

DOUBLE TAKE
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Lazin, executive producer and vice president of MTV News and Specials. In addition to co-sponsoring the event, MTV is showing four documentaries at DoubleTake. Lazin said the group's involvement also signified MTV's interest in producing documentaries more serious than the self-described "real life entertainment" of "Road Rules" and "The Real World".

"We are very interested in the program because it's something we've been doing for years - letting young people tell their story in their own words. Usually these stories have been experienced through adults observing them," Lazin said.

Outside of MTV and large-scale documentary producers, the DoubleTake Festival also highlights more personal works from independent filmmakers. Washington DC-based filmmaker Linda Duvoisin will premiere her new film "you don't know what i got" on April 7

at 11 a.m. The film revolves around Duvoisin's five conversations with women of all ages and backgrounds, including singer-songwriter Ani DiFranco. Overlapping these five conversations, Duvoisin explores the traditional coming-of-age theme of following one's passion.

Although the festival offers her the chance to market her film, Duvoisin said she was more excited about seeing her film on The Carolina Theatre's big screen and presenting the fruits of her labor to the other film aficionados.

"No matter how well the film does, I feel like it was a really great experience. These women's advice will be with me no matter what," she said.

While most festivals tend to treat documentaries as a subset for the programming, The DoubleTake Festival solely features the genre, which is gaining in popularity.

Lazin said documentaries have gained an increased appeal since audiences were appreciating reality over fantasy more.

"I think that real life is intensely fascinating and engaging. There's a lot of unheard stories out there."

The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.

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Oregon, said documentaries were a powerful medium because, in contrast to features, the stories were truer and the actors were authentic.

"(The documentaries) are telling the subject's stories and that has more power for social transformation than something that is made up and specifically designed to entertain," he said.

While pursuing his master's degree, Opel said he filmed a half-hour documentary on the environmental conflict between cattle ranching and famine.

"For me, it's got to have some socially redeeming value that sheds light on the struggles of the human condition," he said. "There are a lot of stories out there that just need to be told."

Cory Cavin, a senior communications major, said successful documentaries had subjects that were intriguing or over-the-top.

Even a documentary about a restaurant in the most rural side of Anytown, USA, could be made entertaining with the right angle, Cavin said.

"One cool thing about documentaries is that you can take some of the most mundane things and really make them

interesting," he said. "It really exposes the intricacies of the things other people don't see."

Some filmmakers also start a documentary out of a personal interest in the subject, dig a little deeper and uncover dynamic stories that were beyond their expectations.

One such story, for Cavin and three other classmates in his Communications 135: Documentary Production class last semester, was the story of the "Metal Maniac."

The documentary, "The Day We Shot the Maniac," revolving around an overzealous small-time wrestler, ended up with less than desirable results.

After receiving the class assignment to pitch documentaries, Cavin said his group had pitched a wrestling documentary that would follow the same lines as a special on WCW wrestler Bret "The Hitman" Hart that they had seen earlier in the semester.

"We were kind of wanting to follow the wrestler around," he said. "We were wanting the whole documentary to show what it's like for this small town North Carolina rural wrestling scene."

After a contact led them to wrestler Jeff "The Metal Maniac" Miller, the group made a trip to interview the wrestler that left them with some rather

lackluster footage, Cavin said.

"During the interview he was acting a whole lot and just acting like a real jerk like in a televised wrestling interview," he said.

"Then he made (one of the group members) lift all these weights and then put him in the ring bodyslamming him and stuff."

Their finished documentary, which has been shown at a few local documentary festivals, ended up being more reflexive, Cavin said.

"We instead focused on the actual making of the documentary," he said. "We had our own interviews about the whole experience and did not try to hide the cameras."

While documentaries have been garnering attention this year due to "Beyond the Mat," a documentary that sheds light on the behind-the-scenes events of the WWF wrestling scene, the future of documentary lies in the stories that are still waiting to be told, Opel said.

"That is always the trick, finding a good story because you aren't creating the story," he said. "Instead, you have to find one."

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