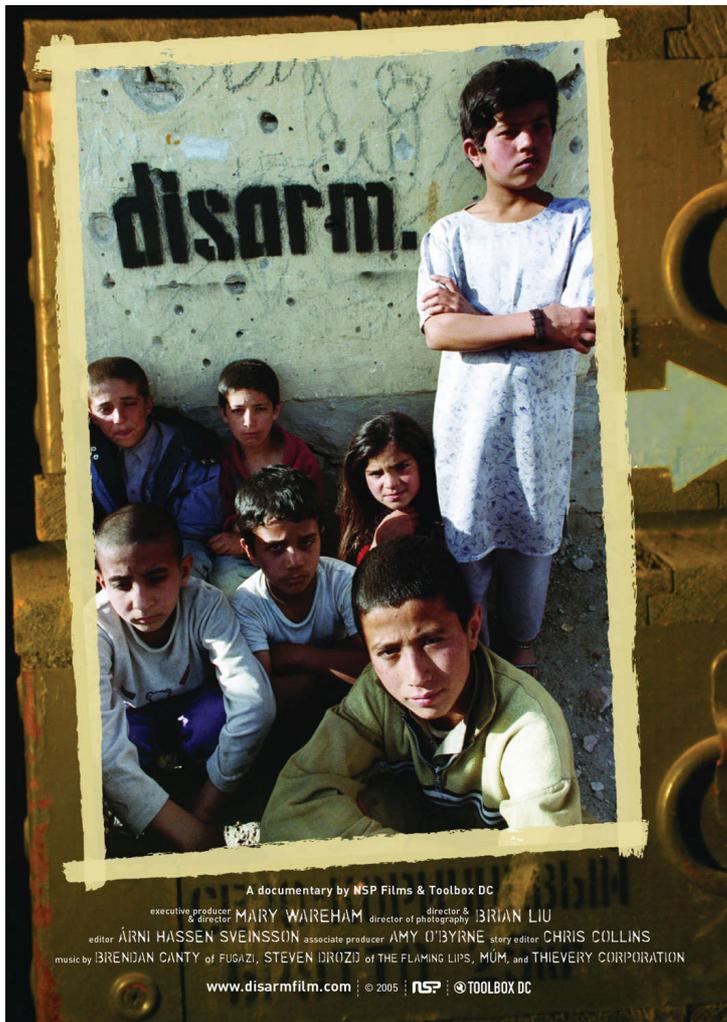


disarm.

A documentary film by Mary Wareham and Brian Liu

www.disarmfilm.com

67 or 53 minutes in color



“Conceived and produced as it was by a member of the ICBL for educational purposes, *Disarm* can be considered an advocacy film. A certain style is typically expected of a documentary like this: authoritative narration, a clear objective, and a firm point of view. *Disarm* has none of that. Scored by members of *Fugazi*, with help from *Múm*, *Thievery Corporation*, and the *Flaming Lips*, the film has a slow-burning aesthetic that is more art-rock than *National Geographic*. There is no narrator and hardly any text. With little didactic guidance, the images have the complex power of the best photojournalism, ambiguous and multi-layered in a way that forces the audience to interpret on its own.”

-- *Swindle Magazine*, Sep. 2005

DVD Distribution

IndiePix

www.indiepixfilms.com

All Other Distribution Inquiries

Next Step Productions, Inc.

www.nspf়ilms.org

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SYNOPSIS

Evocative, visually stunning, and utterly unforgettable, *Disarm* spans a dozen countries to look at how, despite a global ban, millions of antipersonnel mines continue to claim victims daily in countries around the world. Co-directed by Mary Wareham, a leader of the International Campaign to Ban Landmines (ICBL), and photojournalist Brian Liu *Disarm* presents a contemporary and provocative view of the forces challenging the achievement of a mine-free world.

Defined as a conventional weapon, antipersonnel mines inflict destruction upon civilian populations for decades after the initial conflict has ended. Despite thousands of casualties a year, mines continue to be used and stockpiled by governments and rebel groups. *Disarm* juxtaposes government and public opinion, that of outspoken Nobel Peace Prize winner Jody Williams, diplomats, mine victims, deminers, soldiers, and aid workers, to explore the issues that both hinder and further the case against antipersonnel mines.

Disarm features striking footage smuggled out of the isolated nation of Burma, scenes from a war-ravaged community in Colombia, footage from minefields in Iraq, and exclusive scenes shot by Afghan and Bosnian deminers., and unprecedented footage of warehouses stockpiling millions of Soviet-made mines.

Looking beyond landmines, *Disarm* offers a contemporary, intelligent and critical investigation into how weapons systems, war, and the way it is waged are being redefined in the twenty-first century with devastating consequences.

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3-line Synopsis:

Evocative, visually stunning, and utterly unforgettable, *Disarm* spans a dozen countries to look at how, despite a global ban, millions of antipersonnel mines continue to claim victims daily in countries around the world. *Disarm* presents a contemporary and provocative view of the forces challenging the achievement of a mine-free world. Beyond landmines, the film offers a contemporary, intelligent and critical investigation into how weapons systems, war, and the way it is waged are being redefined in the twenty-first century with devastating consequences.

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FILMOGRAPHIES

Mary Wareham Executive Producer/Director



New Zealander Mary Wareham, 39 years, has worked for Human Rights Watch (HRW) since 1998 (with a two-year break in 2006-2008 as Oxfam NZ's advocacy director). From 1998-2004 she was Global Research Coordinator of the International Campaign to Ban Landmines (ICBL), 1997 Nobel Peace Laureate. She is co-editor of the 2008 publication [Banning Landmines: Disarmament, Citizen Diplomacy, and Human Security](#). Wareham made *Disarm* in her personal capacity, establishing a separate non-profit, [Next Step Productions](#), to produce the film. Since completing *Disarm* in 2005, Wareham played an instrumental role in helping bring about the 2008 Convention on Cluster Munitions, which bans cluster bombs.

“I decided to make *Disarm* because I'd seen many interesting films on landmines, but none that really moved me, presented the facts correctly, or entertained my friends and engaged a broader audience. Donors (Norway, UK, Canada, Germany and the Netherlands) responded positively by funding production, but none placed creative or political requirements on the film's content. I wanted to show that the mine problem has not disappeared since we secured the ban treaty and that it has become increasingly worrisome in places like Burma, Colombia, and Iraq. I also wanted to give an accurate overview of all aspects of this complex issue, from the politics to the field. We show “both” sides of the issue, but ultimately my views on this issue define the nature of *Disarm*.” See Wareham's op ed about *Disarm* in [The Listener](#) (1 Apr. 2006) and interview with *Radio New Zealand's Nine to Noon* (22 Mar 2006)

Brian Liu Director/Director of Photography



Brian Liu, 39 years, has over a decade of experience as a creative director, designer and photojournalist with published work in a publications ranging from *The New York Times* to *Rolling Stone* and photography assignments for clients including the U.S. Department of Agriculture, The Peace Corps, and Icelandair. More recently Brian has engaged in DV documentary filmmaking for various independent productions (incl. [Fronrunner](#), [Burn To Shine](#), [Pancake Mountain](#)) and major music artists including [Thievery Corporation](#), [Bright Eyes](#), [The Faint](#), [Brazilian Girls](#)).

“This project gave me an opportunity to express myself creatively, collaborate with my visionary team at ToolboxDC, and produce a unique product for something worthy that might make a difference. I attempted to create something visually compelling, an artistic statement, an appropriate environment and a vibe or mood; getting to know the complexities of a disarmament issue through an emulation of experiences, rather than just basic information regurgitation. I felt that it would be more thought provoking and appropriate to take a quiet and reflective approach. Seeing and hearing the demining experience first person through a helmet camera evokes more emotional impact than providing a lesson in demining.” See Liu's interview with [Swindle](#) magazine (Nov. 2005)

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CREDITS

Executive Producer/Director	Mary Wareham
Director/Director of Photography	Brian Liu
Editor	Arni Hassen Sveinsson
Associate Producer/Assistant Editor	Amy O'Byrne
Story Editor	Chris Collins
Sound Mix	Katy Wood, Park Road Post
Sound Engineer	Luc Vanheel
Score/Original Music	Brendan Canty (of <i>Fugazi</i>)

Disarm was produced by Next Step Productions, in cooperation with Toolbox DC. A complete List of Credits is available at www.disarmfilm.com

SOUNDTRACK

“Marching the Hate Machines (Into the Sun),” by [Thievery Corporation](#) (feat. [The Flaming Lips](#)) from the album: *The Cosmic Game* (2005) © Garza y Hilton Musica – BMI/EMI.

“Interlude,” by Thievery Corporation from the album: *The Richest Man in Babylon* (2002) © Garza y Hilton Musica - BMI.

“Indra” by Thievery Corporation from the album: *The Mirror Conspiracy* (2000) © Garza y Hilton Musica - BMI.

“The Land Between Solar Systems” by Múm from the album: *Finally We Are No One* (2002) © Fat Cat Records/Warner Chappell.

“Oh, How the Boat Drifts” by Múm from the album: *Summer Makes Good* (2004) © Fat Cat Records/Warner Chappell.

‘The Hiding’ by Múm (unreleased) © Fat Cat Records/Warner Chappell.

“Drone” by Steven Drozd of The Flaming Lips (unreleased) © EMI Blackwood Music Inc/Lovely Sorts of Death Music BMI.

“Another Day, Another Elegy” by Steven Drozd of The Flaming Lips (unreleased) © EMI Blackwood Music Inc/Lovely Sorts of Death Music BMI.

“1” by Basheskia/Nedim Zlatar from the album: *Postcard From Sunny Neighbourhood* (2004) © Gramofon (Bosnia and Herzegovina).

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MEDIA & QUOTES

“Stylistically, *Disarm* deserves a good deal of credit. It manages to sustain the tension the subject demands without surrendering to sensationalism. This film could easily be one of wholesale gore. The violence antipersonnel mines visit upon populations across the globe is presented, but depictions are thankfully restrained. The shooting is excellent. ... While it is surely tempting for a socially aware filmmaker to sully cinematic achievement with a “call to action” or a host of hopeful platitudes, the makers of *Disarm* display a respect for the audience’s intelligence rather than taking that bait.” – Bryan Newbury, [Documentary.Net](#) (Jan. 2007)

"Clearing mines is a theme throughout the movie..." that "... shows the reality of the painstaking task. Often described as ‘gardening’ and about as interesting as watching paint dry, the documentary captures the essence of a deminers life. The real live footage highlights how tedious, arduous and dangerous, the task of demining really is." – [Army News](#), (Mar. 2006)

"*Disarm* is not like most documentaries. I show it at all my lectures. I was hooked from the mangled elephant. See this movie." – cartoonist David Rees, [Get Your War On](#) (Mar. 2006)

"A must-see for everybody. So very important." - filmmaker Les Blank, [Burden of Dreams](#) (Mar. 2006)

"Smooth camera operation, clean audio, and tight editing make *Disarm* very ‘watchable.’ The cinematography is absolutely stunning." - Nicholas Franczyk, [Nat West](#) (Feb 2006)

"A certain style is typically expected of a documentary like this: authoritative narration, a clear objective, and a firm point of view. *Disarm* has none of that... The film has a slow-burning aesthetic that is more art-rock than *National Geographic*.... ambiguous and multi-layered in a way that forces the audience to interpret on its own." - Anne Keehn, [Swindle magazine](#) (Nov. 2005)

“*Disarm* calmly reveals the raw and sobering aftermath of land mine usage, as well as the painstaking and expensive process that is required to deactivate them. [A] heartfelt, almost meditative documentary.” - Beau Lamontagne, [RE:UP magazine](#) #008 (Winter 2005)

"I expected a Western activist to lecture the camera on the dangers of antipersonnel landmines. Instead, a Northern Alliance commander described how best to plant landmines, and why he had planted so many. ... *Disarm* isn't narrated by Robert Redford or peppered with liberal talking heads. Statistics appear sparingly. The few Westerners we meet appear on screen to tie the story together, not to create the story. ... *Disarm* is more than an anti-landmine brochure." - Kaci Elder, [Clamor magazine](#) (Sep/Oct. '05, Issue 34)

"A powerful film" - Magnum photojournalist Abbas (Mar. '05)

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SCREENINGS

[Branchange](#) *Jersey International Film Festival*, UK (27 Sep. 2008)

[Cinéma Vérité](#) *Film Festival*, Paris (13 Oct. 2007)

[Al Jazeera](#) "People & Power" (22 Aug. 2007) **FIRST TV BROADCAST**

[Global Inheritance](#) *QuikSilverEdition Mission*, California (2 Aug. 2008)

[Annapolis](#) *Film Festival*, Maryland (12 Nov. 2006)

[Global Visions](#) *Film Festival*, Canada (3 Nov. 2006)

[Goethe German Cultural Institute](#), Washington DC (10 Oct. 2006)

[Aotearoa Environmental](#) *Film Festival*, New Zealand (16 Sep. 2006)

[Woods Hole](#) *Film Festival*, Massachusetts (1 Aug. 2006)

The World Bank, Washington, DC (20 Jun. 2006)

Jackson Hole Film Festival, Wyoming (9, 11 Jun. 2006) **PRIZE WINNER**

[Filmstock](#) *International Film Festival*, UK (12 Jun. 2006)

American Film Institute/Silverdocs special presentation, Maryland (31 May 2006)

Bianco Film Festival, Italy (25 May 2006)

[Newport Beach](#) *Film Festival*, California (26 Apr. 2006) **PRIZE WINNER**

[World Cinema Showcase](#), New Zealand (22, 23 Mar., 5, 6, 17, 18 Apr., 4, 5, 7 May 2006)

[RiverRun](#) *International Film Festival*, North Carolina (18 Mar. 2006)

[Big Sky](#) *Documentary Film Festival*, Montana (16 Feb. 2006) **FINALIST**

[Göteborg](#) *Film Festival*, Sweden (27, 28, 31 Jan. 2006)

[Anchorage](#) *International Film Festival*, Alaska (10 Dec. 2005)

[South Asian](#) *International Film Festival*, New York (8, 9 Dec. 2005)

United Nations, Geneva (22 Nov. 2005)

[The Frontline Club](#), London (31 Oct. 2005)

[Annual IFP Market](#), New York (21 Sep. 2005)

[United Nations](#), Nairobi (27 Nov. 2004) **UN PREVIEW**

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TECHNICAL

Foreign Languages

Disarm contains primarily English dialogue, but also some Bosnian, Burmese, Pashtu (Afghanistan), Russian, and Spanish. The film has been translated into the following languages:

- English: *Disarm*
- [French](#): *Désarmez*
- [German](#): *Disarm*
- [Spanish](#): *Desarme*
- [Portuguese](#): *Disarm*
- [Russian](#): *Разоружите*

Formats

Preview: DVD.

Exhibition: Beta-SP or Digi-Beta in Pal & NTSC with or without subtitles.

Stereo sound (5.1 sound)

Aspect ratio: 16:9 (widescreen)

Picture: Colour

Length: Directors' Cut (67 minutes) and 'TV' Cut (54 minutes)

Still Photographs by Brian Liu.

Programming Descriptions

FORMS: Documentary

GENRES: Human Rights, Independent, War/Peace, Weapons

Other

Disarm was shot in 24P with a Panasonic DVX100 DV camera fitted with an anamorphic lens. The film was filmed on location between September 2003 and May 2004. The directors' cut previewed in a high-level diplomatic summit held at the United Nations in Nairobi, Kenya in December 2004. The final sound mix for *Disarm* was completed in July 2005 at Park Road Post, the Academy award-winning New Zealand studios of director Peter Jackson (*Lord of the Rings*, *King Kong*). IndiePix is scheduled to release the DVD of *Disarm* in March 2009.

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