

# THE KIDNAPPING OF INGRID BETANCOURT

A documentary film by  
victoria bruce and karin hayes

•Press Materials•

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***THE KIDNAPPING OF INGRID BETANCOURT*** is the true story of a Colombian presidential candidate held hostage by leftist guerrillas, and her family's desperate quest to free her and keep her campaign alive.

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## ***Praise for* THE KIDNAPPING OF INGRID BETANCOURT**

*“The Kidnapping of Ingrid Betancourt invites outrage and hope....Karin Hayes and Victoria Bruce put us at the heart of both Colombia's notoriously corrupt political system and a family's perseverance in the face of loss.” —Paul Malcom, L.A. Weekly*

*“In Latin American tradition, a film without an end & an unforgettable story.”  
—Carina Hoskisson, [efilmcritic.com](http://efilmcritic.com)*

*“The first cinematic in-depth look at a wound in Colombia that has begun to turn septic.”  
—Kevin Hylton, [moviepoopshoot.com](http://moviepoopshoot.com)*

*“One of the most controversial films to be screened in Park City...a tragedy that continues to play itself out even today.” —Jonathan W. Hickman, [einsiders.com](http://einsiders.com)*

*“[The Kidnapping of Ingrid Betancourt] is a documentary which should be seen by every person who values the concepts of liberty and democracy.” —Phil Hall, [filmthreat.com](http://filmthreat.com)*

*“The Kidnapping of Ingrid Betancourt (D: Victoria Bruce and Karin Hayes) attempts to uncover what happens when, in a country dilapidated by political turmoil and corruption, a single voice fights for freedom and democracy.” —TorontoHispano.com*

*“The Kidnapping of Ingrid Betancourt is a must-see documentary about the abduction of an extraordinary woman of vision, and the global efforts to free her from captivity.”  
—Muckraker.org, Center for Investigative Reporting*

*“This is a solid backgrounder to a story that barely made the mainstream media in North America.” —Cameron Bailey, NOW Magazine Online Edition*

*“The fact this was the first time in the history of the world that a presidential candidate was kidnapped is an absurdity compounded by the seeming lack of outrage on the part of the Colombian media, government or population.”  
—Nathan Bramble, [digitalvideodocumentaries.com](http://digitalvideodocumentaries.com)*

*“The jury members of the Amnesty International - DOEN Award would like to give a special mention to a film that depicts the perpetual assault on kidnapping menace in Colombia, which is a major human rights issue and must be kept in focus. The special mention goes to *The Kidnapping of Ingrid Betancourt* by Karin Hayes and Victoria Bruce.” —jury for the Amnesty International – DOEN Award at the International Documentary Film Festival Amsterdam 2003*

# THE KIDNAPPING OF INGRID BETANCOURT

## *Synopsis*

On May 26, 2002, we watched the Colombian presidential elections from Bogotá's regal Plaza de Bolivar. We had come to Colombia to document the campaign of controversial presidential candidate, Ingrid Betancourt. But on Election Day, Ingrid never arrived. Instead, the candidate appeared in the Plaza as a cardboard torso—carried in the arms of her husband, Juan Carlos Lecompte. As Juan Carlos and Ingrid's mother, Yolanda Pulecio, pleaded with the Colombian people for solidarity, Ingrid spent Election Day deep in the Colombian jungle—a hostage of the Revolutionary Armed Forces of Colombia (FARC), and one of the thousands of victims of Colombia's 40 year-old civil war.

In THE KIDNAPPING OF INGRID BETANCOURT, Ingrid Betancourt tells her own life story including how, since the beginning of her congressional election in 1994, she risked her life by denouncing Colombian politicians who have been linked to drug cartels. The film continues after the day she is kidnapped on February 23, 2002, and documents her family and her political party, thrown into upheaval, as they struggle to free her and to keep her presidential campaign alive.

## *Short Synopsis*

THE KIDNAPPING OF INGRID BETANCOURT is the story of a Colombian presidential candidate held hostage by leftist guerrillas and her family's desperate quest to free her and keep her campaign alive.

## THE KIDNAPPING OF INGRID BETANCOURT

### Technical Info

<u>Producers and Directors</u>	<u>Victoria Bruce and Karin Hayes</u>
<u>Category</u>	<u>Documentary (feature length)</u>
<u>Running Time</u>	<u>76 minutes</u>
<u>Originating Format</u>	<u>Digital Video</u>
<u>Projection Format</u>	<u>Digital Beta, BetaSP</u>
<u>Country of Production</u>	<u>USA (Filmed in Colombia, S.A.)</u>
<u>Year of Production</u>	<u>2002/2003</u>
<u>Release Date</u>	<u>©2003</u>

# THE KIDNAPPING OF INGRID BETANCOURT

## *Biography/Filmography of Directors*

**Karin Hayes** (producer/director) and **Victoria Bruce** (producer/director)

Karin and Victoria met in May of 2001, after endless persuading by their fathers who had been friends for sixty years. Several months later, Victoria, who had no experience in filmmaking, called Karin and suggested that the two head to Colombia to follow the campaign of a controversial presidential candidate. After hearing Ingrid Betancourt's story, Karin grew passionate about the project and signed on. A week later, Ingrid was kidnapped while campaigning, and Karin and Victoria jumped into action, totally in the dark as to how the documentary would unfold.

**Karin Hayes** is the recipient of the prestigious duPont-Columbia University Award for excellence in broadcast journalism for her first film, *The Kidnapping of Ingrid Betancourt (HBO/Cinemax 2003)*, co-produced and directed with Victoria Bruce. Hayes also co-produced and directed *Held Hostage in Colombia*, a documentary about three American contractors captured and held hostage by FARC guerrillas in Colombia. The documentary was excerpted on CBS 60 Minutes II and broadcast on The History Channel and the Sundance Channel. Hayes has worked on documentaries for PBS, National Geographic Channel, the Travel Channel, the Discovery Channel, and with The Cronkite Ward Company for TLC. Prior to filmmaking, she attended the University of Guadalajara in Mexico, and lived in Costa Rica for a year to attend the Universidad de Costa Rica. She graduated from the UCLA with a degree in World Arts and Cultures.

**Victoria Bruce** is the recipient of the prestigious duPont-Columbia University Award for excellence in broadcast journalism for her first film, *The Kidnapping of Ingrid Betancourt (HBO/Cinemax, 2003)*, co-produced and directed with Karin Hayes. Bruce also co-produced and directed *Held Hostage in Colombia*, a documentary about three American contractors captured and held hostage by FARC guerrillas in Colombia. The documentary was excerpted on CBS 60 Minutes II and broadcast on The History Channel and the Sundance Channel. Bruce is an author with a background in science. Her first book, *No Apparent Danger* (HarperCollins), about a volcanic disaster in Colombia, was published in 2001. Bruce has appeared as a host and expert geologist in television documentaries, including the scientific epilogue to Discovery Channel's, *Pompeii: The Last Day*. Bruce Holds a Master's degree in Geology from the University of California, Riverside.

# THE KIDNAPPING OF INGRID BETANCOURT

## *Crew*

### **Cesar Pinzón**

#### *Camera*

Cesar has a decade of experience as a news cameraman and an incredible wealth of resources, with five of his brothers also working for Bogotá news agencies. He has worked for Noticiero Univision (News), Univision Deportes (Sports), CNN in Colombia, QAP Noticias, Reporteros del Mundo, and Japanese television. He has been inside guerrilla encampments and shot footage of the coca producing regions. THE KIDNAPPING OF INGRID BETANCOURT is his first documentary. He is one of sixteen children, and he lives in Bogotá.

### **Mauricio Mesa**

#### *Sound*

Mauricio has worked as a sound and cameraman for three years. On February 23, 2002, Mauricio was shooting video for Ingrid's campaign and accompanying her when she was kidnapped. Mauricio, a French photographer, and Ingrid's Logistics Chief Adair Lamprea, were also taken hostage, but released by the FARC 24 hours after they were captured. Mauricio lives in Bogotá.

### **Mayra Rodriguez**

#### *Associate Producer*

Mayra was born in Cartagena, on the Caribbean coast of Colombia. She graduated from the Fashion Institute of Design and Merchandising in Long Beach, California in 1987. Since then, she has worked in Colombia in the fashion field for 11 years designing underwear, pajamas and swimwear. Originally hired as a translator by the filmmakers, Mayra became absolutely essential in the production of THE KIDNAPPING OF INGRID BETANCOURT and easily took on the role of associate producer. This is her first film. She lives in Bogotá.

# THE KIDNAPPING OF INGRID BETANCOURT

## *Long Synopsis*

On February 23, 2002, Ingrid Betancourt and Clara Rojas were taken hostage on a rural jungle road in central Colombia. They were just two of more than three thousand kidnappings each year in the war-torn country, and normally, the event may not even have made the news. But this kidnapping was different. Ingrid Betancourt was running for president.

The documentary THE KIDNAPPING OF INGRID BETANCOURT begins with Ingrid Betancourt narrating her own life story. With photos and archival footage, Ingrid describes a privileged childhood as the daughter of a diplomat and a beauty queen, and how her parents instilled in her a love for Colombia and the feeling of responsibility to help the beleaguered country.

In her early thirties, after leaving her comfortable life and her French diplomat husband, Ingrid dove headfirst into a corrupt Colombian political scene. And in 1996, she exposed incumbent president Ernesto Samper for his links to the drug cartels. Afterward, she endured a series of death threats and assassination attempts. In THE KIDNAPPING OF INGRID BETANCOURT, Ingrid chillingly describes how a man came to her office one day; “He said, ‘I am here to warn you. We have paid the *sicarios* to kill you and your family.’” With no other option, Ingrid made the heartbreaking decision to send her children away from Colombia.

With her second husband, Juan Carlos, by her side, Ingrid continued to fight corruption, making dangerous enemies along the way. But the Colombian people were captivated by the outspoken politician. After four years as a Congresswoman, Ingrid ran for Senator and received more votes than any other candidate. By New Years’ Eve 2001, Ingrid was ready to embark on the ultimate journey of her political career. In touching home video footage, Ingrid and her family—in high hopes and spirits—discuss that the main goal of 2002 is to make Ingrid President of Colombia.

On February 14, 2002, the presidential campaigning had just begun, and Ingrid and other candidates met with the FARC (Revolutionary Armed Forces of Colombia), the country’s largest guerrilla group. Ingrid shook hands with the guerrilla commanders and they greeted her warmly. When it was Ingrid’s turn to speak, she implored the FARC leaders to make a gesture toward peace in Colombia’s nearly 40-year-old civil war. “No more kidnappings,” she tells them while sitting at the head of the dialogue table, strong and fiercely determined, “You have to stop the kidnappings, and free the kidnapped people.”

Nine days after that meeting, Ingrid Betancourt herself became the FARC’s most high-profile hostage.

Initially stunned and devastated, Ingrid's family jumps into action, doing everything they can to free her and keep her dream of becoming president alive. THE KIDNAPPING OF INGRID BETANCOURT follows Ingrid's husband, Juan Carlos, her mother, Yolanda and sister, Astrid, as they work day and night, pleading to the government and the guerrillas for Ingrid's freedom. Astrid explains that her father, gravely ill, called President Andrés Pastrana to say that the family does not want a military rescue, "Because we believe that any operation of that kind, would put in high risk, my sister's life."

A month after the kidnapping, Ingrid's father dies, and Astrid gives a heartbreaking eulogy. During the funeral scene in THE KIDNAPPING OF INGRID BETANCOURT Gabriel Betancourt speaks to his kidnapped daughter from the last interview he recorded. His message to Ingrid is one of support, and he lovingly implores her to fulfill her promise to her country.

"I'm not an expert in politics or kidnappings...I don't know anything about this," Juan Carlos, Ingrid's distraught husband says during a private meeting with journalist Jorge Enrique Botero. "Before I met Ingrid, I had never even voted. I didn't even know that she was in the House of Representatives." But Juan Carlos learns quickly that he is in for a gigantic fight, and he will do anything he can to keep Ingrid's dream alive. He attends the congressional elections holding a life-size torso of Ingrid in his arms and begs the media not to forget her.

But the apathy of a hardened country is apparent. A local journalist echoes a common Colombian attitude, "She took her own risks," says *El Tiempo* sports editor Mauricio Bayona, "and she's paying for that now." Another journalist comments that, "It's not such a big deal for anyone here to be kidnapped. It's part of our lives."

Juan Carlos and Yolanda continue fighting to salvage Ingrid's presidential campaign. As the election nears, Yolanda convenes a meeting at the campaign headquarters. The campaign has switched gears because there is little hope that Ingrid will return in time for the election, and the group discusses who, out of the two front-running candidates – Horacio Serpa or Alvaro Uribe — would most likely strive to free Ingrid and other hostages after the elections.

On Election Day, looking tense and somber, Juan Carlos and Yolanda rally to meet the press and the public on Ingrid's behalf. Carrying the poster of Ingrid, the family places their votes to muted fanfare. Yolanda and Juan Carlos make a symbolic vote at Ingrid's polling place. The men running the table are confused, and wonder out loud how anyone can make a *symbolic* vote. Yolanda is frustrated, nearly in tears. "There's no other situation like this in the world, where a presidential candidate is kidnapped," Yolanda says. "So how can anyone know what to do?"

Election day ends. By 5:25 p.m., ninety percent of the votes have been counted, and Ingrid has 48,000 votes. Ingrid's political party, the Oxygen Green Party, needs 50,000 votes in order to stay alive. At her campaign headquarters, her supporters rally around a flickering computer monitor, waiting for news, and hoping for a miracle.

# **THE KIDNAPPING OF INGRID BETANCOURT**

## *Director's Statement*

In U.S. media, Colombia is most often portrayed as a country terrorized by war and plagued by drug-fueled corruption. While narcotraffic and violence are daily realities, there is another reality to the country. There are those who are tirelessly working to free it from the turmoil and to find peace and prosperity for the country they treasure. We are proud to be able to show this side of Colombia in our film **THE KIDNAPPING OF INGRID BETANCOURT**.

Karin Hayes  
Los Angeles, CA

# THE KIDNAPPING OF INGRID BETANCOURT

## *Production Notes*

When Karin Hayes and I first got word that the subject of the documentary we were planning to make had been kidnapped, we quickly realized that the story we would tell would have to unfold completely unscripted.

I had last spoken to Colombian Presidential Candidate Ingrid Betancourt on February 13, 2002, ten days before she was kidnapped. In January, Ingrid had flown home to Colombia from the U.S., where she'd been promoting her book, *Until Death Do Us Part* (HarperCollins 2002). Ingrid hadn't been able to finish her publicity tour because her father, Gabriel, had suffered a stroke.

"The media are pretending I don't exist," she told me by phone that day while we discussed logistics for the planned documentary. "They won't report on anything about my campaign."

Ingrid's new slogan, "Viagra for Colombia," wasn't winning over the media like her "condom" campaign had eight years earlier. At that time, she'd passed out prophylactics in the street, telling Colombians that corruption is the AIDS of Colombia. The campaign had won her a seat in the House of Representatives, and in the following election, Ingrid received the highest number of votes in Colombia and secured a place in the Senate. But in 2002, Ingrid's popularity was waning. Harvard-educated hardliner Alvaro Uribe's promises to wage war on rebel armies had captured the attention of the country and the media.

Ingrid told me that on February 14, 2002, she would be going to meet with the Revolutionary Armed Forces of Colombia (FARC), the guerrilla group who had been building a power base with money from drugs and kidnappings under the government of President Andrés Pastrana. In news footage of this meeting, Ingrid implores the FARC to stop kidnapping and to free the kidnapped people. Nine days after the meeting, on February 23, 2002, Ingrid was kidnapped while driving into FARC territory.

Four days later at four o'clock in the morning, Karin sat cross-legged on the floor of my house in Annapolis, surrounded by a mountain of camera gear. We had only been official partners for a few weeks, and Karin was giving me an all-night lecture on how to shoot a documentary. Karin convinced me to carry a 15-pound bullet-proof vest in my bag, and I agreed to if I could ditch the heavy tripod. By six a.m., I was bleary-eyed, overwhelmed, and boarding a flight to Colombia.

I arrived in Colombia the next evening, and with a local crew who Karin had arranged in a day, filmed a family in an incredible crisis. We followed Ingrid's mother, Yolanda, the first time she went to her orphanage after Ingrid's abduction. It was a painful scene to watch. "What do the people who took her want?" one of the little boys asked Yolanda. She explained that the guerrillas were asking for an exchange of prisoners for Ingrid's freedom. "But the government can't, because those prisoners have killed many people," she told them.

Juan Carlos, Ingrid's husband, seemed both painfully lost and intensely determined as he scrambled to keep Ingrid's dream alive. "We will make sure that Ingrid is on the ballot," he told us. "Because in Colombia, there are 3,000 kidnappings a year.

So there is a law that you can run for congress or even for president, even though you are not in physical presence.”

Thankfully, we were able to record the final message that the ailing Gabriel Betancourt would ever send to his daughter. In the interview, he told Ingrid that no matter where she is, she should keep fighting for a peaceful and honest Colombia. Gabriel died two weeks later, one month after Ingrid’s disappearance, and our Colombian crew documented the heartbreaking funeral and Ingrid’s sister’s touching eulogy.

In May 2002, Karin and I returned to Colombia to film the presidential elections. The family remained strong, but there was an air of desperation at Ingrid’s campaign headquarters. The three-story building was full of packed boxes and abandoned desks. Ingrid’s office remained empty and her staff—now mostly volunteer because the campaign had run out of funds—tried to remain positive and forge ahead. On Election Day, we followed Juan Carlos and Yolanda as they carried a cardboard torso of Ingrid to various polling places around Bogotá, and placed Ingrid’s ID into the voting box to cast a symbolic vote.

After the final shoot, with over one hundred hours of tape, we were confronted by our biggest challenge; how would we open the door for an audience to connect to the missing candidate? It was Ingrid herself who would answer our question. Ingrid’s book tour for HarperCollins had netted five lengthy interviews of Ingrid speaking in English about her childhood, her controversial tenure in Colombian politics, the threats on her life, and the personal sacrifices made for her political career.

We realized that this documentary would not follow a formula or standard style, but would have to unfold as atypically as the stranger-than-fiction story of a kidnapped presidential candidate. After the historically-driven first act of the film, narrated by Ingrid herself, we knew that the film’s style would change completely in the second act. We would show the heart-wrenching events of a family in crisis unfold in real-time, raw and unstructured. We also realized that in order to show the loss of Ingrid, we would not bring her back into the film by using flashbacks or voice-overs. Ingrid would disappear—from her family, her supporters and from our film.

With a next-to-nothing budget, we bought a stack of books and Final Cut Pro editing software, borrowed some computers, and put the film together. As we were laying in Ingrid’s first audio tracks, we received news from Colombia. It was a startling development that would change the conclusion of our film.

Throughout the process of this documentary, we’ve continued to hope for a happy ending to this story. And still, we wait for the day to go back to our editing studio and add the homecoming of a fascinating woman who we are confident history will remember.

Victoria Bruce  
Annapolis, Maryland

# THE KIDNAPPING OF INGRID BETANCOURT

## *Credits*

Produced and Directed by Victoria Bruce and Karin Hayes

Cinematography by Cesar Pinzón

Edited by Geof Bartz, Karin Hayes and Victoria Bruce

*Credit Roll begins*

Sound Mauricio Mesa  
Humberto Pinzón

Associate Producer Mayra Rodriguez

Assistant Editor Victoria Ford

Editorial Consultants Laura Pak-Honma and Marc Honma  
Moving Life Productions  
Michael Rose

Online Editor Anthony Avalone

Sound Mixer Chris Bertolotti

Additional Sound Mix and Design by Nathan Smith  
Aaron Mason

Additional Post Production Sound by NL3 Audio  
Bell Sound Studios

Effects by Gavin Guerra

Legal Services LynnAnn Klotz, Esq.

Translation Assistance Lashawn Flores  
Ana Maria Quevedo

Production Assistant Liuva Gonzalez

Original Music Composed and Conducted by George Shaw

Additional Original Music Composed by Simon Gentry  
Jeff Thomson

Music Supervisor Matt Scott

Scoring Engineer Nathan Smith

Original Music Performed by

Flute	Jessica Pierce
Oboe	Mari Hiner
Trumpet	Jeff Thomson
Violin	Audrey Solomon
Cello	Xiaodan Zheng
Guitar	Edward Trybek
Percussion	Mollee Craven

Music

“Ahi Le Va”

[www.juanes.net](http://www.juanes.net)

Written by Juanes

Performed by Juanes

Published by Peermusic Ltd. (BMI)

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Courtesy of Surco Records Joint Venture/Universal Music Latin America

“Sun Set”

[www.flutetears.com](http://www.flutetears.com)

Written and Performed by

Bradley M. Vaughn and Cass Holland

“Colombia Tierra Querida”

Written by Lucho Bermudez

Performed by Cabas

Published by Peermusic III (BMI)

Courtesy of EMI Music Colombia S.A.

“Si Me Quieres Con El Alma”

[www.mp3.com/jtred](http://www.mp3.com/jtred)

Written by Nolan James and Tammy L. Stuckey

Performed by J.T.RED

Published by Gem-Tam Music (BMI)

Courtesy of Gem-Tam Records

“Air on a G string from Orchestral Suite no. 3”

Composed by Johann Sebastian Bach

Performed by Barbara K. Bruce (piano), Lauren Chipman (viola),  
Christine Choi (violincello), and Jessica Pierce (flute)

“St. Matthew Passion”

Composed by Johann Sebastian Bach

Conducted by Margaret K. Clapp

“Luz Azul”

Written by Hector Buitrago and Andrea Echeverri

Performed by Aterciopelados

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“Fijate Bien”

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“Como Ando”  
[www.saraesrara.com](http://www.saraesrara.com)  
Performed by Sara Es Rara  
Album: Descargos de Conciencia  
Composed by Marcel Oppliger,  
Héctor Carcedo and Héctor Díaz  
Produced by Luis Gonzalez

“Días”  
Written by Hector Buitrago and Andrea Echeverri  
Performed by Aterciopelados  
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“Overture”  
[www.gernotwolfgang.com](http://www.gernotwolfgang.com)  
Composed and Conducted by Gernot Wolfgang (BMI/AKM)  
Performed by the USC Symphony

“Sinfonietta”  
[www.chriswalden.com](http://www.chriswalden.com)  
Composed and Conducted by Chris Walden

“Tanta Belleza! (So Much Beauty!)”  
[www.johnmargolis.com](http://www.johnmargolis.com)  
from John Margolis: Christine’s Refrigerator  
Written and Produced by John Margolis and Don Rosler  
Published by Pawnee Rock Music (ASCAP) and Lisha Music (SESAC)

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Programar Television, S.A.  
Yolanda Pulecio  
Radio Netherlands—Interview by  
Saskia van Reenen  
Fernando Riaño  
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For HBO/Cinemax Documentary Films

Associate Producer Sara Bernstein

Supervising Producer Lisa Heller

Executive Producer Sheila Nevins

The proof of life video released by  
the FARC was edited for this film.

Colombia's former president, Ernesto Samper, has  
denied that he took money from the Cali cartel,  
had any other improper dealings with Colombian  
drug lords, or engaged in any unlawful conduct.



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# THE KIDNAPPING OF INGRID BETANCOURT

## *Awards*

- **Alfred I. duPont — Columbia University Award for Broadcast Journalism** (New York, NY: January 2005)
- **Audience Award, Slamdance Film Festival** (Park City, UT: 2003 – film was titled “Missing Peace”)
- **Jan Karski Documentary Film Award from the Foundation for Moral Courage** (Washington, DC: 2004)
- **Imagen Award for Best Television Documentary from the Imagen Foundation** (Los Angeles, CA: 2004)
- **Best Documentary** (Festivalito Film Festival, La Palma, Canary Islands: 2004)
- **Orson Welles Award for Best First Film** (Tiburon International Film Festival, Tiburon, CA: 2004)
- **LASA Award of Merit in Film** (The Latin American Studies Association and the LASA2004 Film Festival and Exhibit)
- **“Special Mention” from Amnesty International-DOEN Award** (IDFA–International Documentary Film Festival Amsterdam, the Netherlands: 2003)

# THE KIDNAPPING OF INGRID BETANCOURT

## *Festivals*

- **Amnesty International Film Festival** (Amsterdam, Netherlands-March 2004)
- **Amnesty International Film Festival** (Antwerp, Belgium-March 2004)
- **Bahamas International Film Festival** (Bahamas-Dec. 2004)
- **cph:dox** (Copenhagen Documentary Film Festival, Denmark-Nov. 2004)
- **DocAviv** (Tel-Aviv, Israel-March 2004)
- **Festivalito** (La Palma, Canary Islands-July 2004)
- **Full Frame Documentary Film Festival** (Durham, NC-April 2004)
- **HBO's Frame by Frame Festival** (New York, NY-October 2003)
- **Human Rights Film Festival, UC Irvine** (Irvine, CA-October 2004)
- **IDFA** (International Documentary Film Festival Amsterdam-Nov. 2003)
- **IDA's Theatrical Documentary Showcase** (Los Angeles, CA-August 2003)
- **Leeds International Film Festival** (Leeds, England-Oct. 2004)
- **m:dox** (professional weekend in Malmö, Sweden-Nov. 2004)
- **Melbourne International Film Festival** (Melbourne, Australia-July 2004)
- **Muestra de Cine y Video de Mujeres** (Mexico City, Mexico-July 2004-presented by Cineteca Nacional)
- **Rocky Mountain Women's Film Festival** (Colorado Springs, CO-Nov. 2004)
- **Thessaloniki Documentary Film Festival** (Thessaloniki, Greece-March 2004)
- **Tiburon International Film Festival** (Tiburon, CA-March 2004)
- **True/False Film Festival** (Columbia, Missouri-February 2004)
- **Tulipanes Latino Art & Film Festival** (Holland, MI-Oct. 2004)
- **Yale Women in Film Festival** (New Haven, CT-April 2005)