

4. BIS 8. OKTOBER EISZEIT

Zughaft 20

Kinobase 811 60 16

www.eiszeit.de

9. BIS 12. OKTOBER MOVIMENTO

Katharinen-Damm 22

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FESTIVAL PROGRAMM

OCTOBER 04-12, 2012

CINEMAS BERLIN-KREUZBERG

EISZEIT & MOVIMENTO

www.uraniumfilmfestival.org

URANIUM FILM FESTIVAL IN BERLIN



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FESTIVAL PROGRAMM - KINO EISZEIT
Opening Films

THURSDAY 4.10.2012

17:15

Hiroshima, A Mother's Prayer

Director: Motoo Ogasawara
 Japan, 1990, 30 min, Language German
 Film of Hiroshima Peace Memorial Museum

A documentary film featuring footage captured immediately after the blast, it calls for the abolition of nuclear weapons and world peace from the viewpoint of a mother in Hiroshima.



The Secret and the Sacred. Two Worlds at Los Alamos (Los Alamos. Und die Erben der Bombe)

Germany, 2003, 45 min, Language German
 Director: Claus Biegert, Production: Denkmal-Film / Hessischer Rundfunk / arte

Hidden in the mountains of Northern New Mexico lies the birthplace of the Atomic Age: Los Alamos, home of the "Manhattan Project". Here Robert J. Oppenheimer and his staff created the first atomic bomb, "Trinity", the scientific prototype to "Little Boy" and "Fat Man," the bombs which hastened the end of World War II by leveling Hiroshima and Nagasaki. Although the laboratory is today also a leading center of genetic research, it remains a place of secrecy, for its main mission is to maintain the existing nuclear arsenal - a task that hides behind the name, "Stockpile Stewardship". The secret meets the sacred upon the mesa of Los Alamos. The lab takes up forty-three square miles - indigenous land of the Tewa people from the pueblos Santa Clara and San Ildefonso. The local Indians are cut off from their traditional shrines of worship: their prayer sites are either fenced off or contaminated. One of the sacred places contains the petroglyph of Avanyu, the mythic serpent that is the guardian of the springs. The Avanyu petroglyph was created long before the first White man set foot on the continent. According to tribal wisdom, those who poison the water must face Avanyu's fiery revenge. The local ground water has been contaminated by decades of the laboratory's uncaring. Warnings from the pueblos' spiritual leaders to laboratory officials fell upon deaf ears. At the laboratory, formulas pull rank on myths.


19:00

Hibakusha, Our Life to Live (Hibakusha - Unser Leben zu Leben)

The stories of Japanese, Korean, and American Hibakusha: Survivors of the atomic bombs. Their stories are linked to the relationship between Eiji Nakanishi (one of youngest survivors of Hiroshima) and his little friend, Yoko, an eight year old girl he teaches to play the guitar. Little by little she learns about Eiji's hiba-kusha experience. She becomes intrigued by colorful pictures and drawings made by the survivors. Then she discovers Sadako and the story of the Thousand Cranes. "Will Eiji take me to the Peace Festival in Hiroshima?"





Burn out trolley. Drawing by Hibakusha.



David Rothauser

The bombing of Nagasaki is shown through the sharp focus of a Shinto wedding ceremony. Back in America, Davey throws down his tin pot and wooden spoon of his Hiroshima-Nagasaki celebrations.

Hibakusha, Our Life to Live, USA, 2010, 78 min, English with German subtitles.
 Director: **David Rothauser**
 Contact: Memory Productions: www.hibakusha-ourlifetolive.org

DIRECTOR'S STATEMENT

Early during the production of "Hibakusha, Our Life to Live" a question came to mind, "What are my goals in making this film?" I began listening closely to hibakusha stories. Each one expressed the same sentiment, "We hope our stories will reach younger generations so nuclear war will never happen again." Another question was, "How can I answer their hopes and wishes?" I soon realized that their unique stories needed connections that would reach younger generations emotionally and intellectually. So I tried to find the most honest and truthful way of telling the story of the atomic bomb attacks on Hiroshima and Nagasaki.

I had three dreams. One was to make the film. The second is to take the film on a world tour where audiences will be engaged in discussions about nuclear war and the abolition of nuclear weapons. The third dream in showing the film is to open up the possibility for a global Article Nine to prevent not only nuclear wars, but all future wars beyond the defense of one's homeland. *David Rothauser*

David Rothauser is present at the Uranium Film Festival Berlin

21:00

ATOMIC BOMBS ON THE PLANET EARTH



"Very surprisingly from 1945 to 1989 - there have been 2201 atomic bombs dropped on the planet Earth - an astonishing number of atomic bombs implying huge destruction and fall-out. The film shows evidence of every bomb explosion documented with the nation responsible, the date and location, the force and the height about earth or sea level in a relentless build up of accumulating destruction that is both awe-inspiring and dreadful in the true biblical sense of the phrase - full of dread".

Atomic Bombs on the Planet Earth, UK / The Netherlands, March 2011, 14 min.,
 Director: Peter Greenaway, Video Design: Irma de Vries, Producer: Change Performing Arts of Milan.



Peter Greenaway

The experimental documentary received the Special Achievement Award of the Uranium Film Festival 2012 for reminding us of something we have tended to forget, or maybe even not to know: that 2,201 atomic bombs have been exploded on, within, or over our own home planet - which, from Earth's point of view, are not atomic tests at all but preemptive nuclear strikes. Greenaway creates an infernal cinematic aesthetic to convey this truth. Using 25 screens at once, Atomic Bombs on Planet Earth overwhelms the viewer's field of vision with dazzling cascades of poison fire punctuated by percussive sounds and eerie sonics to convey the reckless enormity of the many Bombs humans exploded not all that long ago. The grid of screens gives rise to multiples of every blast a dozen times or more and staggers clips to make them tumble downscreen, slantwise, in coruscating tides. By the time the razzle-dazzle's over, Greenaway has delivered more fireballs than any viewer will be able to absorb - and more than any living planet may be able to sustain. The first Trinity blast appears several times as Robert Oppenheimer provides the film's voice-over with words repeated like a mantra: Some laughed/ Some cried/ Most remained silent.

Maralinga Pieces

Australia, 2012, 13 min, English

Director & Producer: Jessie Boylan

Editor: Anthony Kelly, Music: Genevieve Fry

Between 1952 and 1963 the British Government performed highly secretive nuclear weapons tests at Maralinga and Emu Field in South Australia and on the Monte Bello Islands off the coast of Western Australia. A total of twelve major nuclear tests were performed, and up to 700 minor 'dirty' trials were also conducted. The area was massively contaminated with radioactive materials and cleanups were attempted in 1967 and 2000. However, examinations after these cleanups found that many of these sites still remain radioactive.

Shot on location at Maralinga in 2011, this short film takes the viewer through a cinemagraphic landscape of the places these bombs were exploded, as well as extracts snippets of memories of Aboriginal elders and Australian nuclear veterans, whose lives have been deeply impacted by these tests.



Australian Atomic Confessions

Australia, 2005, English and Aboriginal Australian, 49 min

Director: Katherine Aigner

Sacrificial lambs to the slaughter. Eyewitnesses tell the true story of what happened during the 12 British atomic bomb tests in Australia. The film is a chilling expose of nuclear testing and the demaging legacy that continues these day.

Uranium Film Festival Special Achievement Award for its brilliant use of visual language, its balance between sacred and profane, and its grounding in Aboriginal reality. The director spent three years among Aboriginal women who transmitted to her the spirit of their ancestral sacred spaces. We learn of ancient "story lines" embedded in the earth's crust, and we hear the myths of a culture brought close to destruction by Cold Warriors blind to Aboriginal reality. Never-before-seen Australian archival footage of Britain's above-ground nuclear explosions is combined with Western and Indigenous witnesses to the country's cataclysmic past, its uranium-impacted present, and its highlevel nuclear waste-prone future. As the film title suggests, Katherine Aigner's first cinematic work goes beyond narrative to capture a dawning national awareness of the value of Australia's Aboriginal roots. Australian Atomic Confessions holds the key to a future for this once pristine country that can honour and begin to heal its vast and imperilled sacred lands

22:30

The Nuclear Family

Director: Angela How

USA/Singapur, 2010, 2 min, English

Production: Angela How, Morgan Faye

A family sits down to a delicious dinner ... or do they? The "Nuclear" Family is a short commercial spec made for the 2010 Swackhamer video contest. The contest topic is: Shortly after nuclear weapons were first invented, Albert Einstein stated: "The unleashed power of the atom has changed everything save our modes of thinking and we thus drift toward unparalleled catastrophe."





BEATING THE BOMB

A story about the biggest weapons of mass destruction ever created, the people who use them and, more importantly, the people who fight them. 'Beating the Bomb' charts the history of the British peace movement against the backdrop of the atomic age. The film also frames the nuclear weapons issue within the wider context of global justice.

Beating the Bomb, United Kingdom, 2010, 71 min. Produced and Directed by **Meera Patel and Wolfgang Matt**, Maddmovies Production, www.beatingthebomb.com, contact: maddmovies@gmail.com

"Beating the Bomb" was selected by the Uranium Film Festival Jury as one of the eight best documentaries of the festival.

DIRECTOR'S STATEMENT

Beating the Bomb is a grassroots production and a labour of love project, made on a micro micro budget. It is an independent production in the truest sense of the word; everybody who worked on this film provided their time and talent for free, the end product would not have been possible without the help and cooperation of all the people involved.

The film was borne out the frustration of two individuals with the current state of affairs; which we believe is endorsed and propagated by the Corporatised media. We consider the making of this film as an exercise in democracy. It is also a tribute to peace campaigners around the world and an attempt to mediate their spirit and commitment to the viewer and thus inspire and empower the audience. Power to the people! *Meera Patel and Wolfgang Matt*

Meera Patel and
Wolfgang Matt



Friday 05.10.2012 – Eiszeit

17:15

ORPHANED SOURCES

In June 2003 police in Tbilisi, Georgia (South Caucasus) seized a taxi which was transporting radioactive sources Caesium and Strontium. The owner of the vehicle said, he knew nothing about the contents of the freight. Even a tiny fraction of strontium, if inhaled or ingested, can cause cancer. This is an example of the so-called orphaned sources: radioactive materials that are lying around in a former Soviet republic. They have been found in forests and rivers, and in the city. Some of these materials were left behind by the Soviet army, after the collapse of the Soviet Union, some found their way to Georgia via illegal trading.

In the Caucasus, places where nuclear waste is stored have not always been well regulated. Large amounts of waste have been stolen by soldiers and citizens, hoping to make money out of it. In 1997 eleven Georgian soldiers were exposed to radiation and became ill. In winter 2002, three residents of Tsalenjikha, western Georgia, suffered severe injuries due to exposure to a strontium source. The issue radioactive pollution is politically sensitive. Governments seem to be closing up about the subject and information is difficult to obtain. Moreover, since 11th of September the subject radioactive materials is also being connected to 'the war on terrorism' (Georgia is neighbor of Chechnya) and illegal trading of sources.

Orphaned Sources, Georgia / Netherlands, 2003, 16 min, Directors: **Janita Top & Marij Kloosterhof**, contact, Stichting Falkor Email: info@falkor.org





„Thank you for the good news that my documentary ‘Not For Public Release’ has won the Yellow Oscar Award”, said Bill Keisling. “The nuclear incident in Lock Haven, Pennsylvania, and its many victims, have received no publicity whatsoever from the corporate media in Pennsylvania and the United States. The Yellow Oscar Award from the Uranium Film Festival will not only shine light on my film, it will help to illuminate the plight of the many nuclear victims in the United States, most of whom are usually completely ignored by the government and media here.”

Not for Public Release: a Nuclear Incident in Lock Haven

Director: Bill Keisling, USA, 2010, 73 min, English

For much of the twentieth century the United States Department of Defense was a major producer of radioactive waste. The Pentagon not only produced its own nuclear waste. For years, the Pentagon depended on an unknown number of private defense contractors to supply countless radioactive parts and equipment. In the mid-twentieth century, the U.S. government actually gave some of these defense contractors permission to dump radioactive waste on their private properties. The Pentagon seldom, if ever, disclosed the whereabouts of these dangerous nuclear dumps. The problem becomes one for the ages: many of these radioactive isotopes remain dangerous and "hot" for thousands of years, even as the radiation is invisible to unsuspecting victims. This carelessness caught up with college students in Lock Haven, Pennsylvania. One day the students woke up to find environmental officials dressed in protective "moonsuits" searching their apartment building for tell-tale signs of radioactive waste.

Yellow Oscar Winer - Best Feature of Uranium Film Festival 2012

19:00

Amarelinha

Director: Ângelo José do Rego da Cunha Lima, Brazil, 2002, 4 min, Portuguese / German - Short about the radioactive accident in Brazil 1987

THE NIGHTMARE IS BLUE

Director: Ângelo José do Rego da Cunha Lima
Brazil, 2008, 24 min, Portuguese / German

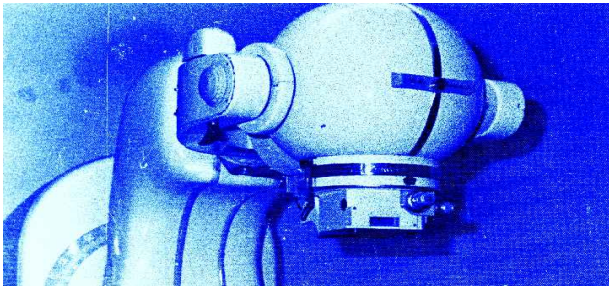
In 1987 in Goiânia took place one of the biggest radioactive accidents of the world. Twenty years later the survivors are telling what happened and about their live after the accident. The short film won the Award as best documentary of the 6th ABD Cine Goiás Festival (Troféu Pedra Goiânia) 2008.

CAESIUM 137 - THE DEATH SHINE

Director **Luiz Eduardo Jorge**, Producer Laura Pires.
Brazil, 2003, 24 min, Portuguese / German

The film shows the events of a real live tragedy about the release of radioactive Caesium-137 into a populated area in 1987 in the city of Goiânia, Brazil. It was the worst radioactive accident in Latin America, which cost the lives of many people and the health of hundreds or possibly thousands of survivors. 15 years of pain, fear, panic and doubt. Discrimination, segregation and death of victims of one of the world's largest radiological accident, with irreversible damage to people and environment. The screenplay is based on testimonies of the victims.

Luiz Eduardo Jorge, filmmaker, director of 18 films with social themes, historical and cultural writer and Professor at the Catholic University of Goiás: "I was born just before the Brazilian dictatorship. I lived the military dictatorship for twenty years. My proposal to work with film comes from a militant political commitment to it. I want to be true, I work with cinema of truth."



20:45

CAESIUM 137: THE NIGHTMARE OF GOIÂNIA

Brazil, 1989, 95 min, Portuguese / German
 Director: **Roberto Pires**, Producer: Laura Pires



Paulo Gorgulho & Paulo Betti in the Movie Caesium 137

In the ruins of a demolished hospital for cancer treatment in the centre of the Brazilian city Goiânia, two young men found an old "forgotten" Teletherapy Unit, which contained a highly radioactive "Caesium 137 bomb". They sold it to a local scrap metal dealer, who opened that Pandora's box. People were fascinated by the dazzling blue light of the caesium crystals. But they did not know, that it was the shine of the death. Hundreds if not thousands of the citizens and visitors of Goiânia became victims of Caesium 137. The script of the movie is based on statements by the victims and medical personal attending the victims, taken by Roberto Pires at the time of the accident.

DIRECTOR'S BIOGRAPHY

Filmmaker and director Roberto Pires was born 1934 in Salvador da Bahia. Living in Rio de Janeiro, he was interested in ecological issues and especially in the question of nuclear energy. While the military government was signing an agreement with Germany for the construction of nuclear power plants in the state of Rio, he was trying to make a documentary to expose the danger of nuclear energy. In 1987 the nuclear accident in Goiânia with Caesium 137 called his attention. Pires investigated the terrible accident, interviewed the survivors and became contaminated with the deadly radioactive Element.

After a long period of suffering, Roberto Pires died June 27, 2001, because of cancer. "Cesium 137: The Nightmare of Goiânia" was his last feature film. The movie got six awards at the Brasilia Film Festival 1990 and now the Audience Award of the 1st Uranium Film Festival of Rio de Janeiro. **Yellow Oscar 2011.**



Roberto Pires

Laura Pires will be present at the Uranium Film Festival Berlin.

Saturday: 6. Oktober - Eiszeit

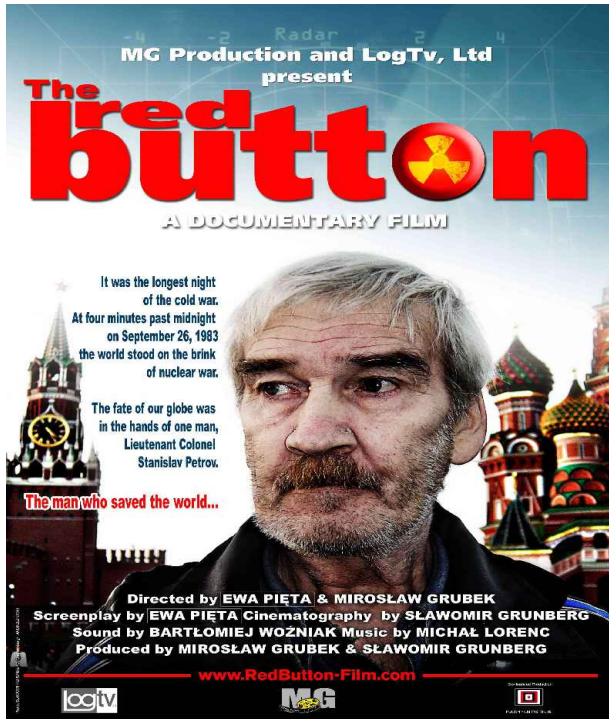
14.30

Atomic Bombs on the Planet Earth

Director: Peter Greenaway, Video Design: Irma de Vries
 UK/Netherlands, 2011, 13 min,
 Production: Change Performing Arts of Milan



That outstanding experimental documentary, that shows the insanity of over 2200 atomic bombs dropped on the planet Earth between 1945 and 1989 was honoured with the special recognition "Hors Concours" of the Uranium Film Festival 2012. "Peter Greenaway, a multiartist with more than 70 films produced is in a category in his own", said Uranium Film Festival Judge João Luiz Leocádio, Nuclear Engineer and Professor for Cinema at Niterói's University UFF (Universidade Federal Fluminense).



The Red Button (Czerwony Guzik)

Directors: Ewa Pieta, Mirosław Grubek
 Poland/USA, 2011, 52 min, Englisch
 Produktion: Mirosław Grubek, Sławomir Grunberg

The Red Button is a 52-minute documentary film that tells the dramatic story of Stanislaw Petrow, the Russian officer who, in 1983, saved the world from atomic war. During the early '80s, the Russian leader was Jurij Andropov, the most right-wing Soviet leader since Stalin. A known hardliner, Andropov was very wary of US activity. It was an intense period of time in the relationship between the United States and Russia. Tensions were running high between the two superpowers, and the atmosphere was suspicious because of recent incidents. On September 5th, a Korean jet liner with 269 passengers, many of whom were American, had been shot down over Soviet territory because the Russians believed it was a spy mission. The action led Reagan to label Russia an "evil empire." Soon after, the KGB communicated to the western operatives to prepare for possible nuclear war. It is now thought that throughout 1983, the Kremlin assumed that the US and its allies were planning a nuclear strike on the Soviet Union.

So it was in this tense environment that Stanislaw Petrow worked deep inside Serpukhov-15, a secret bunker, monitoring early warning satellites. On September 26, 1983, Pietrow was in charge of monitoring American missiles that could potentially be sent to Russia to start a nuclear war. It was not his normal duty; he was to man the post twice a month just to keep his skills from getting rusty.

Yellow Oscar Nomination



Liebe Sonne

16:00 Uhr Animated Nuclear Films

Beloved Sun (Liebe Sonne)

Directors: Franka Sachse, Uli Seis
 Deutschland, 2011, 5 min, Animation, Deutsch
 A firefly falls in love with the most shiny thing he knows, the sun. Fireflies are so romantic, aren't they? And if it is the last thing they do...

Birdboy

Director: Pedro Rivero & Alberto Vázquez
 Spain, 2010, 12 min, Animation
 Production: Abrakam Estudio

A terrible industrial accident changes DINKI's life forever. Now DINKI's fate may ride on the wings of her eccentric friend BIRDBOY, a misfit who hides in the Dead Forest, lost in his fantasies..

Space Dust

Director: Sávio Leite
 Brasilien, 2011, 2 min, Animation

Uranium Decay

Director: Eve-Andree Laramee
 USA, 2011, 6 min 30, English, Animation
 The 4.47 Billion year uranium decay cycle is superimposed on footage from the Fukushima Daiichi Nuclear Power Plant triple meltdown, IAEA news footage, and landscape footage in this experimental environmental expose.

Burial at Los Alamos

Director: Eve-Andree Laramee

USA, 2006, 6 min, English, Animation

An experimental "Western" environmental expose on the burial of 17,500,000 cubic feet of radioactive and other toxic waste disposed of during the Cold War by Los Alamos National Labs, in unlined pits in the Earth. This radioactive waste has contaminated groundwater, and deep aquifer water, affecting indigenous communities and surrounding land.



GROUND ZERO SACRED GROUND

USA, 1997, 9 min. Director: Karen AQUA

Music by Ken Field

http://karenaqua.com/ground_zero.html

In the southwestern United States lies Three Rivers, an ancient Native American rock art site where over 10,000 petroglyphs (pecked and incised images) were created by the Jornada Mogollon people between 900 and 1400 A.D. Thirty-five miles away, on the White Sands Missile Range, the world's first atomic bomb was detonated at the Trinity Site in 1945. The juxtaposition of these sites points to the striking contrast between the two worlds which created them: one which reveres and lives in harmony with the natural world, and one which, in striving to control the forces of nature, has created a means for its destruction. This animated film explores these opposing forces and their relationship and effect on one another.

DIRECTOR'S STATEMENT

The film "Ground Zero / Sacred Ground" was conceived and inspired by my experiences in New Mexico. In the 1990's, I spent a number of months there as an Artist-in-Residence at the Roswell Artist-in-Residence Program, and I visited the Three Rivers Petroglyph Site, not far from "Ground Zero". There, on July 16, 1945, the world's first atomic bomb was detonated. *Karen Aqua*

Karen Aqua passed away May 2011. Her award-winning films have been screened nationally and internationally, at film festivals, museums, and universities. Aqua's animation appears regularly on "Sesame Street."

After the Day After

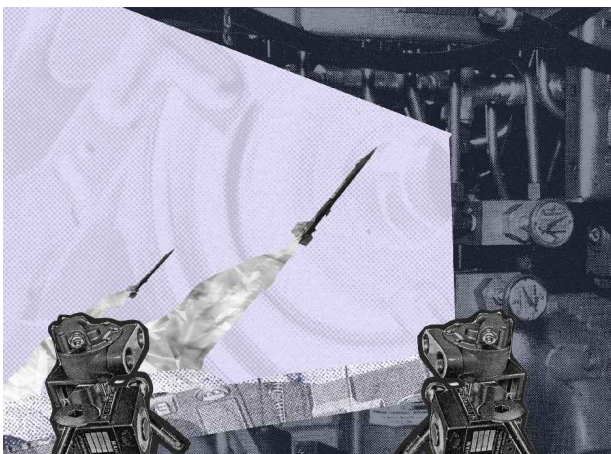
USA, 2011, 6 min, Animation, English

Director: Nathan Meltz

http://nathanmeltz.com/artwork/2104953_After_the_Day_After.html

After the Day After remakes a section of the 1983 post-nuclear made-for-TV-movie "The Day After", retelling the story of atomic devastation in a Dada collage-meets-stop-animation style.

In 1983, when I was 8 years old, my parents debated whether or not to let me watch the made for TV movie called *The Day After*, which was set to air that evening. They decided that it couldn't be any worse than letting me watch *Star Wars*, so that evening I watched the premier of *The Day After*. .. *After the Day After* is my attempt to come to terms with a lifetime of fear, distrust, and anxiety about nuclear annihilation by filtering a vision of destruction through my personal visual vocabulary of animated collage-based images. *Nathan Meltz*





Leonids Story

Germany / Ukraine, 2011, 19 min, Animation, German

Director: Rainer Ludwigs

Production: Tetyana Chernyavska

A Soviet family searching for a modest paradise is swept into an immense disaster. This magically animated film combines drawing, photography and documentary video to capture the surreal emotions of the too-real tragedy: Chernobyl 1986.

Yellow Oscar Winner – Director is present at the Uranium Film Festival Berlin.

18:15 - FILMS ABOUT CHERNOBYL

A SUNDAY IN PRIPYAT

France, 2006, 26 min, English

Written and directed by **Blandine Huk & Frédéric Cousseau.**

<http://nofilm.free.fr/pripiateng.html>

Somewhere in Europe there is a forbidden zone. Lying in the heart of this zone is Pripjat, at one time a model city inhabited by some 50,000 people. On April 26, 1986, an invisible enemy forced the residents of Pripjat to evacuate the area in order to escape. Pripjat was home to the Chernobyl Nuclear Power Plant workers. It was abandoned in 1986 following the Chernobyl disaster.



Chernobyl: The invisible thief

Germany, 2006, 59 min, German, English Subtitle,

Director: Christoph Boekel, Production: ARTE – WDR

April 26th 1986. The day a nightmare scenario became horrific reality: the day reactor block 4 of the Chernobyl atomic power station exploded. While researching and filming this project filmmaker Christoph Boekel met numerous victims of the atomic catastrophe. His own wife was one them and she, too, died of cancer. A moving film told from the personal perspective of the director, it is a requiem for the often forgotten victims of the disaster and a caveat against putting blind trust in technological advancement.

20:15

To Whom It May Concern

Belarus, 1990, 26 min, English

Director: Galina Laskova-Sanderson

"To Whom It May Concern" is a record of broken people's lives in Belarus five years after the Chernobyl power plant explosion. It shows the plight of children and their parents who have been eating low level radiation food. It is an attempt to warn the rest of humanity to the danger of being exposed not only to radiation but to the undisclosed truth. The film was produced 5 years after the Chernobyl nuclear explosion happened. Becoming sick as a result of exposure to the low dose radiation for 5 years, and fearing for the health of her then 7 year old son, director/ producer Galina Sanderson decided to attract international attention to the situation in Belarus. The State run media was not allowed (and still is not) to reveal any factual health related information or socio-psychological effects of the accident, and the director/producer had to quit her position in Belorussian State TV in order to make this film.



Radioactive Wolves

Austria, 2011, 52 min, German

Director: Klaus Feichtenberger, Production: ORF



25 years after the biggest nuclear accident in history, wolves reign the radioactively contaminated no-man's-land, the so-called exclusion zone, of Chernobyl, which stretches from Ukraine into Belarus and Russia. After the explosion of the Chernobyl reactor on April 26, 1986, one city and some 150 villages were evacuated. About 340.000 people were displaced. Uninhibited by the presence of humans, a profusion of wild species has since taken over a territory of about 3.000 square kilometers, creating a new wilderness. At the top of this eco-system is the wolf. Rumors about wolves in the zone have been numerous, but hard facts are still rare. Curious about these rumors, Christoph and Barbara Promberger, carnivore experts from Germany and Austria who have conducted wolf studies around the world visited the zone in 2009 to get a personal impression. They were overwhelmed by the obviously numerous presence of wolves in what has been called the Chernobyl Jungle and is officially the Polesie Radio-Active Reserve.

Fikapaus (Coffee Break)

Sweden, 2011, 14 min 30, Swedish, German subtitles

Director: Marko Kattilakoski



During a coffee break two men, wearing protective suits, are having a conversation about Chernobyl, Harrisburg, Forsmark and nuclear meltdowns. Back at work their lack of empathy makes them true professionals. And someone else becomes a victim.

Director's Statement: In 1986, Gävle, Sweden, I was riding my bike in the rain. A week later I learned the rain came from a cloud that had traveled straight from Ukraine and the Chernobyl disaster. Due to radiation we still, 25 years later, can't eat mushroom or berries from the forests around Gävle. In 2006 it was pure luck that prevented a nuclear meltdown in Forsmark, a nuclear power plant only 70 km from my home. In 2010 I took a beating by a street gang while I was walking home from a pub. In my mind I connected these very different occasions and I started to write a script that circled around fear. And I realized that what I fear, is what I can't see. Radioactivity and lack of empathy is similar in that way. You can't see that a mushroom is radioactive by just looking at it. And you can't see if a person is empathic or not. He, or she, may tell jokes and be friendly, but what hides behind the mask? In 2011 the script was written with, for me, a rather surprising comic touch, and I started planning the movie. I gathered a talented team of friends and independent filmmakers, where I would like to mention Daniel Morin who did a great job on editing and sound design, Ronny Rasmusson who did the wonderful music, and the two leading actors Dennis Åhs and Henning Larsson Müller. The result is *Coffee Break*, a comedy-thriller. *Marko Kattilakoski*

Coffee Break is a comedy-thriller and a Yellow Oscar Winner 2012. Marko Kattilakoski and his Filmteam will be present at the Uranium Film Festival screening in Berlin.

Sunday, Oct. 7th, Eiszeit

10:30 (a.m)



Matinee about modern nuclear weapons and depleted Uranium

Films and Round Table Discussion with the film directors **Maurizio Torrealta, Frieder Wagner, Flaviano Masella** and members of the **Movement against Nuclear and Depleted Uranium Weapons, Alexander Stöcker** from **ICBUW/Deutschland** and **Manfred Mohr** from **AK Uran-Munition**.

When the Dust Settles

Production: ICBUW
2011, 6 min, animation

The Third Nuclear Bomb, The Veteran's Accusation

Italy, 2008, 26 min, English/German subtitles
Production: Rainews24 / Radio Televisione
Director: Maurizio Torrealta

In the investigative report, an American veteran who participated in "Desert Storm" accuses the Us Administration of having used a small nuclear penetration bomb with an energy of 5 kilotons between the Iraqi town of Basra and the border with Iran. Consulting the "Seismological International Center on line data archive" we found that in the area indicated by the veteran, a seismic event with a power of 5 kilotons was registered the last day of the conflict.

14:30

Sacred Poison

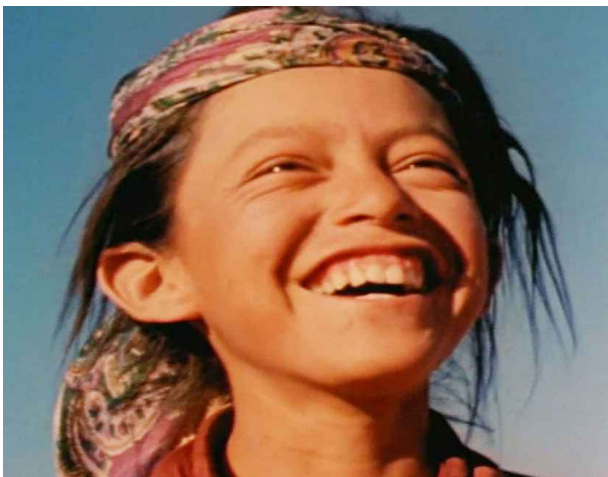
Director: Yvonne Latty
USA, 2011, 30 min, English

"Sacred Poison" is a 30-minute documentary that brings viewers into the pain and devastation that uranium mining brought into the lives of too many Navajo. It is a moving documentary whose power is in the voices and the people that we meet

THE RETURN OF NAVAJO BOY

USA, 2000, 57 min, English
Director **Jeff Spitz** / www.navajoboy.com

The film is an internationally acclaimed documentary that reunited a Navajo family and triggered a federal investigation into uranium contamination. It tells the story of **Elsie Mae Begay**, whose history in pictures reveals an incredible and ongoing struggle for environmental justice. The documentary emboldens a Navajo family to share remarkable memories involving Hollywood picture making, uranium mining and the mystery of a long lost boy who was taken away by white missionaries. His name was **John Wayne Cly**.



The Return of Navajo Boy - Epilogue

Director Jeff Spitz

USA, 2008, 15 min, English

A powerful new epilogue (produced in 2008) shows how the film and Groundswell Educational Films' outreach campaign create news and rally supporters including Congressman Henry Waxman (D-CA). The Chairman of the Committee on Oversight and Government Reform mandated a clean-up plan by the five agencies that are responsible for uranium contamination. Ironically, the US EPA's Comprehensive Five-Year Plan did not include Ms Begay's backyard, until she traveled with this film to Washington, DC and screened it on Capitol Hill in September, 2008. Together we are building a groundswell for environmental justice. Join Groundswell and Navajo Communities in this mission. We will continue filming and raising awareness until all Navajo communities impacted by more than one thousand abandoned uranium mines are cleaned up.

16:30

DEADLY DUST

Germany, 2006/2007, 93 Min., German

Director: **Frieder F. Wagner**, Email: ochowa-film@t-online.de

The film accompanies Prof. Guenther, specialist for tropic diseases and epidemiologist, and his expert colleagues as they research on the effects of depleted uranium ammunition used in Iraq, Kosovo, Bosnia, although long since banned by Hague and Geneva Conventions. The ammunition penetrates steel like a knife slices butter and then explodes into radioactive nanoparticles that disperse: Winds can carry them clear across our planet. Unnoticed by all in contact with them, they flow through bodies like water through a sponge, leaving behind a path of destruction through the cells they crossed. In their search for contaminated battle fields Prof. Guenther and fellow scientists discover, for example in Iraq, areas, in which radioactive contamination is 30.000 times higher than Earth's natural radiation level.

Frieder Wagner is present during the screening.

18:45

INVISIBLE WAR:

DEPLETED URANIUM & THE POLITICS OF RADIATION

After 1991 in Irak, many children are born with malformation, in the USA, hundred of thousands of soldiers have gulf War disease and their children have malformation too. This film is an inquest on Depleted Uranium featuring 2 whistle blowers inside the Pentagon and US declassified documents, and interviews with the deputy secretary of state in charge of the Gulf war disease.

Invisible War (La guerre radioactive secrete), France, 2000, 64 min, Director: **Martin Meissonnier**. Contact: www.campagnepremiere.fr/uranium.html

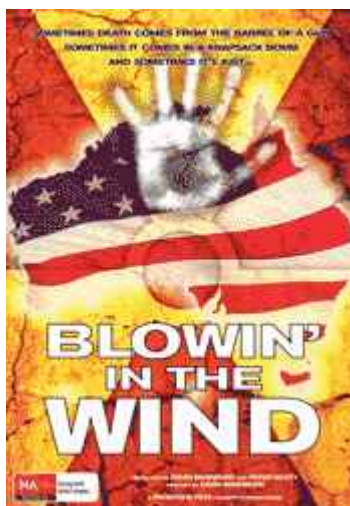
20:00

Blowin' in the Wind

Director: David Bradbury

Australia, 2005, 62 min, English

Blowin in the Wind is about the US military use of depleted uranium weapons in Australia since the first Gulf War.



21:15

URANIUM 238: THE PENTAGON'S DIRTY POOL

Uranium 238 depicts the hazards that the use of depleted uranium or DU in conventional weapons poses for the health of soldiers and civilians. Through interviews with soldiers, scientists and activists, the documentary explores the health hazards when this radioactive and toxic material is ingested or inhaled by people in the battle fields and shooting ranges. Based in scientific data this video has been used by the International Coalition to Ban Uranium Weapons (ICBUW) as part of its international campaign to prohibit DU as a military component.

Uranium 238: The Pentagon's Dirty Pool (Uranio 238: La Bomba Sucia del Pentágono), Costa Rica, 2009, 28 min, Director: **Pablo Ortega**, Producer Isabel Macdonald and San José Quaker Peace Center.

URANIUM 238 - The Pentagon's Dirty Pool won the Jury Award as the **Best Short Film of the First International Uranium Film Festival 2011.**



Quirra is a Radioactive Dump

Director: Flaviano Masella
Italy, 2011, 21 min, English, German Subtitles
Producer: Rainews24

For years those people from Sardinia that live near the Quirra shooting range want to know the truth about about several tumours and malformations that have hit the inhabitants and the animals populating that area. Rainews report tells the truth about the first burning truths coming out from Lanusei's prosecutor's office. Those documents clearly talk about the illicit presence and detention of weapons containing depleted uranium.

Flaviano Masella, war reporter from different war zones such as Afghanistan, Lebanon and Iraq, is a Rainews journalist from the very first day of the channel. 2007 he was Correspondent of the year and received a special mention at the Piero Passetti Prize. He will be present at the Uranium Film Festival.

The Third Nuclear Bomb, The Veteran's Accusation

Italy, 2008, 26 min, English/German subtitles
Production: Rainews24 / Radio Televisione
Director: Maurizio Torrealta



In the investigative report, an American veteran who participated in "Desert Storm" accuses the Us Administration of having used a small nuclear penetration bomb with an energy of 5 kilotons between the Iraqi town of Basra and the border with Iran. Consulting the "Seismological International Center on line data archive" we found that in the area indicated by the veteran, a seismic event with a power of 5 kilotons was registered the last day of the conflict.

Director Torrealta will be present at the Uranium Film Festival.

Monday, October 8th - Eiszeit

17:00

THE URANIUM MOUNTAIN

Germany, 2010, 89 min, German

Director: Dror Zahavi

Contact: www.saxonia-media.de

The world in 1947: The Cold War has begun. The nuclear arms race between US-America and Russia becomes a threat to mankind. The arms race is decided in the Ore Mountains. That is where the Soviets had the Germans mine uranium for the construction of their first atom bomb without any consideration for the actual costs. The repatriated prisoner of war and miner Kurt Meinel (Vinzenz Kiefer) falls in love with Lydia (Nadja Bobyleva), the daughter of the Russian Major Burski (Henry Hübchen) – a dangerous love affair. When they become involved in a mining disaster, their secret love is tried to the breaking point. Lydia's father has to decide between the life of his daughter and carrying out his orders: to mine uranium to preserve peace. Filled with suspense and emotional impact, the film DER URANBERG tells the story of human tragedy as part of an almost unknown chapter of German history which affected world politics.

YELLOW CAKE - The Dirt Behind Uranium

Uranium mining, the first link in the chain of nuclear development, has managed again and again to keep itself out of the public eye. A web of propaganda, disinformation and lies covers its sixtyfive-year history. The third largest uranium mine in the world was located in the East German provinces of Saxony and Thuringia. Operating until the Reunification, it had the code name WISMUT - German for bismuth, though it supplied the Soviet Union exclusively with the much sought-after strategic resource Yellow Cake. Until 1990 WISMUT supplied the Soviet Union with 220,000 tons of uranium. In absolute terms this quantity was enough for the production of 32,000 Hiroshima bombs. For the last 20 years WISMUT has been making a huge material and financial effort to come to terms with their past, which is an alarming present and future on other continents. The film accompanies for several years the biggest clean-up operation in the history of uranium mining and takes the viewers to the big mines in Namibia, Australia and Canada.

Germany, 2010, 108 min, German

Director. *Joachim Tschirner*, www.umweltfilm.de

DIRECTOR'S STATEMENT

YELLOW CAKE is the result of a project, which began in 2002. The World Uranium Hearing took place more than a decade ago. The declaration of this hearing became the essential meaning of my film: "Radioactivity knows nothing of cultural differences or political boundaries. And in a mutated world poisoned by deadly radioactivity, it will no longer be of importance whether we separate our garbage, drive fewer cars, use phosphate free detergent, or plant a tree. Nor will it matter if we spend our time trying to save the elephants. Whatever action we would take at that point would be superfluous and devoid of meaning. That's why the end of the atomic age must begin with the first link in the chain of nuclear production – The Uranium Mining." During my researchs I've experienced that despite its explosive nature, uranium mining seldom makes it into public awareness. The film "Yellow Cake" is my reaction to this unacceptable situation. For me it was quite clear that unbiased, well researched information about uranium mining is absolutely necessary. *Joachim Tschirner*

Director will be present at the Uranium Film Festival



Joachim Tschirner

21:15

URANIUM THIRST

Brazil, 2010, 27 mi, English with German subtitles

Directors and Producers: **Norbert G. Suchanek & Marcia Gomes de Oliveira.**

This documentary is about uranium mining and uranium prospecting in Namibia and its effects on the local population, environment and the scarce water resources of the Kuiseb Valey. Namibia has 2 uranium mines. Another 10 are planned. Exploration is going on in the territory of the Topnaar-Nama people. Their natural resources, their water and life are jeopardized. Uranium mining is not only producing radioactive dust. It is also wasting huge amounts of water, which is destructive for the homeland of the Topnaar-Nama. Centre of the film are the Nama villages along the Kuiseb and Nama King Samuel Khaxab, who started a campaign to inform his people about the radioactive and environmental risks of Uranium mines. "We want to stop the uranium mining", he says. The Nama are parents of the San living in the Kalahari. They share the same language family based on click and clack sounds. German colonizers once expelled the Nama (called Hottentot) from most of their land along the Namibian coast because it was rich in diamonds. Later they were expelled from nearly the rest of their land in the name of nature conservation. What is left is the Kuiseb Valey.

"Uranium Thirst" and "Uranium Not in Nisa" are not part of the competitive category of the Uranium Film Festival.

Uranium – is it a country?

Tracking the origins of nuclear power

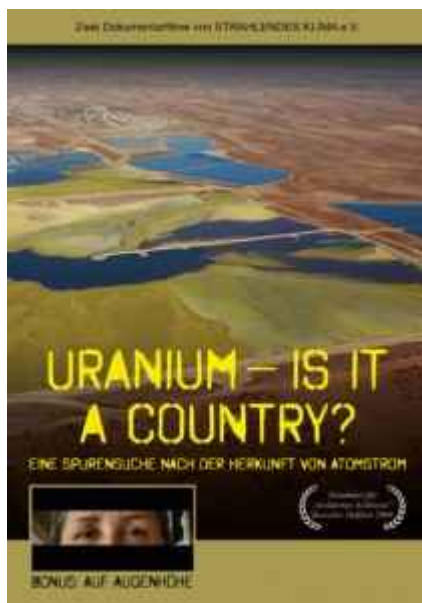
Germany/Australia 2008, 53 min, German

Directors: Kerstin Schnatz, Isabel Huber, Stephanie Auth

<http://www.strahlendesklima.de/uranium/>

Where does nuclear energy come from? This documentary takes a look at the footprints of nuclear energy. The Olympic Dam uranium mine in Australia is run by the multinational corporation BHP Billiton. Uranium mining is very lucrative and the demand for it is booming. The spokesperson for the Australian Uranium Association talks of a bright future. He claims that Australia has the potential for 15 to 20 new uranium mines. An indigenous resident speaks of the impact the mine has on the environment in which he lives. On the other side of the world, nuclear energy is a subject of debate. A french researcher measures radiation from nuclear sites and uranium transportation. In Germany the state secretary for the ministry of the environment points out that nuclear energy is not suited to stop climate change.

The film directors are present at the Uranium Film Festival.



Tuesday, Oct. 9th – Movimiento

17:00

UNDER THE SURFACE

Under the Surface (Om bergen faller sönder) is a documentary about uranium exploration in the north of Sweden. Barbro owns the local grocery shop in the beautiful mountain area of Hotagen. One day terrain vehicles and men with geiger indicators shows up at her shop. Something in the mountains attracts them - there has been a discovery of uranium. Soon several exploration companies arrives to the area. The mountain area is also what is left of the native land for two Sami communities. They now see a severe treath to their possibilities to survive as a indigenous people. A film about the villagers conflict with the companies and about the hidden sides of nuclear power. It's also a story about the alarming crises of the modern world where people and nature is sacrificed in the name of development.

Sweden, 2011, 35 min. Swedish with English or German Subtitles

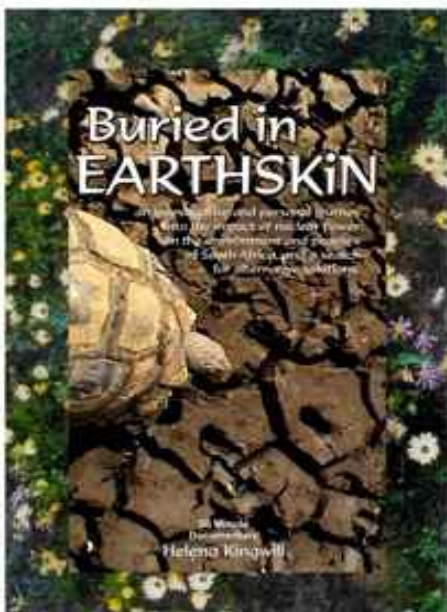
Director and Producer: **Klara Sager**

"Om bergen faller sönder" was selected by the International Uranium Film Festival Jury as one of the eight best documentaries of the festival.

DIRECTOR'S STATEMENT

The work with the film took us far up to the north of Sweden, to the mountain areas. Here we encountered a land earlier unknown to us. Dramatical light phenomenas and radical changes of seasons and a people with a different perception of time, concerned with the well-being of coming generations instead of quick profits and exploitation of nature. Filming in the distant mountain area required a lot from the team, working with very small resources in a harsch climate, with temperatures that could go down to minus 35 degrees Celsius. A strong motivation has been to expose some of the hidden aspects of the nuclear industry. *Klara Sager*

Klara Sager



Buried in Earthskin

Director: Helena Kingwill

South Africa, 2009, 50 min, English & Afrikaans

Director's Statement - This film is based on a true personal event, which proved to me scientifically that trusting ones in intuition can save ones life. I dreamt that I had cancer in my leg. When I woke I went to the doctor, who diagnosed a malignant tumour in the skin of my calf. (Melanoma) Fortunately, it was discovered just in time, before it could spread into my veins. The motivation for the journey of investigation I took in this documentary, was based on a metaphorical vision of nuclear waste as a malignant tumour in the earth's skin, which is threatening to spread into her veins. (It is easy to forget that we are part of nature and that our bodies are microcosmic reflections of the earth.) I had heard a rumour that the underground water in Namaqualand that was being poisoned by nuclear waste. I set off on a road trip and met some amazing people along the way, like the women of the Namakhoi tribe, who live close to the earth, and are so intuitively wise to it. The ancient earth- wisdom of the elders of the earth's first peoples is so simple and clear... /*Helena Kingwill*

18:45

YELLOWCAKE



From Exploration to fuel production, this documentary relates the contamination, water consumption, waste generation, costs to the American taxpayer through government subsidies, health impacts, and the CO2 emissions that are caused by the front end of the nuclear fuel cycle. Each phase has its own devastating impact on the environment and the surrounding population, from socioeconomic to health and safety. This film takes a deeper look into the facts that are, all too often, left unsaid. America is going "Down the Yellowcake Road," but given this information, shouldn't we ask the necessary question: Is this what we really want?

This short documentary was created by Boxcar Films in 2009 to explore the front-end of the nuclear fuel production cycle.

USA, 2009, 10 min, English, Director: **Brock Williams**.

www.boxcarfilms.com, Film info: www.downtheyellowcakeroad.org



DIRECTOR'S STATEMENT. I think the role of storytellers in society shouldn't be solely to entertain. Many people around the world don't have a voice because it takes either a lot of work or a lot of money to get your story in front of the world. As filmmakers (or writers, or artists, or journalists) we have a responsibility to those people who can't tell their own story. Especially when they are fighting international corporations who have no regard for the safety or health of the individuals. When dealing with an issue as complicated as nuclear energy, there are so many angles to consider and so many lives at stake. It's important for those of us with the means to do so to shed light on issues that affect the ones who don't have a voice, and to bring some perspective to a complicated issue that the world has to face. *Brock Williams*

Toxic Neglect

India, 2011, 9 min, English

Director: Moushumi Basu

Located on the ancestral lands of the Santhal, Munda and Ho Peoples in Jharkhand, India, Jadugoda is home to almost all of India's Uranium reserves. Moushumi Basu reports on a shocking story that the Uranium Corporation of India Limited (UCIL) and the Government of India doesn't want you to know about.



BUDDHA WEEPS IN JADUGODA

Jadugoda is an area in the state of Bihar populated by Adivasi (indigenous peoples of India). It first came into prominence when uranium deposits were discovered in the area, since Jadugoda is India's only underground uranium mine. The film documents the devastating effects of uranium mining by Uranium Corporation of India Limited in Jadugoda. For the last thirty years, the radioactive wastes have been just dumped into the rice fields of the Adivasis. The government agency mining the uranium makes no attempt to protect the lives of the people and environment of the area. The unsafe mining of uranium has resulted in excessive radiation which has led to genetic mutations and slow deaths. Medical reports reveal that the impact of radiation on the health of tribal peoples has already been devastating. The film is an attempt to record the tragedy that has played havoc with the lives of the people of Jadugoda..

India, 1999, 52 min, English

Director: **Shri Prakash is present at the Uranium Film Festival**

20:15

WHEN THE DUST SETTLES

The film combines comedy and serious content to explain the dangers of uranium mining, the nuclear fuel cycle and the use of depleted nuclear materials – much of which originates in Australian uranium mines – in weapons production. The message is simple and clear: Despite assurances from the mining companies, there is NO SAFE LEVEL of radiation exposure, below which there is no risk of cancer or birth defects occurring. “When The Dust Settles” is a must-see educational presentation for workers contemplating working in the uranium industry and for Electrical Trades Union members and workers across Queensland and the Northern Territory.

When the Dust Settles, Australia, 2010, 35 min, Director: **David Bradbury**.



David Bradbury

DIRECTOR'S BIOGRAPHY - David Bradbury is one of Australia's best known and most successful documentary filmmakers. His films have been shown on all the major Australian commercial and public broadcast networks as well as overseas. He has won countless international film festival prizes and been the winner of five AFI awards and two Academy Award nominations (Frontline, which profiled war cameraman Neil Davis, and Chile: Hasta Cuando?, about the military dictatorship of General Pinochet). Bradbury began his career in 1972 as radio journalist with the Australian Broadcasting Corporation after graduating from the Australian National University with a BA in Political Science and History. After post graduate studies in broadcast journalism on a Rotary fellowship in the USA, he worked as a freelance journalist covering the Spring Revolution in Portugal in 1974 as well as the overthrow of the Greek military junta in Athens that same year and covered the final days of the Shah of Iran in 1976.

Dirt Cheap 30 Years On: The Story of Uranium Mining in Kakadu

Director: Ned Lander

Australia, 1980-2011, 51 min, Englisch/Gunwinku

Uranium mining was imposed on the Traditional Owners of Kakadu, Australia in the late 1970s and the controversial Ranger mine commenced production in 1981. Three decades later Kakadu uranium is still shipped out of Darwin to fuel nuclear reactors in Japan, Europe and elsewhere. The film includes rare footage of Mirarr Senior Traditional Owner Toby Gangale stating clear opposition to mining on his country and documents his prescient concerns about uranium. It shows how the Federal Government overrode the human rights of Kakadu's Traditional Owners in order to impose a toxic industry in a World Heritage Area.



22:00

URANIUM

This film exposes the ethical and environmental problems which surround the practice of uranium mining in Canada. The film delivers some hard-hitting and little known facts about the detrimental impact of uranium mining on the environment as well as on the health of those employed in the industry. Toxic, radioactive waste is a severely detrimental by-product of uranium mining, which has been proven to cause profound, long-term environmental damage. The same radioactive waste puts the miners at extreme risk for developing cancer. Finally, because most of the mining to date has been conducted on land historically used by Canada's Native populations, uranium mining violates the traditional economic and spiritual lives of many aboriginal peoples.

Canada, 1990, 48 min, English,

Director: Magnus Isacsson, Producer: National Film Board of Canada, Info: www.socialdoc.net/magnus

DIRECTOR'S BIOGRAPHY - Documentary filmmaker Magnus Isacsson has received many awards for his work in photography, radio, TV and film. A former producer for the English and French networks of the CBC, he has made more than a dozen independent films since 1986. Often shot over long periods of time, they tell dramatic stories that raise important social and political issues.

"Uranium is one of the most powerful recent films that I have ever seen."
Helen Caldicott, Environmentalist



Magnus Isacsson
He died 2012 because of Cancer.

Uranium City: Life After The Mine

Director: Daniel Hayduk

Canada, 2008, 7 min, English

Eight thousand people once lived in and around Uranium City. Founded as a tent outpost in the early 1950s when uranium was discovered nearby, it grew into a thriving community with dozens of mining ventures as well as hotels, apartment blocks, a movie theatre, a hospital and CANDU High School. In the mid-1960s, however, the United States government stopped purchasing Canadian uranium, and the bottom began to fall out of both the market and the city. When the last mine closed in 1982, the exodus began.

Uranium Mining Not in Nisa Urânio em Nisa Não

Directors: Norbert G. Suchanek & Marcia Gomes de Oliveira
Brazil/Germany, 2012, 35 min, Portuguese with German subtitles

Portugal has a 100 Year long history of Uranium Mining. Uranium of Portugal was used to make the first nuclear bombs too. Now Portugal's last big uranium deposit is situated close to Nisa, a beautiful village in the north of Alentejo. In an act of prevention, citizens demonstrated against any uranium development. They decided to prefer a sustainable production of local products like cheese and olive oil than jobs in the uranium industry. For that Nisa and its Movement MUNN (Movimento Urânio em Nisa Não) received 2012 the Nuclear Free Future Award.

Filmdirectors are present at the Uranium Film Festival



Wednesday, Oct. 10th - Movimiento

17:15

At Eye Level - Auf Augenhöhe

Germany, 2010, 11 min, German

Directors: Kerstin Schnatz, Production: Strahlendes Klima

<http://www.strahlendesklima.de/en/>

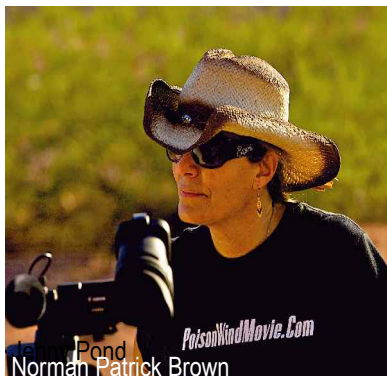
It is a short film about uranium mining and environmental racism in Niger, Namibia and the United States of America. It shows five indigenous anti-uranium activists from Niger, Namibia and the USA sharing their stories and experience on uranium mining. Their message: "Leave uranium in the ground!"



POISON WIND

The film tells the story of a corrupt government, unconscionable greed and a policy of destruction aimed at the Aboriginal Homelands of Indigenous People from the 1940's until today. It is a documentary about uranium mining and the devastating effect it has on the people, livestock, water and agriculture in the 4 Corners area of the US and the Grand Canyon. The path of POISON WIND has taken us to political and environmental activists within the Navajo Nation (Diné) and Pueblo People (Acoma and Laguna) of New Mexico, Western Shoshone, Hualapai and Havasupai where today many people suffer relentlessly from the effects of living near radiation contaminated lands. POISON WIND highlights the greed of mining companies that set out to destroy the balance of life created by the people of these lands...sacred to so many and offering only a death sentence in the end. This film is a "Visual Oral History" which comes from the people themselves and only serves to focus on their stories, as they speak from their hearts about how uranium mining left them victims of where they live.

Poison Wind, USA, 2007, 37 min, Director: **Jenny Pond**, produced by Norman Patrick Brown & Jenny Pond. Advisor: Manuel Pino, Recipient of the Nuclear Free Future Award 2008, Info: Poisonwindmovie.wordpress.com



DIRECTOR'S BIOGRAPHY

Jenny Pond is director and producer of the documentary POISON WIND. She has 10 years of professional experience in film and television production. Alongside co-producer and Navajo filmmaker Norman Patrick Brown. Jenny is currently co-producing THE RAINBOW BOY. It is an independent film being filmed on Navajo Nation and in the traditional language of the Diné people.



Uranium: A Poisoned Legacy

France, 2009, 52 min, English

Director: Dominique Hennequin, Production: Nomades TV, Charlotte Hennequin

A shocking investigation into uranium mining in Africa. We visit three areas affected by the uranium industry; Mounana where activity has now ceased, Arlit, where the mines have been active for 40 years, and Imouraren, a future site. In spite of the horrific damage to local populations at previous sites, another mine is being constructed, in Imouraren. The result of a colossal deal between the governments of France and Niger, this will be their biggest open mine yet. Areva claims that the new mine will not poison the land, but local people are sceptical.

19:30



THE NUCLEAR WASTE SHIP HISTORY

This film tells about the most dangerous ship in the Northern Europe called Lepse. The ship, which stores onboard tones of spent nuclear fuel, has become a grave illustration of the problems haunting the Russian nuclear fleet and the international efforts aimed at solving those problems. It will take Russia many more years to manage with nuclear and radiation problems, left due to nuclear heritage of the USSR and the Cold War.

The Nuclear Waste Ship History (История ядерного судна), Russia, 2003-2004, Running Time 18 min, Director: group of authors of Bellona-Murmansk, contact: www.bellona.org

Bellona-Murmansk is an environmental NGO, established in North-West Russia, in Murmansk. The work of the NGO is devoted to solving problems of nuclear and radiation safety, development of renewable sources of energy, climate change, safe oil and gas industry development. Experts of the organization make researches and publish reports, position papers.



DEADLY DECEPTION

The documentary uncovers the disastrous health and environmental side effects caused by the production of nuclear materials by the General Electric Corporation. The film juxtaposes GE's rosy "We Bring Good Things to Life" commercials with the true stories of people whose lives were devastated by the company's involvement in testing and making nuclear weapons. Driven by intensely personal testimony and painstaking research, "Deadly Deception" exposes what GE never wanted its customers to know: a shocking pattern of negligence and misinformation spanning several decades. Nine months after this film won the Oscar®, GE pulled out of its work in the nuclear weapons industry, and Corporate Accountability International organizers of the GE boycott, declared victory in their grassroots campaign.

The 1991 Academy Award®- winner for Best Short Documentary, *Deadly Deception* unco-vers the disastrous health and environmental side effects caused by the production of nuclear materials by the General Electric Corporation. The film juxtaposes GE's rosy "We Bring Good Things to Life" commercials with the true stories of people whose lives were devastated by the company's involvement in testing and making nuclear weapons.

Deadly Deception, USA, 1991, 29 min, Director: **Debra Chasnoff**. Contact: www.groundspark.org



Dangerous Drinkwater

Germany, 2010, 44 min, German, Director: Dethlev Cordts

From 1951 to 2005 at least 13,000 tonnes of uranium have been proposed on German fields. Phosphate fertilizers were dirtied with an average of half a pound of uranium per tonne. The confederation of industries agrarian and the farm association do not take a serious view on that. The natural uranium deposits in our grounds are much higher, than the additional load by the fertilization. Besides, they hide that the so-called "natural uranium" is already integrated since millenniums firmly in the crystalline structures of the rock, the uranium from the fertilizer, however, is very slightly water-disolvable and movable and can reach very fast in the drinking water leaders. In an exciting trace search Dethlev Cordts is looking for the springs of the uranium coming along in the drinking water.

21:30

STOP CASTOR



Protests against Nuclear Waste Transports in Germany: Nowhere on earth has the nuclear industry found a safe way to keep waste that will remain dangerous for at least a million years. In Germany politicians decided 30 years ago that a salt deposit near the village of Gorleben in the north of the country should be the permanent repository, and a prefabricated storage hall next door to it the "interim storage". Scientists almost from the outset ruled the salt dome unsafe.

The 800 people living near Gorleben and several thousand others living in a cluster of villages and small towns in the picturesque farming and forestry area have fought the nuclear plans and the transportation of waste to the storage from the beginning. The recycled waste from German power stations comes from a plutonium plant in northern France in so-called Castor caskets.

We have filmed the protests against the tenth such transport to Gorleben in November 2006. You will see how after 30 years the people living near Gorleben and the thousands who join them from all over Germany once a year when the Castor train comes are not tired of revolting against this nuclear madness. The film deals with people who sit down on railway tracks and roads, usually in bitter cold, sometimes brutalised by police. It asks them where they find the courage and the motivation to resist again and again, but also about their fear and their powerlessness when facing an army of up to 20,000 police and the annual militarisation of a whole region.

Stop Castor (Der zehnte Castor-Transport nach Gorleben), Germany, 2007, 43 min, Director: **Sylvain Darou**, contact: cinerebelde@cinerebelde.org



Sylvain Darou

FIGHT FOR COUNTRY

The story of the Jabiluka Blockade



The documentary took 4 years and 4 weeks to complete. It tells the story of one of Australia's largest ever land rights and environmental campaigns, the fight to stop the building of a second uranium mine within Kakadu National Park. Made with the cooperation of the Mirrar aboriginal clan, the owners of the land on which Jabiluka is proposed to be built. What the film makes clear is that the Land Rights Act has not enabled aboriginal people to control activities on their land, and that their political and cultural rights continue to be eroded. Fight for Country is a powerful and inspiring story of an aboriginal nation standing up for their country, and of the non-indigenous Australians who stood with them.

Fight For Country, Australia 2001/2002, 62 min, Writer/director/camera: **Pip Starr**, Rockhopper Productions, www.rhproductions.com.au

DIRECTOR'S BIOGRAPHY AND STATEMENT

I began making videos with Bent TV, a queer video collective and a member group of Channel 31, a community TV station in Melbourne, in 1995. Soon after picking up a camera I became attracted to stories about social justice. Not just for the reasons of justice, though that remains a key focus, but for the attraction to a good story. I get much inspiration from activists. There are so many switched on, powerful and inspired people, who take all sorts of risks in the name of justice. I am honoured to be trusted enough by many of these people to be able to tell their stories. *Pip Starr*

"Though he made films for Friends of the Earth, completed a number of short projects independently, guided several teams under terrible conditions, and shot beautiful footage with great determination, he did not have an Australian broadcaster willing to back him. They would not commit even one hour of national television time to a world view won by his experience and fortitude." *David Tiley*

Director, Pip Starr, took his own life January 2008. "Fight For Country" remains as a tribute to his passion and dedication to this cause. This document is largely as Pip wrote it in 2002. Approximately a year before his death, he carried out some further editing. *Bill Runting, Producer*



Pip Starr

17:15 (Thursday – Movimiento)

The Eighth Commandment

Germany, 1986, 95 min, German, Director: Bertram Verhaag und Claus Strigel, Production: Denkmal-Film GmbH

Film documents from the past five decades prove that the use of nuclear energy – whether for peaceful or for military purposes – was made socially acceptable only by repeatedly duping the population. "The Eighth Commandment" (thou shalt not bear false witness on thy neighbour) shows disturbing pictures of nuclear reprocessing plants, giving a sobering insight into the history of atomic power: from Otto Hahn to VEBA chief Benningsen-Voerder. From the first tests in the Nevada desert to the catastrophes of Three Mile Island in the United States to Chernobyl in the former USSR. From political speeches to the civil-war-like scenes at the nuclear power plants of Whyll, Wilster, Brokdorf and Wackersdorf.

19:15

Rokkasho Rhapsody

Japan, 2006, 102 min, English
Director: Hitomi Kamanaka

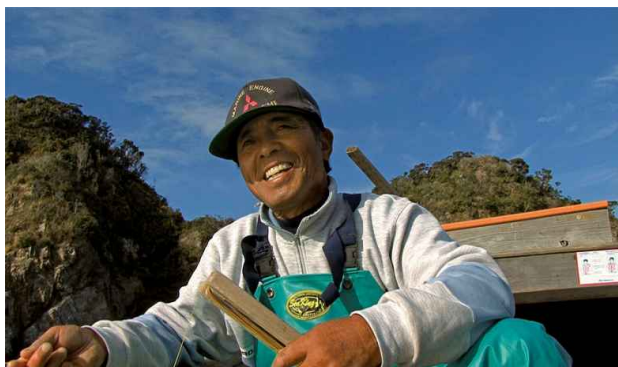


The film sets in Rokkashomura in the northern part of Japan, where they have built a nuclear reprocessing fuel plant in 2004. This fuel reprocessing plant is for recycling nuclear power by removing plutonium from used nuclear power fuel. This film shows the various lives of the people that live in Rokkashomura and how they are living with the new nuclear reprocessing plant. A lady in the village pursues her activism in order to stop the reprocessing plant. She grows tulips to help raise awareness of what Rokkashomura still has to offer. She even held a farmers market and told each customer "these maybe the last organic plants you can buy without any radiation". This fuel reprocessing plant has divided Rokkashomura into people for and against the building and usage of the plant.

21:15

ASHES TO HONEY: FOR SEARCHING A SUSTAINABLE FUTURE

Japan, 2010, 116 min. English
Director: Hitomi Kamanaka



For 28 years, the people of Iwaisima Island, living in the middle of the bountiful Inland Sea, have been opposing a plan to build a nuclear power plant. The island has a 1000-year history during which people have preserved their traditional festival. Takashi, the youngest on the island, is struggling to earn his living. He dreams of a life based on sustainable energy. Meanwhile, communities in Sweden are making an effort to implement such lives. The people living in the Arctic circle have taken action to overcome damage from the global economy. On Iwaisima, Mr. Ujimoto has begun sustainable agriculture by reclaiming abandoned farmlands. But a power company tries to fill in a bay to create man-made land. The people of the island set sail together to stop the construction of the nuclear power plant. A fight breaks out on the sea.

Friday, Oct. 12th - Movimento

18:15

Food and Radiation

Director: Yoko Kumano
USA, 2012, 18 min, English

The Film addresses the issue of radiation in food after the March 11, 2011, Fukushima disaster. The film features interviews with food producers, restaurant owners and new parents about the food consumption has changed after the nuclear accident and the contamination of the food chain with radioactive elements.

After the March 11, 2011 Tohoku disaster, there were a lot of viewpoints about the water and food supply on the news from specialists and politicians who seemed to be addressing the public with a specific agenda. Living in the U.S. and far away from the epicenter of the disaster, I wanted to find out what everyday people in Japan were thinking. I was particularly interested in listening to the viewpoints of farmers and parents because it is their job to feed others. Through a series of interviews shot six months after the disaster, I was moved by each subjects' unique reactions and their willingness to share their thoughts so freely about this difficult issue. All footage was shot in Japan in October 2011. Yoko Kumano



Radioactivists: Protest in Japan since Fukushima

Germany/Japan, 2011, 72 min, English, German
Directors: Julia Leser, Clarissa Seidel

Fukushima anti-nuclear demonstrations during May and June 2011. We have filmed at demonstrations and talked with the activists who organized them. We also talked with intellectuals, social and political scientists, about the magnitude of the current protests. During these months, we met a lot of inspiring people and got heaps of interesting footage of this new-forming movement, which seems to combine so many groups and organizations and may cause a major shift within Japanese politics and society. With RADIOACTIVISTS, we captured the spirit of this momentum, showing the challenges and triumphs of a movement of great historical significance.

Directors are present at the Uranium Film Festival Berlin screening.

20:45

INTO ETERNITY

Every day, the world over, large amounts of high-level radioactive waste created by nuclear power plants is placed in interim storage, which is vulnerable to natural disasters, man-made disasters, and to societal changes. In Finland the world's first permanent repository is being hewn out of solid rock – a huge system of underground tunnels - that must last 100,000 years as this is how long the waste remains hazardous.

Into Eternity, Denmark, 2010, 75 min, Director: **Michael Madsen**, Producer: Lise Lense-Möller / MAGIC HOUR FILMS, www.intoeternitythemovie.com

Yellow Oscar: Into Eternity won the Jury Award as the best feature film of the 1st International Uranium Film Festival of Rio de Janeiro 2011.



ABOUT THE FESTIVAL



Centro Cultural Laurinda Santos Lobo



Cinema o th he Museum of Modern Art (MAM) Rio de Janeiro



Márcia Gomes de Oliveira
Festival Executive Director and
FAETEC -teacher for social science

Climate Change, the Peak Oil and a still growing hunger for energy of the modern societies on all continents: At the beginning of the 21st century the world is - like at the beginning of the 19th century - again in the search for a new direction. Is nuclear energy the solution for Climate Change and the growing demand for Energy as it is claimed by nuclear industry and scientists like James Lovelock, the author of the Gaia theory?

Windscale (Sellafield), Harrisburg (Three Mile Island), Chernobyl, Goiânia: Radioactive accidents happen. Mining companies spreading around the world in search for new uranium deposits. And on the other side concerned citizens and indigenous people and peoples fighting against uranium mining projects in countries like Australia, India, Niger, Namibia, USA, Canada or Portugal. Are the democratic world societies - especially in emerging countries like Brazil, China, India or South Africa – prepared to make the right decisions? Do the people really know what radioactivity, what nuclear power means?

That was the background 2010 when we created – one year before Fukushima - the First International Uranium Film Festival in Rio de Janeiro: The first annual film festival to highlight nuclear and radioactive issues. A film festival to inform about and to stimulate the production of independent documentaries and movies about the whole nuclear fuel chain from uranium mining to nuclear, from atomic bombs to atomic accidents: from Einstein to Fukushima.

We started the call for entry May 2010, and March 2011 - when we already had selected over 30 documentaries and movies from all continents - happened the nuclear accident of Fukushima! Finally between 16th and the 28th of May we screened 33 selected films in the competitive category and 4 documentaries, which were not part of the competition, in Rio de Janeiro. The screening locations were CINEMAISON in the city centre and in Santa Teresa the theatre of the Centro Cultural Parque das Ruínas and the theatre of the Centro Cultural Laurinda Santos Lobo. We had an audience in total of more than 1000 people, many of them students and teachers.

After Rio de Janeiro, the first International Uranium Film Festival travelled 2011 to São Paulo and the capitals of the Brazilian Northeast and later to Portugal.

In 2012 we had the UN-Conference Rio+20 in Rio de Janeiro. The Museum of Modern Art (MAM) was part of it and the MAM was also part of the 2nd International Uranium Film Festival. Between June 28. and July 6, we screened in the Cinema of MAM over 50 films from all continents and had a special session with animated nuclear films.

Now we are in Berlin with the best and most interesting films from both festivals. And the Uranium Film Festival continues.

Special Thanks

First we thank all the filmmakers - well known like Peter Greenaway and David Bradbury or not yet known – who believed in us. Second: An important part of the success of the International Uranium Film Festival is our partnership with the technical school for film, cinema, event and tourism Adolpho Bloch of FAETEC.

N. Suchanek

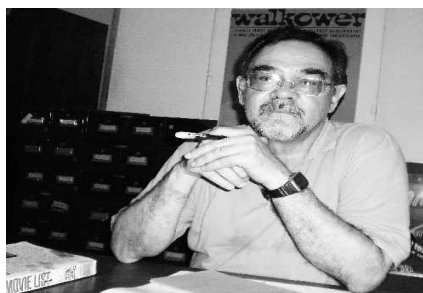
Norbert G. Suchanek, Rio de Janeiro, September 17th, 2012

FILM FESTIVAL JURY



João Luiz Leocádio

Professor of the Department of Cinema & Vídeo of the University Federal Fluminense (UFF) and coordinator of the Laboratório de Vídeo Educativo do NUTES / UFRJ.



Gilberto Santeiro

Filmmaker. Director and Curator of the Cinematheque at the Museum of Modern Art in Rio de Janeiro since 2000.



Dawid Bartelt

Since 2010 Director of the Brazil Office of the Heinrich Böll Foundation in Rio de Janeiro. He is Doctor in History and was Spokesman for Amnesty International Germany (2002 - 2010).



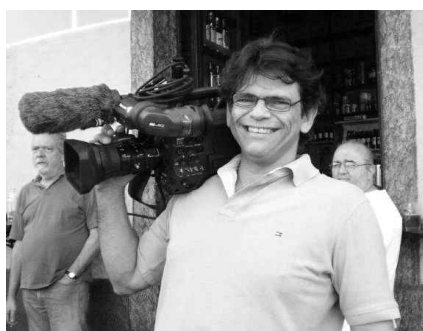
Leo Ribeiro

Animation filmmaker, Master in Design at PUC-Rio and with several award winning short films.



Norbert G. Suchanek

Journalist, Author, Filmmaker and General Director of Uranium Film Festival.



Marco Fadiga (In Memoriam)

Brazilian producer and Co-Director of Caju Filmes and technical director of the Uranium Film Festival. He also was part of the first Jury. Unfortunately our friend Marco Fadiga passed away exactly when the first Uranium Film Festival started in May 2011. We miss him!



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of the Uranium Film Festival in Berlin 2012.

Impressum

URÂNIO EM MOV(I)ENTO,
 the INTERNATIONAL URANIUM FILM FESTIVAL &
 THE YELLOW ARCHIVES
 are projects by
 Márcia Gomes de Oliveira (Executive Director)
 Norbert G. Suchanek (General Director)

Contact and Film Entry for the next Festival 2013

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Special thanks go to Magnífica, the traditional Cachaça Producer of Rio de Janeiro, to Armazem São Thiago and Bar do Mineiro of Santa Teresa.

SEE YOU !

IN OCTOBER IN BERLIN 2012
AND MAY 2013 IN RIO DE JANEIRO

INTERNATIONAL URANIUM FILM FESTIVAL
www.uraniumfilmfestival.org

