

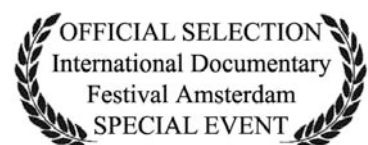
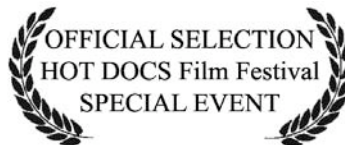
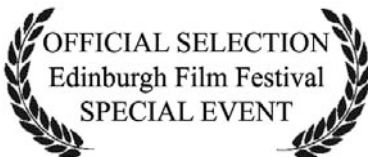
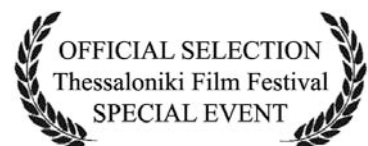
"A personal memoir, feminist manifesto and diagnosis of Global Woman!
Ms. Fox... seems intent on reflecting something altogether outside movies.
Or even nonfiction. Balzac, perhaps. Or George Eliot."
—*The New York Times*

" ☆ ☆ ☆ 1/2 (3.5 out of 4 Stars!) Highly Recommended!
Not once over the course of six hours does the film seem self-indulgent:
Fox's soul-baring honesty feels both profound and universal."
—*Video Librarian*

Flying

*confessions
of a free woman*

A FILM BY JENNIFER FOX
www.flyingconfessions.com



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BRIEF DESCRIPTION

FLYING: CONFESSIONS OF FREE WOMAN is a six-part film that takes a personal experimental approach to female life in the 21st century. The series narratively and visually interweaves aspects of filmmaker Jennifer Fox's own life over three years – from age 42 to 45 - with the lives of diverse and courageous women from around the globe. In ways that are both humorous and profound, the film searches for new models of femaleness, examining changing gender roles and the efforts of women everywhere to comprehend and define for themselves what it means to be a woman in these times. What are the struggles of women in this era of new sexual and economic freedoms, shifting gender relations, a rise in religious fundamentalism, and AIDS? What have been their journeys to self-definition and self-expression? Are they winning or losing in their own eyes? Have things really changed between men and women? And is there a new model of the female that we can now begin to define?

For 20 years, Fox has been investigating and experimenting with the relationship of form to content and narrative to documentary, creating intimate portraits of individuals and families. Her first feature film, *Beirut: The Last Home Movie* (Best Documentary and Best Cinematography, Sundance 1988), about a family in war-torn Beirut, steals from feature fiction strategies and has been used in film theory and criticism classes as a model of innovation. The 1999 PBS 10-part series *An American Love Story* (included on the Ten Best Television Series list of that year by the New York Times and five other national publications), about an interracial family, mimics serial drama and is considered to be one of the most comprehensive portraits of one family ever produced. The experience of breaking down walls and gaining access to worlds otherwise closed to a general population are utilized again in new ways in **FLYING** to expand the boundaries of the discussion over the position of women in the 21st century.

Never before in our collective human history have so many women had such freedom to construct a life of their own creation. Yet old structures and realities still haunt us; many women are looking for new role models, but finding them difficult to identify for lack of precedent and because even today women so often remain the invisible, silent class. While social constructs isolate us into subgroups, many women of all ages, classes, and cultures around the world express surprisingly similar concerns and struggles. From South Africa to California, from Sweden to India, the film creates a cross-cultural story about common experiences of modern female life on issues such as love, socialization, marriage, work, childrearing, aging, violence, spirituality, death, and politics.

The film takes as a hypothesis that owning and controlling one's own sexuality is the center of a woman's power and self. It also hypothesizes that the inverse is true: if a woman does not control the emotional and sexual life of her own body, she cannot be fully empowered. With all the advances that women have made for themselves, patriarchal systems still exist across the globe. Rarely is a woman fully in control of her own body or her own fate. Often in some cultures, the subjugation is overt—female genital mutilation, the veil, lack of access to abortion, dowry, and rape as a tool of warfare. Just as often it is insidious—social condemnation of women who take joy in their sexuality, harassment defended as “harmless” flirtation, legislation prohibiting sexual education in schools and the consequences of the subsequent lack of knowledge, the equation of “female” or “feminine” with weak, incompetent or emotionally volatile.

The reality is that the dangers and obstacles women face in their journey to womanhood transcend most boundaries. For women from European capitals to Saharan villages--regardless of socio-economic status, class, race, nationality or religion--claiming one's sexuality and pleasure is a hard-fought, silent battle from childhood into old age. It requires confronting the internal and external mores placed on our pleasure by nearly every religious,

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societal and family system that exists. It also requires dealing with the constant threat and reality of physical violence, including domestic violence, sexual abuse and sexual disease. The ownership of one's own sexuality is rarely discussed in the home, in public forums or in the media, leaving women and girls with little information and few choices. How can girls and women safely find their way?

The filmmaker postulates that much of what makes up the lives of modern women often goes unnamed, unacknowledged, and unspoken. There is a secret world women move in. Wherever they go, there is a code that we speak, a membership we belong to by mere existence. Silently, effortlessly, and when no one is looking we slip into "woman-speak," the language of the marginalized, encoded since our birth. This film will attempt to enter into this secret world of women's language, relationships, survival techniques and lives, in the hopes of charting a truer picture of modern female life and sharing that with women and men across the globe. To examine these complex threads of female life requires a new filmmaking methodology that will make visible the hidden and mirror some of the new dynamics women are creating in their lives.

FLYING takes an experimental narrative approach, employing new innovative techniques that reflect the interactions unique to women. Subjects explore a new way of expression by "**passing the camera**" between the so-called filmmaker and the so-called film subject during the filmed conversations. This methodology directly addresses the imbalance of power that so many documentarians struggle with, as famously posited by Susan Sontag in *On Photography*: "To photograph is to appropriate the thing photographed. It means putting oneself into a certain relation to the world that feels like knowledge -- and, therefore, like power." By passing the camera, the traditional idea of the interview is dropped as roles are rotated at all times to mirror the relationship that women have with each other and their unique, circular way of figuring out their lives through sharing and dialogue. The camera becomes a tool that deepens conversation and intimacy between filmmaker and subject – rather than a tool of separation, objectification and power. Boundaries are broken; the subject becomes both participant and creator.

This new technique is employed around the world in search of the meaning of modern female life. The camera is "passed" with other women (and men) while in motion on planes, trains, cars; inside their homes, in intimate environments such as bedrooms or kitchens; or in public, in places such as bars or restaurants or in the park. These conversations are married to scenes of the selected women in the spaces where they feel they "put their lives together" and make themselves whole. Spaces such as their workplace – midwife, teacher, designer, doctor, manager, waitress, musician, cleaner, writer, therapist, filmmaker; or in their hobbies, such as dance, sculpting, running, or listening to music; or in their relationships with their partners, their children, or their dogs. Often conversations take place around food – preparing food, and eating food – where the best talks usually take place.

While it is impossible to be comprehensive in the representation of women, Fox has interviewed and built relationships with women representing a diverse range of class, race, nationality, religion, orientation, and age. Fox has invested the time necessary to build trust, and the intimacy the film captures reflects carefully nurtured relationships. She has been traveling widely, returning multiple times to countries to be with women as their stories unfold, as a true confidante. For example, during the past three years, Fox has made countless trips to South Africa, where she has created lifelong friendships with women who were strangers before the start of this production. Fox has visited diverse parts of the USA, Britain, France, Finland, Lapland, Bosnia, India, Russia, Argentina, Pakistan, Venezuela, Denmark, Germany, the Netherlands, South Africa, and Cambodia.

Fox's travels have taken her around the world and into the lives of women who, with no map or known destination, are testing boundaries and forging new spaces for themselves. Fox is on her own personal journey to figure out how she fits into the world as a single, working,

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sexual, childless woman. Along the way, she is also trying to figure out whether she wants children, confronting the possibility that she has waited too long to conceive, and grappling with the decision of whether to adopt. Hidden behind her white, middle class American background, Fox shares many of the struggles of women around the world that allow her to connect with the women she meets: she has had to work hard to overcome the traditional values with which she grew up and to navigate the social mores imposed on all women. She herself was sexually abused as a young teenager, was almost raped later in life. Her quest will provide a narrative thread through the stories of other women she meets.

All of the women have been filmed in an attempt to answer the intense narrative question: What does it mean to be free? How are we contesting the prescriptions of the status quo, consciously or unconsciously, out of necessity or out of desire? How are we reinventing both ourselves and the very idea of being a woman? The series circles back and forth between the filmmaker's story and the stories of other women. This theme of "passing back and forth" and its circular metaphor permeate the film and the images. The series is a combination of hand-held roving images, intense conversations, visual food orgies, intimate group conversations, and changing landscapes, as the filmmaker roams the world and meets up with various women. Together, filmmaker and participants will discuss and share the struggles and stories of modern life in pursuit of some definition for this strange New World.

By examining the myriad of paths available to women today, the obstacles that still exist, and the consequences of our choices, viewers are challenged to reexamine their own paths and choices. This experimental and experiential drama will be a collective search to make sense of being a woman in the modern world.

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WHO'S WHO IN FLYING

(the main characters - in order of appearance)



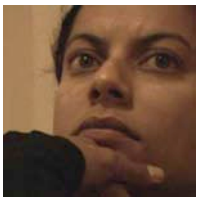
Jennifer, 42, NYC: The narrator and main character of this epic film, Jennifer is a modern woman who never wanted to be limited by her femaleness, but now finds herself in a crisis over who she is as a woman. While juggling her filmmaking career and multi-partner love life, she sets out on a journey to understand what it means to be a woman today.

Pat, 50, NYC: A native New Yorker, a blues singer and a long time pal of Jennifer's, Pat finds herself in a crisis when she is diagnosed with a brain tumor and has to go through a major surgery.



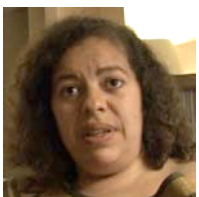
L'Dawn, 42, Wyoming: Part Shoshone Indian, L'dawn and her two girls, recently moved back to her family's Indian reservation home because of a messy divorce. L'dawn frequents Jennifer's New York City loft to battle a grueling case for unpaid child support.

Mindy, 27, NYC: A deaf language teacher and on-again-off-again girlfriend of Jen's old roommate George, Mindy struggles with her desire to have children and her need for independence, while looking for the right man who can give her both.



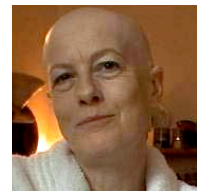
Theresa, 28, South Africa: Recently divorced, Theresa is the typical modern woman looking for love in all the wrong places. Intimacy is an uphill battle for Theresa whose childhood sexual abuse left her distrustful of men.

Khosi, 22, South Africa: A single mother living with her child in Soweto, Khosi shares a house with her grandmother, mother and sisters – all of whom are unemployed. Khosi struggles to find work and a healthy relationship.



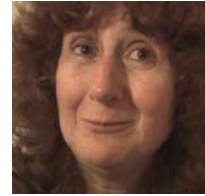
Gihan, 43, France: An adventurous, Egyptian journalist and the mother of two girls, Gihan and her husband work out a very modern co-parenting system that enables Gihan to travel for work half of each month.

Caroline, 52, Germany: Separated with two grown children, Caroline lives in a communal household in Berlin. When suddenly diagnosed with ovarian cancer, she finds unsuspecting fortification in a new love.



Paromita, 34, India: A single woman, civil rights lawyer and the director of a rural grassroots organization, Paromita is a vital part of her local community. However, she rejects traditional Indian values concerning marriage and has a secret lover.

Svetlana, 50, Russia: A divorced ex-Party leader, with two grown children, Sveta confesses that her first experience of sexual pleasure only occurred years into her marriage during an affair, which she maintained openly during the marriage.



Chanthol, 39, Cambodia: A war survivor who witnessed the disappearance and death of most of her family, Chanthol founded and directs a non-profit organization to provide shelter for sex workers.

Shazia, 32, Pakistan: A brave young woman living in a village outside of Islamabad, Shazia chooses not to marry in the face of harsh criticism from her community in order to find meaningful work outside the house.



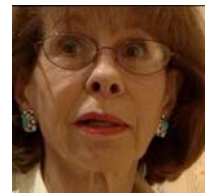
Amina, 54, UK: A Somali exile living in the UK and a mother of five daughters, Amina fights to end the practice of FGM (Female Genital Mutilation) with the help of other Somali women in her community.

Paula, 51, Massachusetts: A midwife, Paula was never able to have children herself, but as she herself jokes; 'she has three babies a day!' Paula is a good friend who is always available for that indispensable girl-talk.

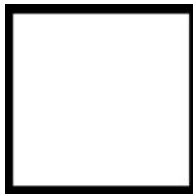


Duska, 34, UK: A Bosnian war refugee, Duska is recently divorced but depends on her mother to help her take care of her daughter so she can pursue her career. Duska's relentless honesty helps her friends stay on track.

Geraldine, 76, Philadelphia: Jennifer's mother was a professional musician before she married and stayed home to have five children. She has now returned to work and runs a foundation for deafness research.

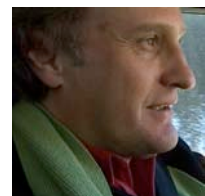


And last but not least . . .



Kye, 36, South Africa: Jennifer's secret married lover of three years, Kye is passionate and loving, but was clear from the start that he would never leave his wife and children.

Patrick, 43, Swiss: Jennifer's new boyfriend, Patrick knows about Kye but chooses to proceed with the relationship anyway. Patrick's reluctance to being filmed is a running tension between him and Jennifer.



Flying

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EPISODE DESCRIPTIONS:

Chapter One: NO FEAR OF FLYING Living the Free Life...



USA (NYC, Wyoming), Lapland, South Africa (Capetown)

Meet Jennifer and her female friends, all in different predicaments: L'Dawn is going through a seven-year divorce; Mindy is broken up with her rock-star boyfriend (although they still have sex); and Pat, a blues singer, is diagnosed with a brain tumor. Jen herself spends a lot of time traveling the world for work: she is free and "single" and struggling with "commitment phobia". She has a secret married lover in South Africa but decides to take a new boyfriend – Patrick, a Swiss man. What is this strange modern life all are living?

Chapter Two: TICK TOCK The Biological Clock....The Single Woman

USA (NYC, Wyoming, Philadelphia), Britain (London), France (Paris), South Africa (Johannesburg, Capetown)

Jennifer's biological clock rings its alarm. Jennifer fought for sexual freedom her whole life in lieu of family and security, but now wonders if she missed some essential female experience? No matter how free she thinks she is, she can't shake the message she was raised with: that women need a husband to have children. Jen takes off around the globe to see how women from other cultures are dealing with the issue. She decides enough is enough: she will stop using birth control with her two men and let fate decide....



Chapter Three: EXPERIENCING TURBULENCE

The Price of Sexual Freedom

USA (NYC, Mass, San Fran, Phila), India (Bombay, Calcutta, Nagpur)



Jennifer returns home to a shocking message: her lover's wife has found out about her affair. Her friends weigh in on the morality of relationships with married men. Meanwhile, Jen must pull herself together: Patrick is arriving for a vacation. Later in New York, she meets Paromita, a community organizer from India, who invites her to visit. She flies to Indian, where Paromita leads Jen on a surprising, sometime hilarious, exploration of sexual rules in Indian culture, making Jen reflect on her own "free" values. . .

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Chapter Four: CRASH AND BURN

The things all women share....

**USA (NYC), Russia (Moscow & suburbs), Britain (London);
Cambodia (Phnom Pen and Poi Pet)**

Jen discovers she is pregnant but miscarries. Heartbroken, she heads for Russia where she meets Svetlana, whom she confides in about some unresolved secrets from her past. Sveta convinces Jen she must fly to Zurich to see Patrick, but can they see eye to eye about the miscarriage? Afterwards, she flies to Cambodia to meet Chanthol, who runs a shelter for trafficked women. There, Jen is pained to discover that women who are tricked into sex before marriage have little other choice than to become prostitutes....



Chapter Five: WALKING AWAY FROM THE WRECK

The secret of male power...

**South Africa (Johannesburg, Capetown),
Pakistan (Islamabad & Afghanistan Border),
Somali Exiles in England (Manchester & Sheffield)**



Arriving in South Africa to teach, Jen finds her Lover separated from his wife. Can Jennifer and her Lover finally be together? She leaves briefly for Pakistan to meet women struggling against their society's male domination. Returning to Africa to teach again, Jen visits her girlfriend Theresa and they dig deep about the repercussions of childhood sexual abuse. Again, Jen must fly to England to meet Amina, a Somali fighting FGM. When she returns to Africa, she discovers something about her Lover she never saw before...

Chapter Six: BREAKING THE SOUND BARRIER

Female Life Backwards: New Technology for the "new woman"

USA (NYC, Massachusetts, Philadelphia, Wyoming, San Francisco)

Patrick and Jen renew their relationship and they realize that time is running out to have a child. They decide to try IVF – In Vitro Fertilization. With Patrick in Zurich, Jen rushes into IVF in New York with the help of her close girlfriends. Finally, Patrick arrives for the big day of retrieval and implantation. But suddenly Jen's Gram is hospitalized. As her mother, aunt and her gather around her dying grandmother, Jen begins to see the three women who raised her differently – and the result changes her life forever....



A revisit from the film's main characters includes some surprising twists.

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INTERVIEW WITH DIRECTOR

Excerpt from an interview with HOT DOCS Film Festival, Toronto, April 2007

HOT DOCS: *FLYING* introduces a new doc format, a new filming technique, but it also marks your first move into personal filmmaking. Let's start there – how did this project begin for you?

FOX: I am a very, very slow filmmaker. For me, ideas gestate for years – and only when the “beast” won't go away, when it won't leave me alone, am I sure that I should invest my life and make the damn thing. So, the ideas for *FLYING* rolled around my head for many years and they just wouldn't go away. First, in my mid-thirties, I began to notice that my conversations with women friends were somehow holding my life together. This was contrary to what I was taught growing up, which was that men would be the center of my life. Instead, I noticed that the men came and went but my girlfriends remained constant. I began to think about why these female friendships were so important and why the way we spoke to each other was so powerful. Being a filmmaker, I began to toy with the idea about making a film about women's conversations, but for a long time I couldn't find a direction to go in that had enough story to it.

Later, I was working in South Africa, and I met these two women, Theresa and Khosi, who were from totally different backgrounds than I. Within the space of minutes, we fell into the most intimate conversation about sex and love and life -- like I had with my girlfriends of 20 years – and they were saying exactly the same things my girlfriends were saying. So I began to wonder: *was there a red thread through all female life beyond class and culture?* Now, for me, this was a radical thought because up until that moment I was so sure that *my life was unique, that my issues were particular to me – and certainly they had nothing to do with being a woman.*

You have to understand that at that point in my life I was not a feminist in any way. I had not studied feminist theory or anything – I was a college drop out. In fact, when I grew up I was told that feminists were “ball busters”, so I wanted nothing to do with *those people*. But here I was entering my 40's without the typical milestones to reflect upon – no partner, no kids, multiple boyfriends and several abortions. And I felt suddenly that I was in the midst of a crisis of reflection. I felt like I was invisible because my life didn't have the traditional female touchstones. That's when I realized I had to make a film about what it mean to be a woman today *in order to figure out, for myself, who I really was. Because in fact, I was part of this species – the female species – that I had never really identified with at all.*

HOT DOCS: *The intimacy of FLYING's subject matter, the women's exchanges, inspired its own camera technique -the “passing the camera” technique. How does it work?*

FOX: Passing the camera is a simple shooting technique that I developed for *FLYING* to capture the way women really speak when men are not around. In my thirties I began to notice that women have a special language. We tend to sit around and have long conversations about our lives that are not necessarily solution oriented – these conversations are open ended and circular and often go on for

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hours and are continued over days and years. Subjects are returned to over and over again and somehow through this continual hashing and rehashing things are worked out. It surprised me how important these conversations were for me to keep my life on track. The first thing in FLYING I wanted to investigate were these conversations, but I was terrified that the minute we brought the camera out the intimacy and preciousness of human connection would die. So, first I had to find a way to replicate on film how my friends and I talked -- the circular quality of the conversations as well as the impact of this intimacy and how it allows for news ideas to be discovered.

Because intimacy is an activity that requires the presence and vulnerability of at least two people, I quickly realized that a traditional interview – where the director asks questions from behind a camera -- could not be used. While there is certainly a role for the classic interview, I felt it definitely creates a one-sided power dynamic where one person remains safely in hiding behind the role of “observer” and the other person, in the role of “observed”, is asked to expose herself/himself. The subject is always aware of being observed by the crew and is placed in the role of “performer” in his or her own life. Even if there is no crew and the camera is simply placed in a third position on a tripod, the sensation and effect of being observed remains.

So, I was sure I couldn't have a camera person in the room or even place the camera on a tripod, but I also had another problem: I had to figure out how to film myself as well as the other women talking – because I was intensely interested in the two-way conversation women have and the horizontal nature of it. I had decided that I couldn't ask other women to be intimate if I was willing to share and put myself on the line equally. So, I began to experiment with “passing the camera” back and forth with my friends, almost like a traditional talk stick. Except the person talking didn't have the camera, the person being the witness held the camera. So, we just “passed the camera” back and forth in conversation. And I found it created some very powerful effects in the people “passing the camera”. It seemed to immediately make people relax because they were not put on the spot alone. But also the technique is so simple and the camera is so small in fact the camera actually becomes part of the conversation. And it was strange – actually everybody, I mean *everyone* – was able to “pass the camera”. Because that was many broadcasters concern when I pitched the idea; they said that lay people wouldn't be able to use a camera. But in fact it is so untrue because we live in such a media world with so much television everyone is actually film literate. So when I took the camera on the road – I quickly found that “passing the camera” worked everywhere I went!

There is something else: In my career as a filmmaker and a teacher, I have noticed that often, the most powerful stories happen between the filmmaker and the subjects, but as filmmakers, we cut them out, or we don't film those moments. It became apparent to me that in order to make a film about women's intimate lives, I couldn't pretend that I was not *in the picture*; I couldn't pretend that I knew nothing about the subject. How could I ask women to tell me about their intimate life if I wasn't willing to put my own private life on the line?

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PRODUCTION DETAILS

In January 2002, Director/Producer/Camerawoman Jennifer Fox began principle-photography and the filming of over 1,600 hours of footage from around the world for the groundbreaking six-hour film, **FLYING: CONFESSIONS OF A FREE WOMAN**. Four years of shooting and a year and a half in the edit, **FLYING** is a personal journey around the globe to discover what it means to be a woman today.

FLYING represents a unique creative co-production between the Danish Producer Claus Ladegaard of Easy Films and the American Producer Jennifer Fox of Zohe Film Productions. This special partnership was awarded a funding grant for **FLYING** by the Danish Film Institute (the Danish NEA). The film began post-production in May 2005 with the outstanding Danish editor, Niels Pagh Anderson, who won the Danish Filmmaker 2005 Lifetime Achievement Award. In the spirit of the international subject matter, the series was edited in three countries, USA, Denmark, and Switzerland.

For **FLYING**, Jennifer Fox received a prestigious Creative Capital Artist Grant in 2005. The project also received a grant from the Ira and Myrna Brind Foundation. Funding for the project came from broadcast presales, to the BBC, Britain; ARTE, France/Germany; TV2, Denmark; YLE, Finland; SVT, Sweden; Dutch ICON & The Humanist Channel, SBS, Australia and HBO, USA (as a feature). Jennifer partnered with Big Mouth Productions (NYC) to create a website, outreach materials and special events to coincide with the film's launch around the world.

The six-hour film was completed at the end of 2006 for it's European premiere at IDFA, the International Documentary Festival of Amsterdam, where it screened in its entirety as a Special Event with a Masterclass given on the series editing process. **FLYING** premiered in North America as a "Special Event" at the 2007 Sundance Film Festival. **FLYING** will have its US theatrical debut in New York City in July 2007 at the Film Forum leading to a national US theatrical release and college tour through the Spring 2008 when it will be released on home video. **FLYING** continues to be invited to prestigious festivals around the world, including HOTDOCS 2007 (Canada), Edinburgh Film Festival 2007 (UK) and the Vancouver Film Festival 2007 (Canada).

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THE FILMMAKERS

JENNIFER FOX

Director / Producer / Camera

Jennifer Fox is an internationally acclaimed, award-winning director, producer, camerawoman and educator who has been involved in countless documentaries over the last 25 years. Her first film, **BEIRUT THE LAST HOME MOVIE** was broadcast in 20 countries and won seven international awards, including Best Documentary Film and Best Cinematography at the 1988 Sundance Film Festival and The Grand Prix at the 1988 Cinema Du Reel Festival, in Paris. She directed the groundbreaking ten hour PBS/BBC/ARTE television series **AN AMERICAN LOVE STORY**, which received a Gracie Award for Best Television Series and was named "One of the Top Ten Television Series of 1999" by The New York Times and five others major American papers. Fox has Executive Produced many films including the award-winners: **LOVE & DIANE**; **ON THE ROPES**; **DOUBLE EXPOSURE**; **PROJECT TEN: REAL STORIES FROM A FREE SOUTH AFRICA**; **COWBOYS, LAWYERS AND INDIANS**; and the soon to be released, **ABSOLUTELY SAFE?** She has consulted on numerous documentaries, including **SOUTHERN COMFORT** and **STONE READER**. Fox is one of the subjects of two documentaries on filmmaking, **THE HECK WITH HOLLYWOOD!** by Doug Block, and **CINEMA VERITE, DEFINING THE MOMENT** by Peter Wintonic.

CLAUS LADEGAARD

Producer

Claus Ladegaard has directed and produced a large number of documentaries and educational films and a number of commercials for Danish production companies and broadcasters. He has written and edited several books on local television and on historical films and TV. In addition he has been teaching at the Copenhagen Business School and at University of Roskilde. He is a Graduate in European Documentary Production from EURODOC 1999-2000 and in Creativity and Management from Center for Journalism and Education 2001-2002. He has been on the board of the Danish Producers Association, on the board of the Danish TV Festival and has been chairman of the Danish Council for Short Films and Documentaries. He currently just left his position as a producer and the Head of the Documentary Department at Easy Film to become the Head of Production and Development at the Danish Film Institute in Copenhagen.

NIELS PAGH ANDERSEN

Editor

Niels Pagh Andersen started his career as assistant to two of Denmark's most important editors: Christian Hartkopp and Janus Billeskov Jansen. Since 1979 he has worked as a freelance film editor and has cut more than 250 films of widely different categories. Most recently he edited **THE 3 ROOMS OF MELANCHOLIA** by Pirjo Honkasalo that was awarded The Grand Prix of Krakow, as well as the 2004 Emmy-nominated, **PROSTITUTION BEHIND THE VEIL** by Nahid Persson and **THE GERMAN SECRET** by Lars Johansson that won The Grand Prix of Odense Film Festival and the Nordic Panorama in 2005. Andersen recently won the prestigious Lifetime Achievement Award, **ROOS-PRISEN** 2005, given by The Danish Film Institute for outstanding efforts in documentary filmmaking.

Zohe Film Productions

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Flying

*confessions
of a free woman*

DIRECTOR JENNIFER FOX
PRODUCER JENNIFER FOX, CLAUS LADEGAARD
EDITOR NIELS PAGH ANDERSEN
CO PRODUCERS KERTHY FIX, AMY FOOTE
ADDITIONAL CO PRODUCERS METTE MAILAND, ELIZABETH MANDEL
DIRECTORS OF PHOTOGRAPHY JENNIFER FOX & WOMEN ALL OVER
THE WORLD
TECHNICAL SUPERVISOR PATRICK LINDENMAIER
PRODUCTION MANAGER JULIE KØSTER
ASSOCIATE PRODUCERS ARIELLE AMSALEM & ADELLA LADJEVARDI
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PRODUCED IN ASSOCIATION BIG MOUTH PRODUCTIONS
& CREATIVE CAPITAL
INTERNATIONAL SALES FORTISSIMO FILMS
CATHERINE LE CLEF

WITH THE FINANCIAL SUPPORT OF

THE DANISH FILM INSTITUTE
THE SUNDANCE CHANNEL
BBC STORYVILLE
SVT SVERIGES TELEVISION
YLE
DR DENMARK
SBS AUSTRALIA
ARTE
IKON TV & Humanist Broadcasting Foundation
CREATIVE CAPITAL
IRA AND MYRNA BRIND FOUNDATION
EASY FILM
ZOHE FILM PRODUCTIONS

DENMARK – 2006 – 351 MINS – COLOR – DIGITAL BETA – HIGH DEF
16:9 ASPECT RATIO – IN ENGLISH

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EDUCATIONAL REVIEW EXCERPTS

" ☆ ☆ ☆ 1/2 (3.5 out of 4 Stars!) *Highly Recommended! Not once over the course of six hours does the film seem self-indulgent: Fox's soul-baring honesty feels both profound and universal.*"

—M. Johanson
Video Librarian (March - April 2008)

"Luckily for the educational market, Ms. Fox offers the very best way to use her film in a classroom setting. She includes the full series of episodes in an Educational Package, plus discs that contain chunks of her longer film organized by topic. This is an excellent way to turn six hours of 'confessional' into 2 minute or even 10 minute portions that can be shown in class to spark discussion or serve as a writing prompt. As a tool for a researcher, such as a graduate student in Women's Studies or a feminist filmmaker, this film is of great value. Portions of it can be put to use in a classroom setting with the DVD excerpts. For those library collections supporting a graduate program in filmmaking, feminist film studies, visual communications or women's studies, this film would be a good addition."

—Ciara Healy, Media Services Librarian, Wake Technical Community College
Educational Media Reviews Online (February 19, 2008)

"In the age of reality TV, this documentary series merges the personal documentary with cultural criticism. Not only is the self reflection fascinating in terms of filmmaking, but Jennifer Fox confronts issues haunting women for decades here and abroad."

—Marsha Rock, Director of Broadcast Journalism
New York University

"You could happily talk for days about Fox's Flying: storytelling, filmmaking, genre, globalism, feminism, sexuality, family, repression, aging, love... I'm breathless. What a rich film! An elegant, engaging demonstration, in both form and content, of how the personal is political."

—Lydia Foerster, Advocacy Video,
The New School

"The idea of viewing six hours of anyone's rampage throughout the world of female sexual mores, encounters and life-choice consequences seemed daunting at best. That was before I viewed, FLYING: CONFESSIONS OF A FREE WOMAN, Jennifer Fox's riveting docufemalentry. Once I hit "play" on the DVD I was her captive until the film ended and I realized, without ever meeting her in person, Jennifer and I had become friends."

—Su Bedell, Adjunct Professor, Women's Studies & Communication Departments
William Paterson University

"Beautifully and intimately shot, Jennifer Fox once again pushes the boundaries of documentary in her new series."

—Alice Elliott, Kanbar Institute
Tisch School of the Arts, New York University

"Remarkable about Flying is the way it deconstructs that 'voice of uncontested authority' so often associated with the production of knowledge in documentary narratives. The film gains its credibility and earns our trust on another level altogether: in the form of a filmmaker whose strength lies precisely in her vulnerability, and who occupies a place along the biological timeline where the difficult choices facing many women too often remain unspoken. She has brought dignity, humor, and tremendous love to these questions, both the existential and the squarely pragmatic alike, and her scope of address is uncommonly wide, reaching men and woman alike, across social classes and national cultures."

—Angelica Fenner, Cinema Studies Institute
University of Toronto

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"In FLYING: CONFESSIONS OF A FREE WOMAN, Jennifer Fox has used her individual life as a New York professional woman as a frame to enter the worlds of several communities of woman across the world. The film explores issues of women living under male dominance, including sexuality--rape, prostitution, forced marriage, pregnancy, childbirth, infertility, female genital mutilation, masturbation. It also presents women--in the US and elsewhere--struggling to create new alternatives for family life and for work. The range of women's lives is enormous--from a "free" Western style to traditional closed communities. The values underlying the differences are explored using Jennifer Fox's exceptional creative gifts."

–Alice H. Deakins, PhD, Professor of English and Women's Studies
William Paterson University

"Deeply engaging and wonderfully self-indulgent, FLYING explores one woman's efforts to negotiate autonomy and happiness, professional success and love, in New York City and around the world. How do we shape the stories of our lives, how do our circumstances shape our stories, and how on earth did one filmmaker turn her own work-in-progress into such an exhilarating work of art? With the help of family, friends, lovers, and strangers, Fox gets to the heart of 21st-century feminism, and it's well worth hanging on to her coattails for the ride."

–Juliet Koss, Department of Art History,
Scripps College

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