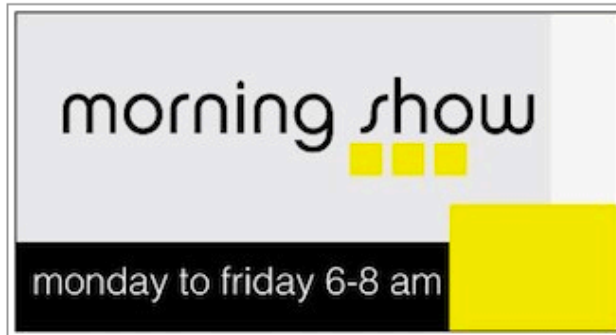
<http://wbai.org/program.php?program=183>

MORNING SHOW - MONDAY

Monday 6:00am - 8:00am

Hosted by: **Michael G. Haskins + Jed Brandt**

e-mail 



The WBAI Morning Show

Monday through Friday, 6:00 to 8:00am

Every weekday morning the new Morning Show features a diverse array of progressive voices covering the city, the nation and the world from a variety of unique perspectives.

Local morning drive news and talk with a global reach, the program is spearheaded by hosts Michael G. Haskins, Pamela Brown, Mimi Rosenberg, Jed Brandt, Ed Morales and Mario Murillo, along with many other regular

contributors, reporters and commentators, plus news updates with Linda Perry.

An experiment in community-based, non-commercial media, The WBAI Morning Show has forged collaborative partnerships with a number of independent digital news media outlets, including [City Limits](#), [The Independent](#), [The Black Agenda Report](#), [Jacobin](#), [NACLA's Report on the Americas](#) and others, combining the energy and resources of each to provide the latest news and analysis from the ground up for an engaged audience looking for alternative sources of information.

To contact us, send us an email at: MorningShow@wbai.org

WNYC - Morning Edition

November 12, 2015

Interview with Thom Powers

By Soterios Johnson

<http://www.wnyc.org/story/documentary-fest-kicks/>

WNYC news Published in WNYC News

The Largest Documentary Festival in the Country Kicks Off in NYC

▶ Listen 3 min + Queue ... f t e



Nov 12, 2015

The largest non-fiction festival in the country opens its doors Thursday and runs for a week. DOC-NYC will feature more than 200 films and events, and kicks off with New York directors Barbara Kopple and her film "Miss Sharon Jones."

Festival co-founder Thom Powers discusses some of the offerings this week.

Intimate Stories of Powerful Singers: Sharon Jones, Janis Joplin

These are among a slew of music-oriented documentaries at this year's DOC NYC festival



Sharon Jones at New York's Beacon Theatre, 2014, a still from the documentary 'Miss Sharon Jones!', being screened at the DOC NYC festival. Photo: Jacob Blickenstaff

By

Steve Dollar

Updated Nov. 11, 2015 2:37 p.m. ET

[0 COMMENTS](#)

Music-themed movies are resonating loudly in this year's DOC NYC festival.

The sixth annual nonfiction-film showcase opens Thursday with soul-shouting hometown flair: the New York premiere of "Miss [Sharon Jones](#) !" The documentary follows the unsinkable Brooklyn rhythm & blues singer throughout a life-or-death year as she battles cancer and makes a triumphant return to the stage with her band the Dap-Kings.

The project is one of several in this year's festival that explore the lives of pop stars and musical cult figures. They include "Janis: Little Girl Blue," about the 1960s legend Janis Joplin; "The Ties That Bind," which details the making of Bruce Springsteen's 1980 album "The River" and "Theory of Obscurity," a peek inside the mysterious world of San Francisco performance artists The Residents, who for most of their five decades have hidden their identities behind giant eyeball masks.

Most of these films are rooted in history. But "Miss Sharon Jones!", like its dynamo subject, is completely in the moment.

“Sharon has a very powerful spirit and she’s very contagious and she brings you into her world and her life,” said Barbara Kopple, the film’s director, a two-time Academy Award winner who will be honored with a lifetime achievement award from the festival this year. Ms. Kopple began shooting Ms. Jones on one of her most vulnerable days during her treatment for pancreatic cancer. The performer had her hair cut off.

“It couldn’t have been more intimate,” the filmmaker said. “When you’re with Sharon, you’re getting the real stuff.”

The camera captures electrifying glimpses of Ms. Jones onstage, backed by the Dap-Kings, an old-school rhythm & blues ensemble that also notably backed [Amy Winehouse](#). But it also shows how hard the singer fights to return once she is sidelined for several months, nurtured by her fellow musicians even as they cope with their own challenges.

Ms. Jones announced two months ago that the cancer had returned, but she is once again touring and performs Saturday in Newark, N.J.

“Sharon always goes after what she fears,” said Ms. Kopple. “She was told she was too old, too fat, too black and too short to ever make it singing.”



ENLARGE

Janis Joplin in a still from Amy Berg’s documentary ‘Janis: Little Girl Blue.’ Photo: Getty Images

Janis Joplin faced similar negativity growing up in Port Arthur, Texas. In “Janis: Little Girl Blue,” filmmaker Amy Berg uses the performer’s letters to bring new emotional color to a biographical portrait of the singer, who died in 1970 of a heroin overdose. She was 27 and her biggest single, “Me and Bobby McGee,” hadn’t yet been released.

“I grew up in Los Angeles and went through a late-teen Jim Morrison-Jimi Hendrix-Janis Joplin phase,” said Ms. Berg, who is best known for investigative documentaries such as [“West of Memphis”](#) and [“Prophet’s Prey.”](#) “Her presence was so strong for me.”

A trailer for ‘Janis: Little Girl Blue,’ which offers an intimate portrait of the iconic rock singer through her letters

After gaining access to Joplin’s archives in 2007, it took years for Ms. Berg to work through legal and financial complications. “There were so many different issues,” she said. “But I love being intimate with one person in a movie. It’s a beautiful way to make a film.”

Opening in New York Nov. 27, “Janis” draws a chronological arc of the singer’s ascendance on the San Francisco scene of the 1960s, while uniquely revealing her state of mind through her own words, read by performer [Chan Marshall \(Cat Power\)](#), whose Southern accent is close to Joplin’s own.

“She had such a strong fear of failure,” Ms. Berg said. “You always think of artists from the ’60s as such free-spirited, groundbreaking figures. Every time she met a man, [Joplin thought] he was going to be the one to marry and validate her.”

The filmmaker suggested that, in a way, Joplin still seeks approval, as the circumstances of her death may have overshadowed her talent, unlike with male rock icons who died young. “I really wanted to make sure people understood what happened before that awful night.”

A different sort of archival dive is taken in [“The Jazz Loft According to W. Eugene Smith.”](#) It was directed by WNYC culture reporter Sara Fishko, who in 2009 also produced a 10-part series for the radio station that explored the history and personalities of the loft building on Sixth Avenue between 28th and 29th streets.

Smith, a photojournalist renowned for his powerful photo essays, lived in the building between 1957 and 1965, where many of the era’s greatest jazz musicians, including Thelonious Monk, Zoot Sims and Roland Kirk, came to jam, rehearse and party.



ENLARGE

Thelonious Monk and Hall Overton in Sara Fishko's documentary film 'The Jazz Loft According to Eugene Smith.' Photo: W. Eugene Smith/Collection Center for Creative Photography, The University of Arizona/The Heirs of W. Eugene Smith

In addition to interviews with musicians whose lives intersected with Smith's at the loft, the film samples a fraction of the 4,000 hours of recordings he made as well as some of the 40,000 photographs from the time.

"There are certain periods...you can feel the world changing," Ms. Fishko said. "Gene Smith kind of embodied this moment of such confusion and turmoil. He lived this crazy bohemian life and gave himself an assignment to cover every bit of it."

Corrections & Amplifications:

An earlier version of this article incorrectly misidentified the director of 'Little Girl Blue' in a photo caption. (Nov. 11, 2015)

Wall Street Journal.com

November 20, 2015

Coverage of HRC ONCE AND FOR ALL premiere

By Lucy Feldman

<http://blogs.wsj.com/speakeasy/2015/11/20/hillary-clinton-secret-service-attend-makers-premiere/>

Hillary Clinton Opens ‘MAKERS’ Premiere at DOC NYC

- By
- Lucy Feldman



Getty Images

There was no red carpet at last night’s world premiere of AOL’s “MAKERS: Once and For All,” the closing film of the DOC NYC festival – but Secret Service agents greeted attendees at the door.

Presidential contender **Hillary Clinton** got two standing ovations when she addressed the packed SVA Theater, introducing the film that documents the 1995 Fourth World Conference on Women held in Beijing. The film gets its title from a standout quote by Clinton, then First Lady, at that gathering: “Human rights are women’s rights and women’s rights are human rights, once and for all.”

The documentary is directed by **Michael Epstein** and **Dyllan McGee**, also an executive producer.

“I have to say that when Dyllan took on this project, I had no idea what she would find,” Clinton said. “You will see footage in this film that no one’s ever seen—and I don’t know where she got it.”

Clinton's participation in the conference was "controversial," she said, but added, "I felt very passionately that the United States needed to be represented, and I personally wanted to push the envelope on women's rights as far as I could."

She cited progress made in the last two decades since the Beijing gathering. "Globally, the gender gap in primary education has virtually closed. The rate of maternal mortality has been cut in half. And there are more laws on the books prohibiting discrimination and violence against women than ever before," she said. "But there is still a lot to do here at home and of course around the world."