

URÂNIO **EM** MOVI[e]MENTO

1st INTERNATIONAL
URANIUM FILM FESTIVAL
RIO DE JANEIRO 2011

1º FESTIVAL INTERNACIONAL DE FILMES
SOBRE ENERGIA NUCLEAR
RIO DE JANEIRO 2011





FIRST INTERNATIONAL URANIUM FILM FESTIVAL
RIO DE JANEIRO MAY 16-28, 2011

1º FESTIVAL INTERNACIONAL DE FILMES SOBRE ENERGIA NUCLEAR
NO RIO DE JANEIRO 16-28 DE MAIO DE 2011

www.uraniumfilmfestival.org





Screening at Theatre of Parque das Ruínas, Santa Teresa

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Centro Cultural Laurinda Santos Lobo

ABOUT THE FESTIVAL

Climate Change, the Peak Oil and the 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 and nuclear power accidents happen. Mining companies spreading around the world in search for new uranium deposits. And on the other side concerned citizens and indigenous 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 especially the Latin American and Portuguese speaking societies and to stimulate world-wide the production of independent documentaries and movies about the whole nuclear fuel chain from uranium mining to nuclear waste deposits; about atomic bombs and about the use and risks of radioactivity and radioactive elements in general.

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.

Beside of the screenings we organized - as part of the Festival - two important and successful Exhibitions: "Maõs de Césio", a photo exhibition about the nuclear accident of Goiânia 1987 with the element Caesium 137, the worst radioactive accident of Latin America. The exhibition in the Cultural Centre Laurinda Santos Lobo attracted more than 500 visitors - not included the audience of the Film Festival. The exhibition can now travel to other cities. At the moment it is only in Portuguese, but the Idea is to have it also in English and Spanish and to bring it to other countries. The other exhibition was based on Radiating Posters selected by the Amsterdam based institutions WISE and Laka Foundation: 40 original posters of the global anti-nuclear movement. That exhibition in the gallery of the Cultural Centre Parque das Ruínas was also visited by hundreds of Cariocas and tourists.



Márcia Gomes de Oliveira
Festival Coordinator



Norbert G. Suchanek
General Director

Special Thanks

As important part of the success of the First International Uranium Film Festival was our partnership with the technical school for film, cinema, event and tourism Adolpho Bloch of FAETEC. Students and teachers of the school designed our flyers, folders and posters. More than two dozens of students helped us with the logistics of the festival and the exhibitions in the two cultural centres of Rio.



Norbert G. Suchanek, Rio de Janeiro, July 14th, 2011

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.



Foto: Mariana Lea

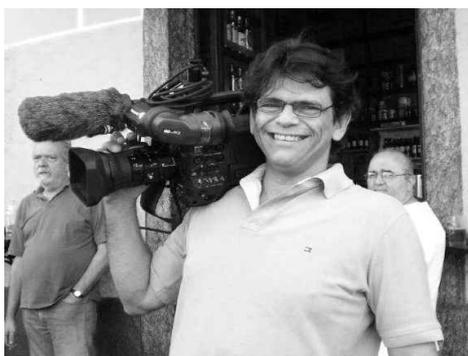
Dawid Bartelt

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).



Angelo Duarte

Journalist and Photographer, studied at the University Federal of Rio de Janeiro. He is Professor for Film, Audio and Video at Escola Técnica Estadual Adolpho Bloch - FAETEC.



Marco Fadiga

Producer and Co-Director of Caju Filmes and technical director of Uranium Film Festival. (in Memoriam).



Norbert G. Suchanek

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



Meeting of the Festival Jury at Bar do Mineiro, Santa Teresa

2011 AWARD WINNERS

JURY AWARD BEST FEATURE DOCUMENTARY

Into Eternity

Denmark, 2010, 75 min, Director: Michael Madsen, Producer: Lise Lense-Möller /
MAGIC HOUR FILMS

JURY AWARD BEST SHORT DOCUMENTARY

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 /
San José Quaker Peace Center.

AUDIENCE AWARD BEST FEATURE FILM

Césio 137. O pesadelo de Goiânia (Caesium 137 – The Nightmare of Goiânia)

Brazil, 1989, 95 min, Director: Roberto Pires, Producer: Laura Pires

AUDIENCE AWARD BEST SHORT DOCUMENTARY

Césio 137 – O Brilho da Morte (Caesium 137 - The Death Shine)

Brazil 2003, 24 min. Director Luiz Eduardo Jorge, Producer Laura Pires.



Award Ceremony at Centro Cultural Laurinda Santos Lobo



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



CHERNOBYL, A NATURAL HISTORY?

On April 26th 1986, reactor n°4 at the Lenin power station in Chernobyl went out of control, leading to the consequences we all know: radioactive fallouts contaminating huge pieces of land, the creation of a 30-km-radius exclusion zone around the power station. In this now forbidden zone, the wild fauna and flora were left to their fate. What happened to this wildlife, freed from human pressure but immersed in the Chernobyl radioactive "hell"? For scientists, the Chernobyl forbidden zone has become an openair laboratory, a tragically unforeseen but huge laboratory. This is a strange noman's land where geo-chemists, zoologists and radioecologists are making disconcerting discoveries.

Chernobyl, a Natural History? (Tchernobyl, Une histoire naturelle), France, 2009, 90 min. Directed by **Luc Riolon**, Produced by Camera Lucida Productions, www.cameralucida.fr

"Chernobyl, a Natural History?" and also the film "Climate of Hope" were selected by the Uranium Film Festival Jury as one of the eight best festival documentaries.

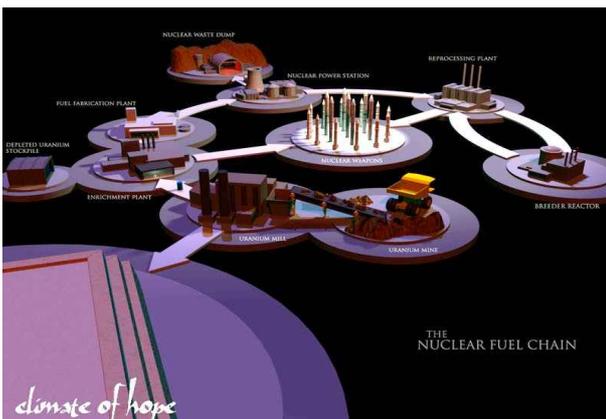
Luc Riolon



CLIMATE OF HOPE

Climate change, nuclear power and the energy revolution: Climate of Hope is a 30 minute documentary created to demystify climate change and nuclear energy. While the threat of climate change is now widely accepted in the community, the potential for a host of nuclear power stations in Australia has raised questions about the best strategy for our country to move to a low-carbon economy. This animated documentary takes viewers on a tour through the science of climate change and the nuclear fuel chain and the remarkable energy revolution that is under way.

Climate of Hope, Australia, 2007, 30 min. Directed by **Scott Ludlam**, produced by Anti-Nuclear Alliance of Western Australia, www.anawa.org.au





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 threat 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.

Under the Surface (Om bergen faller sönder), Sweden, 2011, 35 min. 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 harsh 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

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 Pentágon), 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.

Isabel Macdonald: "Winning this award will help the efforts towards an international treaty banning DU weapons world-wide."

DIRECTOR'S BIOGRAPHY

Pablo Ortega, graduated from Escuela Internacional de Cine y TV, San Antonio de los Baños (Cuba) 2001, is profesor of Film and Animation History in Universidad Veritas. He is best known for the TV documentary *Costa Rica S.A.* (Costa Rica, Inc., 2006), which denounced the social impact of the Central American Free Trade Agreement (CAFTA) to Costa Rican social policies.



Pablo Ortega



Isabel Macdonald



THE RETURN OF NAVAJO BOY

The Return of Navajo Boy, an official selection of the Sundance Film Festival and PBS, 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. When an old 1950s film called Navaho Boy is brought back to the same native people who participated in it as children their family memories unfold in surprising directions. 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, USA, 2000, Epilogue 2008, 57 min. Director **Jeff Spitz**, co-produced by Jeff Spitz and Bennie Klain. Contact: www.navajoboy.com

"The Return of Navajo Boy" was selected by the International Uranium Film Festival Jury as one of the eight best documentaries of the festival 2011.

DIRECTOR'S STATEMENT

I entered the world of indigenous film Suddenly without any previous contact with Native Americans. I just tried to find the people in an old film from the 1950s called Navajo Boy. My search for them took me into Monument Valley and into an astonishing Navajo family history involving Hollywood, uranium mining, and a missing baby. The Cly family accepted me and made me feel like I Belonged? We had no idea where the documentary process was going to lead us. I learned how to see things from the inside out and not like a reporter looking in from outside. Together we made the film from the Navajo point of view.

I feel blessed in many ways, particularly because I got to join in this family's struggle and help them reunite with a long lost brother. But even now it is hard for us to figure out what to do about the revelations of uranium contamination and the appalling health hazards that we put on screen. The Return of Navajo Boy has stunned people all over the world. It triggered a federal investigation of Navajo uranium houses. We found sponsors to help the Navajo family in the film travel with it to Washington DC and colleges nationwide. Their story continues at www.navajoboy.com where viewers can watch webisodes and see how this groundswell leads toward environmental justice. *Jeff Spitz*



Jeff Spitz

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.



Paulo Gorgulho & Paulo Betti in the Movie Caesium 137

CAESIUM 137: THE NIGHTMARE OF GOIÂNIA

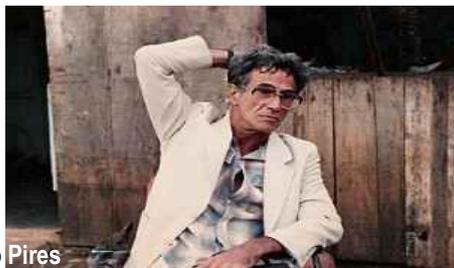
In the ruins of a demolished hospital for cancer treatment in the centre of the Brazilian city Goiânia, two young men found an old "forgotten" Teletherapy Unit, which contained a highly radioactive "Caesium 137 bomb". They sold it to a local scrap metal dealer, who opened that Pandora's box. People were 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.

Caesium 137 – The Nightmare of Goiânia (Césio 137. O pesadelo de Goiânia), Fiction Movie, Brazil, 1989, 95 min, Director: **Roberto Pires**, Producer: Laura Pires

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, from 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.



Roberto Pires

"Césio 137. O pesadelo de Goiânia" won the Audience Award of the festival for the best movie and feature. It was produced by Laura Pires as well as the winner of the Audience Award for the Best Short Documentary "Césio 137. O brilho da morte", that also was selected by the Uranium Film Festival Jury as one of the eight best documentaries of the festival 2011.

CAESIUM 137 - THE DEATH SHINE

That Brazilian short 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.

Caesium 137 - The Death Shine (Césio 137 – O Brilho da Morte), Brazil, 2003, 24 min. Director **Luiz Eduardo Jorge**, Producer Laura Pires.

DIRECTOR'S BIOGRAPHY AND STATEMENT

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."



Luiz Eduardo Jorge



INTO ETERNITY

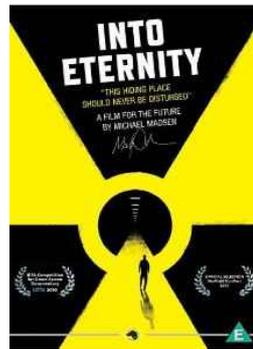
Every day, the world over, large amounts of high-level radioactive waste created by nuclear power plants is placed in interim storage, which is vulnerable to natural disasters, man-made disasters, and to societal changes. In Finland the world's first permanent repository is being hewn out of solid rock – 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.intoeternitythefilm.com

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

DIRECTOR'S STATEMENT

I am interested in the areas of documentary filmmaking where additional reality is created. By this I mean, that I do not think reality constitutes a fixed entity which accordingly can be documented - revealed - in this or that respect. Instead, I suspect reality to be dependent on and susceptible to the nature of its interpretation. I am in other words interested in the potentials and requirements of how reality can be - and is – interpreted. The ONKALO project of creating the world's first final nuclear waste facility capable of lasting at least 100 000 years, transcends both in construction and on a philosophical level all previous human endeavours. It represents something new. And as such I suspect it to be emblematic of our time - and it a strange way out of time, a unique vantagepoint for any documentary. *Michael Madsen*



DEADLY DUST

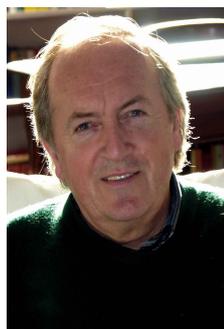
The film accompanies Prof. Guenther, specialist for tropic diseases and epidemiologist, and his expert colleagues as they research on the effects of depleted uranium ammunition used in Iraq, Kosovo, Bosnia, although long since banned by Hague and Geneva Conventions. The ammunition penetrates steel like 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.



Deadly Dust (Todesstaub), Germany, 2006/2007, 93 Min., Director: **Frieder F. Wagner**, Email: ochowa-film@t-online.de

DIRECTOR'S BIOGRAPHY AND STATEMENT

Frieder F. Wagner was born 1942 in Benesow (CSSR). After the High-School he worked as camera- and director's assistant together with Gerard Vandenberg, Jan de Bont and others. Since 1982, Frieder F. Wagner worked as director of documentary films and realized more than 50 TV-films. In January 2007 he finished with "Deadly Dust" his first Feature Documentary. The film was nominated in 2007 for the best documentary film for "CINEMA FOR PEACE" in Berlin. "The main message of my film is that the deployment of uranium munitions and uranium bombs constitutes a war crime. Because their use leaves behind toxically and radioactively devastated areas and continue to be toxic and radioactive for hundred of years afterwards. So the use of these weapons clearly contravenes the Geneva Conventions on the conduct of war. And because George W. Bush and Tony Blair gave the green light for the use of these uranium weapons, these two men should be hauled before an international war crime tribunal."



Frieder F. Wagner



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 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

DIRECTOR'S STATEMENT

In 2001 we first travelled to Georgia: two environmental activists from Europe, shocked by the multitude of problems and the scale of pollution in Caucasus. We couldn't figure out where to start or what to do, but we decided the first step should be to cover issues of Georgia and bring them to Europe... and now to South America. To start about nuclear waste remaining unguarded after the Soviet Union collapsed, was more or less random. This documentary could also have been about deforestation or industrial chemical pollution. When we heard about citizens getting injured by finding and sometimes trading radioactive materials we took our video camera, planned our expedition and went for the details. With hardly any budget or equipment but with the help of friends in and out of Georgia we managed to get the interviews. We obtained interesting footage shot by the Radiation Safety Service of the Ministry of Environment. These tapes reveal some of the missions to find and secure radioactive sources. Dangerous work done by Georgian staff, risking their own health to prevent more accidents among citizens.

Now, almost a decade later, we haven't heard of any major improvements. Incidents still occur. And not only in Georgia. Anywhere where societies collapse or corruption rages, long-lasting waste disappears into dark circuits and appears to cause harm. The question remains: is it wise to invest in nuclear energy and "solutions" when trash cannot be controlled? *Janita Top, Marij Kloosterhof*



Marij Kloosterhof and Janita Top

MUCKATY VOICES

Muckaty Voices is a short film capturing Aboriginal community resistance to an Australian government plan to dump low and long lived intermediate level radioactive waste at Muckaty Station, 120km north of Tennant Creek in the Northern Territory. The government's push for Muckaty has sparked widespread criticism from the targeted community, trade unions, national health and environment groups and Indigenous organisations. A federal court challenge has been launched to contest the Muckaty nomination. The film presents the country and community affected by this proposal.

Muckaty Voices, Australia, 2010, 10 min, Director: **Natalie Wasley**.

The film was produced for the Muckaty Traditional Owners by Enlightning Productions, with support of Beyond Nuclear Initiative: www.beyondnuclearinitiative.com





ROTTEN ROCK

It is the first Documentary made about the Brazils nuclear power plants, Angra 1 and Angra 2 in the Atlantic Rainforest region in the South of Rio de Janeiro. With ironic humor, it shows that the official safety and evacuation plans to protect the local population and tourists in case of a nuclear meltdown are just a joke. Worse: Angra 1 and 2 are constructed on a beach, which the indigenous population (Guarani-Mbyá) called once Itaorna: Rotten Rock.

Rotten Rock, (Pedra Podre), Brazil, 1990, 26 min, Directors: **Eve Lise Silva, Ligia Girão, Stela Grisotti, Walter Behr.**

“The idea of that documentary came up during the anti-nuclear demonstration April 1989 with the title: Let’s Play in the Nuclear power plant! The film shows impressive aspects about the irresponsibility with which this nuclear project was being developed.” Aramis Millarch, Journalist

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.**

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.



David Bradbury

A SUNDAY IN PRIPYAT

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

A Sunday in Pripjat (Un dimanche à Pripiat), France, 2006, 26 min, Written and directed by **Blandine Huk & Frédéric Cousseau.**

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

“A Sunday in Pripjat is a testimony to environmental and human destruction caused by the Chernobyl nuclear power station disaster.”





Film director Shri Prakash (left)

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..

Buddha Weeps in Jadugoda (Ragi Kana Ko Bonga Buru), India, 1999, 52 min, Director: **Shri Prakash**.

ABOUT THE DIRECTOR

Shri Prakash is an activist film maker working in Jharkhand in India. "I try to use audio visual medium as tool for social change", he says. "I have Done many documentary films, got screening and recognitions national and international levels." Prakash now entered in to fiction film making. His first fiction BAHA got one award abroad.

"Buddha Weeps in Jadugoda was one of the most remarkable and most important films of our Uranium Film Festival. In a time, when the Governments of Brazil and India are creating nuclear energy and uranium partnerships, it is important that such critical films are crossing the borders between our countries too."

Norbert G. Suchanek, Uranium Film Festival Director



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 is not enabling 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



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.

Uranium, Canada, 1990, 48 min, Director: Magnus Isacsson, Producer: National Film Board of Canada, Info: www.socialdoc.net/magnus



Magnus Isacsson

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

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. The short was funded by Colorado Citizens Against Toxic Waste.

Yellowcake, USA, 2009, 10 min, 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*



Brock Williams



URANIUM ROAD

Uranium Road is a penetrating documentary which rips the veil of secrecy from both the past and present South African nuclear programmes, showing how the nuclear industry creates closed cliques of the powerful and fundamentally undermines the democratic principles of our young democracy, repeating past mistakes. It exposes the billion rand industry that relies on a technology whose safety and economy has yet to be proven. It combines archival footage, interviews with local and international experts and tells of a community on the edge of a nuclear waste dump in scenic Namaqualand, cutting to the core of our democracy.

Uranium Road, South Africa, 2007, 52 min, Director: **Theo Antonio**, Producer: Jenny Hunter

"Lift the lid on the closed world of nuclear in SA revealing secrets and greed. Uranium Road is a 53 minute documentary, based on the book by Dr David Fig. It presents SA nuclear programmes, showing how the nuclear industry creates closed cliques of the powerful and fundamentally undermines the democratic principles of our young democracy." *Coalition Against Nuclear Energy (CANE)*

DIRECTOR'S STATEMENT

The "vanquished" Apartheid regime readily decommissioned its weapons to gain credibility and in order for the ANC not to gain access to its very costly and dangerous arsenal. If the present South African government pursues its nuclear programme, it runs the risk of nuclear proliferation. It is also clear that pursuing the nuclear energy option is very expensive and the nature of nuclear is intrinsically undemocratic, being shrouded in secrecy and security because of very real dangers.

In a nutshell, what took place secretly during the apartheid years is being repeated. The only difference is, that at present South Africa doesn't need a nuclear deterrent, as the Apartheid regime thought it did, threatened as it perceived it was. However, international politics is in constant flux and "tomorrow" it might be in this country's interests to have a nuclear capability. *Theo Antonio*

Theo Antonio



Norman Patrick Brown

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.

Jenny Pond





U: URANIUM

The waters and health of Native and non-Native communities near the Grand Canyon and across the Southwest have been contaminated by decades of uranium mining and milling. Today, thousands of new uranium mining claims have been filed on the Colorado River Watershed, and directly threaten the water supplies of 25 million people. Join us in a conversation to help us understand more about Uranium – what we know about it, its effects on People, and how to protect our Future from any further harm from Uranium.

U: Uranium, USA, 2010, 11 min, Director: **Sarah del Seronde**, Executive Producers: First Nations Development Institute, Seventh Generation Fund, Western Action Mining Network, Navajo Waters

DIRECTOR'S STATEMENT

Someone once said if you distill two things one learns from your parents and when combined, these are your life pursuits. For me it was that I was a bridge between the Navajo and Anglo culture. I was born on the Navajo Reservation and lived without running water or electricity, herded sheep, carded wool, and had aunts and uncles that didn't speak English.

Media is such a powerful tool to communicate what's happening in tribal communities and it is increasingly important that the media generated is told from the aboriginal lens. For far too long, organizations like National Geographic have sent white men into indigenous communities to film every aspect of their lives. I began to build my capacity to be a filmmaker because I see the important use of media and unique indigenous storytelling as a way to document our lives.
Sarah del Seronde



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* 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.

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

DIRECTOR'S BIOGRAPHY

Debra Chasnoff is an Academy Award-winning documentary filmmaker whose work has fueled progressive social-change movements in many fields. She is president and senior producer at GroundSpark, a national social justice media, advocacy, and education organization, and co-creator of The Respect for All Project, a program that produces media and training resources to help prevent prejudice among young people.

Debra Chasnoff





THE URANIUM MOUNTAIN

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.

The Uranium Mountain (Der Uranberg) , Germany, 2010, 89 min, Director: Dror Zahavi. Contact: www.saxonia-media.de

DIRECTOR'S STATEMENT

Die Wismut ist ein spannendes Stück Geschichte, die zu Beginn des kalten Krieges geschrieben wurde. Und wir haben es seit etwa 15 Jahren mit einer Veränderung in der Geschichtsschreibung zu tun. Es gibt da einen Krieg der guten Alliierten – also der Amerikaner, Engländer und Franzosen – gegen Nazideutschland. Die Russen, die dieser Allianz genauso angehörten, werden hingegen als Unterdrücker und Vergewaltiger gezeigt. Mit diesem Bild wollte ich im Film aufräumen. *Dror Zahavi*



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.

Yellow Cake. The Dirt Behind Uranium (Die Luege von der sauberen Energie), Germany, 2010, 108 min, Director. *Joachim Tschirner*, www.umweltfilm.de

DIRECTOR'S STATEMENT

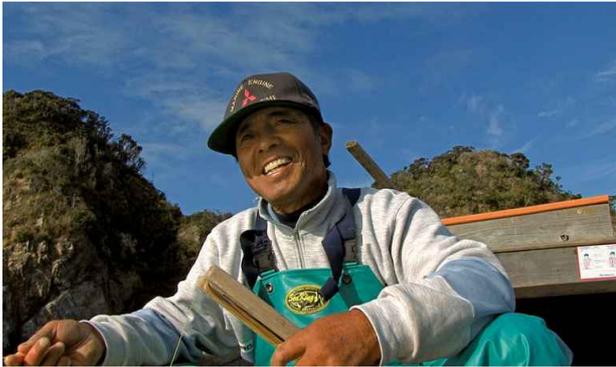
YELLOW CAKE is the result of a project, which began in 2002. The World Uranium Hearing took place more than a decade ago. The declaration of this hearing became the essential meaning of my film: "Radioactivity knows nothing of cultural differences or political boundaries. And in a mutated world poisoned 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



Joachim Tschirner



ASHES TO HONEY: FOR SEARCHING A SUSTAINABLE FUTURE

For 28 years, the people of Iwaishima 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 Iwaishima, 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.

Ashes to Honey: for searching a sustainable future: Japan, 2010, 116 min.
Director: **Hitomi Kamanaka.**



Hitomi Kamanaka

ABOUT THE DIRECTOR

Director Hitomi Kamanaka has been exploring this issue through a series of documentary films. Since 2003 she has been trying to raise awareness in Japan for the dangers of nuclear energy through her films. Ashes to Honey, is the third film of a trilogy. The first film "HIBAKUSHA at the end of the world" is about radiation victims in Iraq, Japan and USA. The second one called "Rokkashomura rhapsody" is about a nuclear reprocessing fuel plant.

"Ashes to Honey" reached the Uranium Film Festival after the selection process, but because of its importance and because of Fukushima we selected it for the non-competitive category.

HIBAKUSHA, OUR LIFE TO LIVE

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 hibakusha 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?"

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, Running Time, 87 min, **David Rothauer**, contact: Memory Productions. www.memoryproductions.org



Burn out trolley. Drawing by Hibakusha.

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 Rothauer



David Rothauer



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.

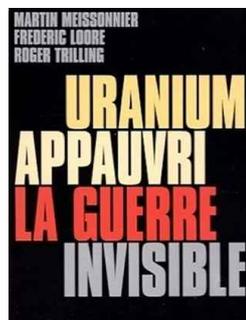
We have filmed the protests against the tenth such transport to Gorleben in November 2006. You will see how after 30 years the people living near Gorleben and the thousands who join them from all over Germany once a year when the Castor train comes are not tired of revolting against this nuclear madness. 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



"Stop Castor is an impressive document of civil resistance."
Márcia Gomes de Oliveira, Uranium Film Festival Coordinator.



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 lowers 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

DIRECTOR'S BIOGRAPHY

Martin Meissonnier has worked as artistic director, journalist, director and composer. In the 1980s, he became the music producer of a number of singers including Fela Kuti, King Sunny Ade, Salif Keita, Ray Lema, Papa Wemba, Manu Dibango. He also produced Khaled's first album. From 1989 to 1994 he directed for la Sept on France 3 and then Arte, a music magazine « Megamix » in coproduction with Channel 4 UK. Between 1994 and 2000, Martin Meissonnier directed (and composed music for) numerous documentary films for french channels ARTE and Canal+. Since 2003, he is still directing documentary fiction films distributed globally like "Life of Buddha", and "Joan of Arc the Inquest". In 2001, his book about depleted uranium entitled "Uranium appauvri: la guerre invisible" was published by Robert Laffont.

In 2010 he has also produced "Rose c'est Paris" the new film of photographer Bettina Rheims and Serge Bramly featuring Monica Belluci, Naomie Campbell, Lea Seydoux, Charlotte Rampling and Michele Yeoh.

Martin Meissonnier





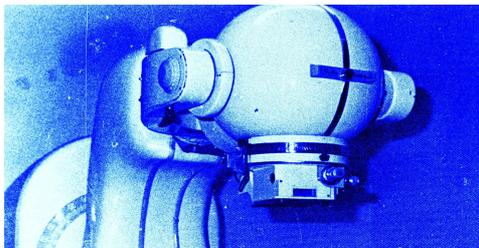
GROUND ZERO SACRED GROUND

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.

Ground Zero / Sacred Ground, USA, 1997, 9 min. Director: Karen AQUA

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.



THE NIGHTMARE IS BLUE

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 lives after the accident. The short film won the Award as best documentary of the 6th ABD Cine Goiás Festival (Troféu Pedra Goiânia) 2008.

The Nightmare is Blue (O Pesadelo é Azul), Brazil, 24 min, Director: Ângelo Lima.

THE RADIATING FUTURE OF BRAZIL

Radiating Future is the first documentary about the uranium mine Caetité in the Northeast of Brazil in Bahia. Mining started there in 2000. Since that time population and environment are in risk because of radioactive pollution.

The Radiating Future of Brazil (O futuro irradiante do Brasil - A exploração de urânio em Caetité), Germany, 2011, 43 min, Director **Ralph Weihermann** & **Susanne Friess**, www.kigali-films.de

"Kigali-films started 1994, shortly after the genocide in Ruanda. There in Goma and Kigali we produced our first documentary for the German television channel WDR. Now during our filming about the uranium mine Caetité in Brazil happened the nuclear accident of Fukushima." *Ralph Weihermann*

"O futuro irradiante do Brasil" was produced only a week before the Uranium Film Festival started. Because of it is the first film about the Brazilian uranium mine Caetité and its importance for Brazil we selected it for the non-competitive category.



Padre Osvaldino

ELEMENT 55

It is a short fiction movie made by Students of the School Colégio Santa Mônica of São Gonçalo (Rio de Janeiro). It is based on the radioactive accident 1987 in the city of Goiânia with the chemical element with the atomic number 55, also called Caesium 137.

Element 55 (Elemento 55), Brazil, 2008, 36 min, Directors and Producers: Daniela Mazur, Ana Rios, Ricardo Busquet. Colégio Santa Mônica of São Gonçalo.

"We selected Element 55 as a good example for other students and schools to produce their own films about nuclear and radioactive issues. It must not be a film about an accident like in Goiânia. I could be also a simple documentary about radioactive waste of the hospital in your neighborhood." *Marcia Gomes de Oliveira*



Students of Colégio Santa Mônica



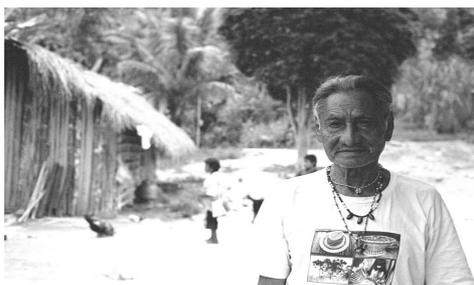
URANIUM THIRST

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 indigenous 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, Brazil, 2010, 27 min, Directors and Producers: **Norbert G. Suchanek & Marcia Gomes de Oliveira.**

"Uranium Thirst" and "The Speech of the Chief" were selected for the non-competitive category.



THE SPEECH OF THE CHIEF

Most people think that in Brazil there are indigenous peoples only in the Amazon. But in fact there are indigenous people like the Guarani Mbyá of Rio de Janeiro all over Brazil. This film presents the strong 94 year old chief of the Guarani Mbyá people south of Rio de Janeiro and his strong prophetic speech about nuclear energy, ecology and future. His people survived 500 years of occupation and genocide by the "white" conquerors. Now in the rest of their traditional territory they have to live with two Atomic Power Stations and Number 3 is in construction. "The Speech of the Chief" was selected for 5 international Filmfestivals.

The Speech of the Chief (A Fala do Cacique), Brasil, 2008, 20 min, Directors: **Norbert G. Suchanek & Marcia Gomes de Oliveira.**



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, The Netherlands, March 2011, 12 min., Director: Peter Greenaway, Video Design: Irma de Vries, Producer: Change Performing Arts of Milan.



Peter Greenaway

The recently produced "Atomic Bombs on the Planet Earth" was not part of the Uranium Film Festival Award Competition 2011. It was shown only to a closed Audience as part of the Award Ceremony. But Atomic Bombs on the Planet Earth will be the opening film of the 2nd International Uranium Film Festival Rio de Janeiro May/June 2012.

Irma de Vries: "We are very honoured to come to Rio de Janeiro in 2012."

YELLOW ARCHIVES

The Yellow Archives is the first-ever film library in Brazil and Latin America dedicated to films about the whole nuclear fuel chain and radioactive issues. As part of the film entry filmmakers or producers grant the preview DVD to the International Uranium Film Festival and the Yellow Archives.

Until today most of the documentaries and movies about radioactivity, uranium and nuclear energy issues are mainly in English, German or French - but not in Portuguese. So the second advantage of Uranium Film Festival and Yellow Archives is to translate and subtitle the films.

Believing that awareness is the first step in making positive changes in our societies, the Yellow Archives hopes to increase public awareness especially in Brazil and in other Portuguese speaking countries like Portugal or Angola and Mozambique. The DVDs will be used for non-profit, educational and research purposes. Schools, universities, environmental groups and other educational institutions will have access to the Yellow Archives.

Yellow is the colour of Uranium and for that a symbol for the whole nuclear industry.

Contact: info@uraniumfilmfestival.org



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Uranium Film Festival Volunteers – Students of the technical film & event school Adolpho Bloch of Faetec



Tapiti Guajajara & Afonso Apurinã



Luiz Augusto Silveira (right)

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CARBON FREE

One of our supporters is PRIMA, an institution that works with reforestation of the Atlantic Rainforest, environmental education and Carbon Free projects.

Beside of that, the Uranium Film Festival organizers informed the participants to use public transport during the event. The quarter Santa Teresa in the Centre of Rio de Janeiro has the last Tram of Rio de Janeiro, called Bonde. It is important to use the Bonde to keep it alive. "Use it or lose it." There are also public busses and private "Kombis" as important local public transport. In addition, whenever possible we used recycled paper for our printing material. And of course whenever possible the staff and our invited guests consumed local food and drinks, to prevent long distance transport. "Think global, buy local."



Bonde (Tram) of Santa Teresa

Impressum

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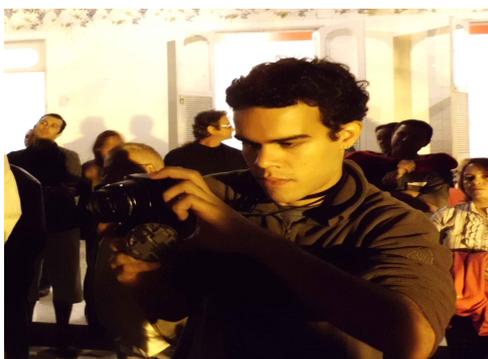


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The Photo of the front page show the set of the Short
Film Award Winner Uranium 238 (Uranio 238).

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