

FILMS, VIDEOS & DVDS FOR
Asian Studies

THE MEN WHO WOULD CONQUER CHINA

A Film by Nick Torrens & Jane St. Vincent Welch



How do you buy state-owned Chinese companies, support the country's transition to capitalism, and make a fortune at the same time?

THE MEN WHO WOULD CONQUER CHINA follows the efforts of wealthy New York investment banker Mart Bakal and his well-connected Hong Kong business partner Vincent Lee as they join forces in an effort to create the perfect mix of economic and political opportunity in China. Bakal is enthusiastic about the extraordinary business opportunity—but first he and Lee must figure out how to overcome a frustrating array of cultural and legal obstacles.

The film chronicles their efforts in New York, Beijing, Hong Kong and Shanghai over a three-year period. We join them as they engage in difficult negotiations with Chinese government bureaucrats, tour Chinese factories seeking Western investment, attend business luncheons and official receptions, and become embroiled in their own disputes and arguments.

The business scheme they succeed in signing with the Chinese government involves the purchase of failed state-owned companies, which Bakal and Lee plan to restructure through improved

management techniques, in order to then resell them at a considerable profit to multinational corporations. As foreign investment in China rapidly approaches the \$100 billion level, and social inequality and unemployment continue to rise, the film offers a revealing portrait of the vast social changes taking place.

"Highly Recommended! Engaging... wildly informative and entertaining... a tremendous piece of work, giving its audiences a witty yet astute exploration of the intersection of globalization and entrepreneurship in China."—Educational Media Reviews Online

"A dramatic and humorous narrative which compares the values and motivations of the North American and the Chinese locked together by perceived mutual advantage in a struggle crucial to the future of each."

—Chaos Generation

- Best Documentary of 2004, Film Critics Circle of Australia
- 2005 Chicago International Documentary Festival
- 2005 Midwest Conference on Asian Affairs



78 minutes | color | 2004 | [Order #A102](#)

Sale/VHS: \$440 | Rental/VHS: \$125

58 minutes | color | 2004 | [Order #A101](#)

Sale/VHS or DVD: \$390 | Rental/VHS: \$100

STILL, THE CHILDREN ARE HERE

Directed by Dinaz Stafford

Produced by Mira Nair (*Vanity Fair, Salaam Bombay!*)



Made in association with the International Fund for Agricultural Development, STILL, THE CHILDREN ARE HERE is an exquisitely photographed portrait of an indigenous society that has maintained its culture in isolation from a rapidly urbanizing and westernizing India.

For many of the Garos of Meghalaya in North East India, cultivating rice is a way of life and worship. In the West Garo Hills, villagers still grow a diversity of ancient strains of hill rice in the same manner as humanity first did 6000 years ago. These strains are now highly valued by scientists studying sustainable agriculture and botanical genetics.

Of Tibetan-Burmese origin, the Garos' homes and just about all of their household goods have their origins in the lush bamboo forests that surround them. Their worries are both basic (having enough food and a roof over their heads) and universal (the women worry about whether their men are faithful and a couple mourns the loss of their child).

Shot over the course of an entire growing cycle, from the preparation of the fields to the harvest, STILL, THE CHILDREN ARE HERE is an elegant meditation on a way of life that to outsiders seems simple and peaceful, but is fraught with the same existential questions that plague us all.

"Invaluable!"—New York Magazine

"Beautifully shot... Portrays a rich way of life and how it's now threatened by agricultural development and outside market forces."—TV Guide.com

"Intimate scenes create a clearer, deeper understanding of the difficulties of tradition and change."—FilmForward.com

"Highly Recommended! Exceptionally well-produced... An engrossing portrait... a beautifully photographed and edited field study. Excellent!"

—Educational Media Reviews Online

2005 Association for Asian Studies Film Festival

2005 South Asian Human Rights Film Festival

2004 Planet in Focus Environmental Film Festival

85 minutes | color | 2003 | [Order #A103](#)

Sale/VHS or DVD: \$440 | Rental/VHS: \$125

Also on 35mm



SUNRISE OVER TIANANMEN SQUARE

Directed by Shui-Bo Wang
A National Film Board of Canada Production



SUNRISE OVER TIANANMEN SQUARE is the best short introduction to the history of postrevolutionary China up to the 1989 Tiananmen Square massacre and its repercussions. Through a rich collage of original artwork, archival and family photographs, and animation, Shui-Bo explores his past as a Red Guard during the Cultural Revolution, his stint in the military as a propaganda poster artist, and his teaching experiences in the 1980s.

Colliding icons of Mao and Coca-Cola, Tiananmen Square and the Statue of Liberty evoke contradictory ideological symbols that have haunted China for years.

“★★STARRED REVIEW★★ A striking blend of autobiography, history and politics.”—*Booklist*

“A visually arresting and entertaining viewing experience... Highly recommended.”—*Video Librarian*



1998 Academy Award™ Nominee, Best Documentary Short Subject

Best of Category (War and Peace) Award, 1998 Vermont Film Festival

29 minutes | color | 1998 | [Order #A104](#)
Sale/VHS or DVD: \$225 | Rental/VHS: \$75

THROUGH THE CONSUL'S EYE

A Film by Jorge Amat

In China from 1896 to 1905, French Consul Auguste François witnessed some of the greatest events of the time. An avid photographer, using one of the first movie cameras lent to him by the Lumière brothers, François documented the historic events and everyday life he saw around him.

With the zeal of an amateur filmmaker and relatively free access in the cities where he was posted, François filmed China's colorful street life. While on official assignments François also explored the outlying countryside, making long, epic trips to other areas of the country.

Culled from François' letters, diary entries, and notes, and with a wealth of rare archival photographs and films—including the first films shot in China—THROUGH THE CONSUL'S EYE chronicles the experiences of this aristocratic diplomat, who left us a remarkable portrait of China on the brink of a new age.

“Striking, compelling, charming, extraordinary! A worthwhile film.”
—*Journal of Film & History*

2002 Association for Asian Studies Film Festival

2001 Vancouver International Film Festival

50 minutes | color-b&w | 1999 | [Order #A106](#)
Sale/VHS: \$390 | Rental/VHS: \$75



CHINA YELLOW, CHINA BLUE

A Film by Ahmed Lalleem

This two-part documentary tells the history of China in the 20th century—entirely with original archives and motion pictures.

From the very first newsreels and documentary footage filmed in China at the turn of the century, up until the present day, CHINA YELLOW, CHINA BLUE uses visual documents to portray the struggle and changeover between two Chinas: one continental and rural, enshrined by the Empire and Confucianism, the other coastal, urban and mercantile, and founded on maritime trade.

These are the angles which the film approaches, China yesterday, China today, China Yellow, China Blue.

Part 1, THE TIME OF TROUBLES, covers the years up to 1949, and Part 2, THE PEOPLE'S REPUBLIC OF CHINA covers 1949 to 1996.

“Highly Recommended! Remarkable... An excellent introduction to modern China and would be a superb way to generate class discussion.”—*Educational Media Reviews Online*

“Rich with exceptional archive documents.”—*Télérama (Paris)*

2001 Association for Asian Studies Film Festival

2 x 50 minutes | color-b&w | 1998 | [Order #A105](#)
Sale/VHS: \$490 | Rental/VHS: \$100



CHINA, UNLEASHING THE DRAGON

Hosted & Narrated by Joan Chen
Produced by Miracle Pictures

China today is a nation of enormous contrasts—amidst intense excitement about entrepreneurial ventures and new wealth, grave concerns are emerging about loss of tradition, rising social problems, and cultural decline. With extraordinary access to government officials, historical documents and the people of China, this revealing program ventures behind the barriers that have shielded China from the western world to chronicle the transformations affecting the world's most populous nation.

Episode I, Deng's Legacy: Examines Deng's role in shaping the reformed China.

Episode II, The Fragile Rice Bowl: Looks at the impact of economic and generational lines.

Episode III, The Soul of the Master: Illustrates how changing values and economic pressures are influencing popular culture and long-standing cultural institutions.

Episode IV, Hong Kong and the Boom Towns: Examines what may lie ahead for China and Hong Kong and how it will interact with the international cultural and economic community.

“A must-see experience for anyone interested in the multidimensional economic changes going on now in China.”
—*Education About Asia*

“★★★ A revealing look at the forces which are reshaping China.”
—*Video Librarian*

4 x 50 minutes | color | 1995 | [Order #A108](#)
Sale/VHS: \$490 | Rental/VHS: \$150



A DECENT FACTORY

A Film by Thomas Balmès

"The one and only social responsibility of business is to make profits."—Milton Friedman, Nobel Prize in Economics



As the capitalist economic development of China continues apace, more and more Chinese workers find themselves employed in factories owned and operated by foreign corporations. In an increasingly globalized economy, more Western corporations are 'outsourcing' their production to countries such as China, where labor costs are cheaper and there is less legal protection of workers' rights. Some corporate managers, however, whether out of sincere moral concern or because they must respond to the considerations of investors and shareholders, are attempting to balance profit-making with social morality.

A DECENT FACTORY focuses on such an effort by Nokia, the Finnish electronics firm, which sends a team led by two business ethics advisors to examine conditions at a Chinese factory that supplies parts to Nokia. Filmmaker Thomas Balmès, having conducted three years of research on the subject, follows them on their investigative journey.

The film documents in fascinating detail their inspection of the plant, guided by its European and Chinese managers. During their tour the Nokia team investigates working and safety conditions, payroll records, and potential environmental hazards. They also conduct probing interviews with the factory managers as well as several of the young Chinese female employees who work and live in dormitories on the site.

The advisors' final report to Nokia managers, which exposes numerous violations of even the less stringent Chinese laws on minimum wage and working conditions, confronts Nokia with the dilemma now facing an increasing number of Western firms-how is it possible to balance the profit motive with a sense of social responsibility?



"An in-depth analysis of the complexity of globalization and its famous practice of outsourcing. With his seemingly dispassionate approach, Thomas Balmès provides a pitiless document on a furiously modern world."—Télérama

"An honest, brutal and sometimes humorous look at the culture and climate surrounding today's business world as it collides with consumer desire for ethically-made products."—Chart Magazine

"A subtle, classic documentary drama."—European Documentary Network

"Funny, perceptive! A moral investigation into the profit motive."—BBC

"A well-crafted documentary... chilling... factories like this one flourish everywhere under every system... Thousands of factories around the world where the attaching and packing go on and on-it's like Chaplin's Modern Times without Charlie... simply by reporting candidly, the film states the difference between work and mere labor."—The New Republic

"Fascinating... but whether this project is really a step toward taking personal responsibility or just a PR gambit is never certain. The notion that the company signed up to make self-promoting propaganda-only to have it backfire-offers more food for thought than the movie's muckraking."

—Time Out (New York)

"A subtle but telling documentary... Instead of the usual horrors associated with unregulated labor practices in impoverished countries, this film exposes a more insidious kind of exploitation, one far more difficult to detect."—TV Guide Online

"Offers Westerners a valuable glimpse into the sweatshops of the new China... Balmès exposes enough to ensure that you'll never take your cell phone for granted again."—The Daily News

"Provocative... Balmès largely refrains from commenting on his material, allowing us to draw our own conclusions."—The New York Sun



-  2005 Midwest Conference on Asian Affairs
-  2005 Hot Docs Film Festival
-  2004 Amsterdam International Documentary Festival

79 minutes | color | 2004 | Order #A107
Sale/VHS or DVD: \$440 | Rental/VHS: \$150
Also on 35mm

HHH—A PORTRAIT OF HOU HSIAO-HSIEN

A Film by Olivier Assayas

The acclaimed filmmaker Hou Hsiao-hsien has been called “the figure of the decade” by critics such as J. Hoberman and Amy Taubin, and is considered by many to be the greatest Taiwanese filmmaker of all time. Or does he consider himself a “Chinese” filmmaker?



Hou Hsiao-hsien’s generation was born in Taiwan, or at a young age immigrated there, after the liberalization of the government following the 1975 death of Chiang Kai-shek. It is to this generation that the question of a Taiwanese identity is posed. Hou’s films, such as *A Time to Live and a Time to Die* (1985) and *The Puppetmaster* (1993), are inseparably linked with the recent history of Taiwan, and to his own evolution.

Examining the questions of identity and “native land,” Hou Hsiao-hsien returns to the setting of his youth to talk to childhood friends and discuss his films.

“Highly recommended for inclusion in film and popular culture studies collections, this video provides a fascinating look at both an industry and an individual.”

—Educational Media Reviews Online

 2003 Association for Asian Studies Film Festival

91 minutes | color | 1996 | Order #A109
Sale/VHS: \$440 | Rental/VHS: \$100

OLD MEN

A Film by Lina Yang

When filmmaker Lina Yang moved into the Qing Ta district in Beijing, she noticed a fixture of the community—a group of elderly men that gathered every day at the curbside. Finding



a beauty in their appearance, she began to document these retirees, referring to them as *Da ye*—a Mandarin term of respect and endearment.

Yang spent two years documenting the *Da ye*, creating an expressive document about what occurs among men when their life’s work has ceased. Through the details of their daily routine, we observe the physical and psychological aches that accompany old age, and we witness the solace that can be found in tradition and companionship. Thoughtful and introspective, OLD MEN is a moving meditation on what it means to grow old in today’s China.

“Recommended.”—MC Journal, the Journal of Academic Media Librarianship

 2001 Association for Asian Studies Film Festival

 Award of Excellence, 2000 Yamagata Documentary Film Festival



94 minutes | color | 1999 | Order #A112
Sale/VHS: was \$440 Special Offer \$298 | Rental/VHS: \$100

SWING IN BEIJING

A Film by Shui-Bo Wang

A comprehensive survey of creative life in contemporary Beijing, SWING IN BEIJING captures a remarkable impression of the current state of fine and performing arts in this rapidly changing city. Academy Award nominee Shui-Bo Wang has incorporated interviews with artists, filmmakers, and musicians,



along with clips of films, plays and music videos, paintings and other artwork in galleries and studios, and revealing footage of a city in transition.

“A powerful impression of a varied,

radical, and seemingly vibrant arts underground... a surprising, provocative, and stimulating look at this potentially influential subculture.”—Professor Patrick Dowdey, Wesleyan University, Curator of the Mansfield Freeman Center for East Asian Studies, for Asian Educational Media Service ‘News and Reviews’

“A wonderful present-day look at the limits of artistic freedom in China.”—Ballast Quarterly Review

 2002 Association for Asian Studies Film Festival

 Editor’s Choice, Giant Robot Magazine

73 minutes | color | 2000 | Order #A111
Sale/VHS or DVD: \$440 | Rental/VHS: \$100

54 minutes | color | 2000 | Order #A110
Sale/VHS: \$390 | Rental/VHS: \$75

NO SILENCE IN THIS COURT

A Film by Elisabeth Dubreuil

Shortly after Indian independence, in the State of Gujarat, Harivallabh Parikh, a disciple of Gandhi, established a revolutionary legal institution. The Open Court, administered by the tribal village communities themselves, is a court where anyone can take the floor, where justice is dispensed without regard to caste.

NO SILENCE IN THIS COURT documents the proceedings of actual cases and includes interviews with the participants, the villagers, and the Court’s founder. It tells the history of this unusual institution, and of its impact on the community.



“A delightful film that can be enjoyed on many levels. It successfully tells the story of this alternative justice system, while at the same time giving a view of Indian village life.”

—Asian Educational Media Service News and Reviews

 2002 Association for Asian Studies Film Festival

52 minutes | color | 2001 | Order #A113
Sale/VHS: \$390 | Rental/VHS: \$75

LITIGATING DISASTER

A Film by Ilan Ziv



About midnight on December 3, 1984, huge amounts of toxic gas leaked from the Union Carbide pesticide factory in Bhopal, India, resulting in the biggest and deadliest chemical disaster of all time.

Nearly twenty years later the ordeal isn't over, justice has not been done. Had the disaster occurred in the developed world, heads would have rolled, prison sentences would have been served, changes would have been made. But the disaster didn't happen in the West, but in this obscure Indian city.

Today, hundreds of thousands of people still suffer. Drinking water for at least sixteen nearby communities remains severely polluted, while, to date, no court of law anywhere in the world has ever held Union Carbide or any of its officers responsible for what happened that night.

The powerful new film LITIGATING DISASTER explores how Union Carbide successfully manipulated both the U.S. and the Indian legal systems against each other, to avoid having to defend its record in the Bhopal plant in court. Featuring, a young Indian-American lawyer, the film follows the case he brought on behalf of the victims in front of the Federal District Court in New York. Case number 99CIV 11239 has survived two motions to dismiss, and is now proceeding to trial.

Constructed as attorney Rajan Sharma's case as presented to fictitious jurors, LITIGATING DISASTER takes the viewers on a riveting cinematic investigation; presenting the compelling evidence assembled against Union Carbide including unique, never before seen documents unearthed through prolonged legal struggles, exclusive interviews with



Union Carbide former officers, powerful archival material, and scenes filmed in and out of the abandoned plant.

As the story unfolds, the film makes it clear the real culprit is the lack of any international law or tribunal to govern the activities of multinational corporations.

"Highly Recommended! Chronicling one of the worst industrial disasters in world history, this documentary raises a series of important questions... Eyewitness testimonies provide a vivid picture of the human suffering caused by the gas leak at the Union Carbide plant."

—Educational Media Reviews Online



2005 Association for Asian Studies Film Festival

52 minutes | color | 2004 | Order #A115
Sale/VHS or DVD: \$390 | Rental/VHS: \$100



DAM/AGE: A FILM WITH ARUNDHATI ROY

A Film by Aradhana Seth

DAM/AGE traces writer Arundhati Roy's bold and controversial campaign against the Narmada dam project in India, which will displace up to a million people. The author of *The God of Small Things*, which won the prestigious Booker Prize in 1998, Roy has also published *The Cost of Living*, a book of two essays critical of India's massive dam and irrigation projects, as well as India's successful detonation of a nuclear bomb. In her most recent book *Power Politics*, Roy challenges the idea that only experts can speak out on such urgent matters as nuclear war, the privatization of India's power supply by Enron and issues like the Narmada dam project.



DAM/AGE shows how Roy, despite the threat of imprisonment, chose to use her fame to stand up to powerful interests supported by multinational corporations and the Indian government. In a clear and accessible manner, the film weaves together a number of issues that lie at the heart of politics today: from the consequences of development and globalization to the urgent need for state accountability and the freedom of speech.

"A moving, vividly potent film about the destructive effects of corporate greed and unchecked globalization, as well as the story of one woman's bold, admirable decision to place the needs of her country above her own... Highly Recommended!"—Video Librarian

"A cleverly constructed documentary that wraps the story of the fight against the dams around the personal drama of Arundhati Roy. The film is rather amazing in the way it winds a range of related issues—India's nuclear standoff with Pakistan, the corruption of the World Bank and the Indian people's uprising against their displacement by the government's failed dam projects, to name a few—around the buildup of tension in the days before Roy's sentencing."—Metro Active

2005 National Women's Studies Association Film Festival

2004 American Sociological Association Film Festival

2004 Association for Asian Studies Film Festival

50 minutes | color | 2002 | Order #A114 CC
Sale/VHS or DVD: \$390 | Rental/VHS: \$75

The Films of ANAND PATWARDHAN

Anand Patwardhan is an award-winning filmmaker who has been making political documentaries for nearly three decades. He has relentlessly pursued diverse and controversial issues that are at the crux of social and political life in India. Patwardhan has won over 20 international awards from festivals in India, Japan, Canada, Switzerland, Germany, France, the U.K. and the United States. First Run/Icarus Films is proud to have distributed his films for more than 25 years. For more biographical information about Anand Patwardhan as well as complete descriptions of all his films, visit our website at www.frif.com/subjects/patw.html

A NARMADA DIARY

A Video by Anand Patwardhan & Simantini Dhuru

The Sardar Sarover Dam in western India, linchpin of a mammoth development project on the river Narmada's banks, has been criticized as uneconomical and unjust, benefiting prosperous urbanites at a cost borne by the rural poor. When completed, the dam will drown 37,000 hectares of fertile land, displace over 200,000 local residents, and cost up to 400 billion rupees.

A NARMADA DIARY introduces the Save Narmada Movement, which has spearheaded the agitation against the dam. With nonviolent protests and a determination to drown rather than to leave their homes and land, the people of the Narmada valley have become symbols of a global struggle against unjust development.

"Explores a number of issues appropriate for either high school or college classrooms. The issue of development versus the environment is universal."—Education About Asia

 **Best Documentary, 1996 Filmfare**

60 minutes | color | 1995 | [Order #A119](#)
Sale/VHS: \$390 | Rental/VHS: \$75



WE ARE NOT YOUR MONKEYS and OCCUPATION: MILLWORKER

WE ARE NOT YOUR MONKEYS

The brutal 4,000 year-old Indian caste system and its "divine" justification for class hierarchy has come under attack. Modern scholars examining the Sanskrit roots of Hindu mythology have found references to a story about a nomadic Aryan tribe's conquest of darker-skinned indigenous peoples.



WE ARE NOT YOUR MONKEYS, a song composed by Daya Pawar and sung by Sambhaji Bhagat, offers the dalit (lower caste) perspective on the Ramayana story of Hindu legend, one which refutes the notion of divine superiority.

OCCUPATION: MILLWORKER

Textile mills once were the backbones of Bombay's economy, and their laborers provided the city its working-class culture. Today, foreign investment and rising real-estate prices have made selling mill lands more profitable than running them. Mill 'sickness' is now an epidemic. OCCUPATION: MILLWORKER records the courageous action of workers who, after a four-year lockout, forcibly occupied The New Great Eastern Mill.

 **1998 Human Rights Watch International Film Festival**

25 minutes | color | 1996 | [Order #A118](#)
Sale/VHS or DVD: \$190 | Rental/VHS: \$50

FISHING IN THE SEA OF GREED

FISHING IN THE SEA OF GREED is a compelling look at the vibrant struggle of Indian fishing communities fighting against huge foreign factory ships that prowl the oceans of the world, decimating the community's fishing grounds.

As export oriented governments hand over territorial waters to transnational corporations, they actively promote the frightening abuse of the seas. This video documents the havoc caused by these rape and run industries.

"Well photographed, realistic and forceful."
—Asian Educational Media Service News and Reviews

45 minutes | color | 1998 | [Order #A117](#)
Sale/VHS: \$375 | Rental/VHS: \$75

PRISONERS OF CONSCIENCE

An important historical record of a tumultuous period in India's recent political history, PRISONERS OF CONSCIENCE focuses on the State of Emergency imposed by Indira Gandhi from June 1975 to March 1977.

 **2003 Association for Asian Studies Film Festival**

45 minutes | b&w | 1978 | [Order #A124](#)
Sale/VHS: \$375 | Rental/VHS: \$75

BOMBAY: OUR CITY

BOMBAY: OUR CITY tells the story of the daily battle for survival of the 4 million slum dwellers of Bombay who make up half the city's population.

"A very powerful film."
—American Anthropologist

 **First Prize Winner, 1986 Cinema du Reel**

 **1985 Margaret Mead Film Festival**

 **1985 London Film Festival**

57 minutes | color | 1985 | [Order #A123](#)
Sale/VHS: \$390 | Rental/VHS: \$100

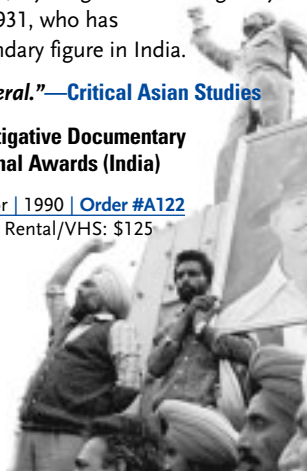
IN MEMORY OF FRIENDS

IN MEMORY OF FRIENDS documents the violence and terror in Punjab, India—a land torn apart by religious fundamentalists and a repressive government—from its roots in the political turmoil of the late 1970s and the rise of Sikh fundamentalism. The film focuses on the legacy of Bhagat Singh, a young socialist hanged by the British in 1931, who has become a legendary figure in India.

"Vivid and visceral."—Critical Asian Studies

 **Best Investigative Documentary 1990 National Awards (India)**

60 minutes | color | 1990 | [Order #A122](#)
Sale/VHS: \$390 | Rental/VHS: \$125



IN THE NAME OF GOD

Today, as religious fundamentalism grips much of India's population, the greatest danger to the nation's extremely strained social fabric may come not from Sikh or Muslim separatists, but from Hindu fundamentalists.

IN THE NAME OF GOD focuses on the campaign waged by the militant Vishwa Hindu Parishad (VHP) to destroy a 16th century mosque in Ayodhya said to have been built by Babar, the first Mughal Emperor of India, a controversy which led to riots. The religious violence spread throughout India and Pakistan leaving more than 5,000 dead, and causing thousands of Indian Muslims to flee their homes.

Filed prior to the mosque's demolition, IN THE NAME OF GOD examines the motivations which would ultimately lead to the drastic actions of the Hindu militants, as well as the efforts of secular Indians—many of whom are Hindus—to combat the religious intolerance and hatred that has seized India in the name of God.



"A deceptively informal look at one lethal instance of India's move towards fundamentalist politics. For those who need to translate westward, it provides a possible clairvoyant example of the force of religious-political belief."—Cameron Bailey, *Now Magazine*

 Best Ecumenical Film,
1993 Nyon Film Festival

 Critics Prize Winner,
1993 Fribourg Film Festival

 Best Investigative Documentary,
1993 National Awards (India)

90 minutes | color | 1992 | [Order #A121](#)
Sale/VHS: \$490 | Rental/VHS: \$100



FATHER, SON AND HOLY WAR

This insightful documentary examines religious fundamentalism in India, focusing on the rivalry between the Muslim and Hindu communities—each of which is passionately prepared either to annihilate the other or to extinguish itself on the altar of martyrdom—and in particular how both religions oppress women. FATHER, SON AND HOLY WAR explores the possibility that the psychology of violence against “the other” may lay in male insecurity, itself an inevitable product of the very construction of “manhood.”

Part 1: TRIAL BY FIRE A reference to the ordeal with which Hindu god-king Lord Rama tested his wife Sita's fidelity, this part looks at the communal fires which have consumed India in recent years.

Part 2: HERO PHARMACY This part examines “manhood” in the context of religious strife.

FATHER, SON AND HOLY WAR asks: Is violence inherent in the human condition?

"Rampant machismo is never a pretty sight, and this two-part video contains a lot of excruciating imagery and some brutal truths... FATHER, SON AND HOLY WAR is powerful stuff."

—*Journal of Asian Studies*

 Spirit of Freedom Prize Winner,
1995 Jerusalem Film Festival

 Best Investigative Documentary,
1995 National Awards (India)

 Special Jury Prize Winner,
1995 Bombay Film Festival

 1995 Human Rights Watch
Film Festival

120 minutes | color | 1994 | [Order #A120](#)
Sale/VHS: \$490 | Rental/VHS: \$150

WAR AND PEACE

Filed in India, Pakistan, Japan and the U.S. following the 1998 nuclear tests on the Indian subcontinent, WAR AND PEACE portrays peace activism in the face of global militarism and war. Divided into six chapters, the film is framed by the murder of Mahatma Gandhi in 1948.

WAR AND PEACE examines the militarization of India, analyzing how nationalism is used to fuel the arms race and revealing the human cost that is extracted from its citizens in the name of ‘National Security.’ The film also includes a visit of Indian delegates to the “enemy country” of Pakistan, where, contrary to expectations, ordinary citizens declare that “hate is the creation of politicians.”

As we enter the 21st century, enemies are being reinvented, economies are inextricably tied to the production and sale of weapons of mass destruction, and in the moral wastelands of the world, war has become perennial. Memories of Gandhi seem like a mirage that never was, created by our thirst for peace and our very distance from it.



"A tour de force, beautifully shot and often darkly funny."—Duncan Campbell, *The Guardian*

"So important one could justify its requirement as part of the education of all high school students and undergraduates in America."
—*Asian Educational Media Service News and Reviews*

 2003 Association for
Asian Studies Film Festival

 International Film Critics Award (FIPRESCI),
2002 Sydney International Film Festival

136 minutes | color | 2002 | [Order #A116](#)
Sale/VHS: \$490 | Rental/VHS: \$150

AGAINST MY WILL

A Film by Ayfer Ergun

In Pakistan, many women who decide to leave abusive marriages are signing their own death warrants. They risk being disfigured or murdered by men who believe it is the only way to restore honor to the family. Authorities in Pakistan rarely respond to reports of honor killing. The Human Rights Commission Pakistan and the Women Action Forum estimate that 1000 women are murdered each year, with little or no response from the government.

At the Dastak women's shelter in Lahore, women accused of tarnishing the family honor find a safe haven. Here, in this tidy building with a well-kept lawn, they live in safety, receiving both counseling and legal advice.

Through the stories of several women at Dastak, the film creates a portrait of one institution that is protecting Pakistani women.

"Outspoken and poignant. The film does an excellent job of conveying the horror and humanity of the lives of these women."—Al Jadid: A Review & Record of Arab Culture and Arts

"Recommended."—Educational Media Reviews Online

 2005 National Women's Studies Association Film Festival

 2004 Association for Asian Studies Film Festival

 2003 Prix Italia, Best Human Interest Documentary

50 minutes | color | 2002 | [Order #A125](#)
Sale/VHS: \$375 | Rental/VHS: \$75



AMARTYA SEN: A LIFE REEXAMINED

A Film by Suman Ghosh



AMARTYA SEN:
A LIFE REEXAMINED surveys the life and work of Amartya Sen, the 1998 Nobel Laureate in Economics. Master of Trinity

College at Cambridge, and Professor of Population and International Health at Harvard, Sen's research has ranged over a number of fields in economics and philosophy.

The film is framed by a conversation between Sen and Professor Kaushik Basu, Sen's student and fellow economist, and is interspersed with commentary from other Nobel Laureates, renowned scholars, and politicians who have a close understanding of Sen's life and work.

"A remarkable documentary that provides a comprehensive account of one of the greatest thinkers of our times... a profound and outstanding text of historical and interdisciplinary merit."—Leonardo: Journal of the International Society for the Arts, Sciences and Technology

"Highly Recommended!"—Educational Media Reviews Online

 2004 Association for Asian Studies Film Festival

 2004 Annual South Asia Conference, University of California at Berkeley

56 minutes | color | 2003 | [Order #A126](#)
Sale/VHS or DVD: \$390 | Rental/VHS: \$75

KUMAR TALKIES

A Film by Pankaj Rishi Kumar

Kumar Talkies is the only cinema in Kalpi, a small town in northern India. Not much more than a dilapidated shed in the poorest section of town, the theater doesn't have any hits or flops—supply and demand doesn't apply here. Every day people come to see the film, irrespective of what it is.

KUMAR TALKIES explores not only the meaning of cinema and technology in Kalpi, but also the status of film throughout India, especially the relationship between Bollywood and its audience.

"A remarkable documentary... entertaining and poignant."
—Politics and Culture



 2001 Association for Asian Studies Film Festival

 1999 Indian National Award for Best Audiography

76 minutes | color | 1998 | [Order #A127](#)
Sale/VHS or DVD: \$440 | Rental/VHS: \$100

DIVISION OF HEARTS

A Film by Satti Khanna & Peter Chappell

The 1947 British subdivision of colonial India into Pakistan and the independent Indian nation caused the loss of 500,000 lives and the relocation of millions—one of the most extensive movement of peoples ever. After centuries of coexistence, Hindus, Sikhs, and Muslims became victims of mutual suspicion as violence swept through the countryside.

In DIVISION OF HEARTS ordinary people from Pakistan, India, and Bangladesh—cart drivers, laborers, trades people, farmers—tell this history and recount their own tumultuous experiences. Their memories, combined with archival news film, bear witness to the traumatic birth of two independent nations.



"Poignant... an interesting video well worth viewing by South Asian scholars and students."—Choice

57 minutes | color | 1987 | [Order #A128](#)
Sale/VHS or DVD: \$390 | Rental/VHS: \$75

A VISIT TO OGAWA PRODUCTIONS

Directed by Oshige Jun' ichiro
Produced by Yasui Yoshio



In 1981 "New Wave" Japanese film director Nagisa Oshima traveled to the Yamagata countryside to visit the documentary filmmaking collective led by Shinsuke Ogawa (1935-1992), who was then in the midst of filming *A Japanese Village—Furuyashikimura*, a feature-length documentary chronicling the seasonal cycle of rice growing.

Ogawa, who produced *Summer in Narita* (1968), *Peasants of the Second Fortress* (1971), and *Red Persimmons* (2004), gives Oshima a brief tour of their rural location, including the rice fields they are cultivating as well as filming, and introductions to local villagers. They then settle down for a wide-ranging conversation about Ogawa Productions' approach to documentary filmmaking—that of self-styled "film nomads" who live and work for extended periods of time in various regions of the country—focusing in particular on their current production, which involves an intimate interaction over a period of several years with local farmers, weather conditions, the environment, and aspects of village life.

A VISIT TO OGAWA PRODUCTIONS thus offers a rare insight into the social and cinematic philosophy of one of Japan's best-known documentary film collectives.

"Recommended! The philosophical discussions are frequently compelling, and both Ogawa and Oshima are likeable. Ogawa's enthusiasm for filmmaking is infectious and his commitment inspiring."

—Educational Media Reviews Online

"Offers unique insight into the way [Ogawa's] filmmaking collective functioned. Fascinating."—Visual Anthropology Journal



62 minutes | color | 2001 | [Order #A130](#)
Sale/VHS: \$390 | Rental/VHS: \$100

2005 Association for Asian Studies Film Festival

2004 Hong Kong International Film Festival

2003 Berlin International Film Festival

RED PERSIMMONS

A Film by Shinsuke Ogawa & Peng Xiaolian



The ostensible subject of this remarkably beautiful film is the growing, drying, peeling and packaging of persimmons in the tiny Japanese village of Kaminoyama. The film's larger subject, however, is the disappearance of Japan's traditional culture, the end of a centuries-old way of life.

Begun by the Japanese director Shinsuke Ogawa in the late 1980s, RED PERSIMMONS was completed after his death by his Chinese disciple, Xiaolian Peng, who remained true to the delicate, wry sensibility inherent in the original footage. In addition to elegant depictions of the manufacturing process, the film features fascinating portraits of the people who invent and make the various tools and implements used in persimmon agriculture, as well as the colorful spiel of the old men and women who run the persimmon trade. A series of discussions with elderly farmers illustrates the progressive mechanization that gradually introduced modernity to rural Japan.

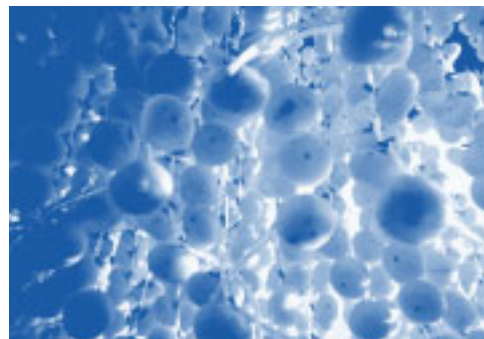
Apart from its fascinating record of a vanishing way of life and its colorful anecdotes about human inventiveness, however, RED PERSIMMONS is a film of stunning visual beauty. Its scenes of time-lapse photography, whether revealing the gorgeous deep red-orange hues of the fruit in full blossom or drying after having been peeled, bathe the screen in radiant color.

"Recommended! Thoughtfully conceived and beautifully filmed... It not only offers facts about persimmon growing, but insights into the inner workings of traditional Japanese rural life."

—Educational Media Reviews Online

"Multidimensional, deeply contextual, and beautifully shot. Peng Xiaoliang should be commended for finishing this film while remaining true to Ogawa's vision and voice."—Visual Anthropology Journal

"Elegant as a print by Hokusai...a moving revelation of a microcosm soon to vanish."—The Village Voice



2005 Association for Asian Studies Film Festival

2001 Yamagata Documentary Film Festival (Japan)

90 minutes | color | 2001 | [Order #A129](#)
Sale/VHS or DVD: \$440 | Rental/VHS: \$125

OSAKA STORY

A Film by Toichi Nakata

After three years abroad, filmmaker Toichi Nakata returns home to Osaka and turns his camera on his family—one consisting of conflicting Korean and Japanese cultures—exposing all its visible schisms and hidden fault lines.

Tolstoy may have been correct in his assessment that every unhappy family is unhappy in its own way, but the problems of the Nakata family seem universal. The filmmaker himself is not exempt. Should he return to Japan and fulfill the traditional role of an eldest son? Or should he come out to his family about his homosexuality and choose his own way forward?



"Beautifully made... Toichi Nakata's film of his family is both unsparring and humane... This film is highly recommended."

—EMIE Bulletin

"The film is very personal in content, and is most appropriate for academic library collections. OSAKA STORY has the potential to be utilized by several academic areas, including family studies, sociology, psychology, Asian studies, and film studies."

—MC Journal: The Journal of Academic Librarianship

 **Prix du Bibliotheques,
1995 Cinema du Reel**

 **Gold Hugo Winner,
1994 Chicago Film Festival**

 **Special Jury Prize Winner,
1994 Vancouver Film Festival**

84 minutes | color | 1994 | [Order #A131](#)
Sale/VHS or DVD: \$440 | Rental/VHS: \$100

HEART OF THE COUNTRY

A Film by Leonard Kamerling

HEART OF THE COUNTRY is the story of Shinichi Yasutomo, the extraordinary principal of a rural elementary school in Kanayama, central Hokkaido, Japan. Yasutomo is a man driven by his vision for learning and his passion for educating the heart as well as the mind. The film follows Yasutomo, his teachers and staff, students and their families over the course of one entire school year.

Beyond intimate observation of everyday life, from morning gymnastics to the graduating ceremony, HEART OF THE COUNTRY takes viewers into the world of Japanese values, revealing how the school, the family and the community are bound together in a self-perpetuating relationship based upon obligation, mutual responsibility and trust.



"A gem... The visual impact, the characters, the calm pace and cumulative experience of the children, the school and teachers, Yasutomo and the community are terrific."—Merry White, Professor of Education, Boston University, author of *The Japanese Educational Challenge*

 **2001 Award of Commendation,
Society for Visual Anthropology**

 **2000 Association for
Asian Studies Film Festival**

92 minutes | color | 1997 | [Order #A133](#)
Sale/VHS: \$440 | Rental/VHS: \$100

58 minutes | color | 1997 | [Order #A132](#)
Sale/VHS: \$390 | Rental/VHS: \$75

THE WRITTEN FACE

A Film by Daniel Schmid

Starring Tamasaburo Bando

In Japanese theater women's roles are traditionally played by men. The man playing the woman's role, the Onnagata, does not imitate the woman, as in the West, but tries to capture her significance. He need not stick close to his model, but draws far more from his own identity—a shift of value takes place, which is nonetheless not a step beyond.

THE WRITTEN FACE is an attempt to offer an insight into the Japanese Kabuki star Tamasaburo Bando, one of the last defenders of this ancient and disappearing performing tradition.

THE WRITTEN FACE reverberates in an echo chamber of signs, where the alteration of a face also implies a shift of value. It seeks to show these shifts of value and cracks in the mask, in the written face, to reveal some significant images of the kabuki world.



"A visual delight! A poetic meditation on femininity as seen through the world of Japanese performing arts... THE WRITTEN FACE is sure to provoke discussion on many levels."—Education About Asia

89 minutes | color | 1995 | [Order #A134](#)
Sale/VHS or DVD: \$440 | Rental/VHS: \$100

FIRST KILL

A Film by Coco Schrijber

What is the psychology of war? Do soldiers become murderers when they enjoy killing? Is war beautiful? Are all humans capable of monstrous acts? FIRST KILL examines these and other questions, as it explores what war does to the human mind and soul.

Interviews with several Vietnam veterans evoke the contradictory feelings that killing produces—fear, hate, seduction and pleasure. FIRST KILL also includes a discussion with Michael Herr, former war correspondent and author of *Dispatches*, a memorable book about the experiences of the combat soldier in the Vietnam War, who also wrote the screenplays to *Apocalypse Now* and *Full Metal Jacket*.

For some people, war is just work. Immediately after taking his well-known photograph of a Vietnamese general shooting a Vietcong soldier in the head, Eddie Adams went out to lunch. Other Vietnam veterans talk about similar numbing experiences, many of them continuing to suffer nightmares and are still struggling with their traumas. On the other hand, former “tunnel rat” Billy Heflin openly admits that, despite his aversion to war, he is addicted to killing, and longingly recalls his wartime experiences.

Director Coco Schrijber juxtaposes these confessional testimonies with images of Vietnamese, Americans and others who now visit the former killing fields as tourist sites, conveying people’s fascination with war and its memory.



“A chilling (and timely) indictment of the human propensity for violence.”
—The Village Voice

“Highly Recommended! Profoundly moving. A compelling portrait of the effect of warfare on the combatant. A excellent teaching aid to explorations of human conduct and capabilities.”
—Educational Media Reviews Online

2002 Rotterdam International Film Festival

2002 Cinema du Reel (Paris)

2002 Leipzig International Documentary Festival

52 minutes | color | 2001 | Order #A135
Sale/VHS: \$390 | Rental/VHS: \$75

HOW TO BEHAVE (CHUYEN TU TE)

A Film by Tran van Thuy

Originally banned in Vietnam, this documentary was released only after the intervention of Communist Party leader Nguyen van Linh. HOW TO BEHAVE then became a smash hit, seen by millions of Vietnamese, turning into a cornerstone of that country’s new *glasnost*.

Dying of cancer, the cameraman Dong Xuan Thuyet asks his friends to make a film on the subject of “*tu-te*”—human relations, fraternity or, simply, kindness. Thus charged, the filmmakers explore the realities behind the nationalistic slogans to reveal troubling scenes of Vietnamese life in a society which, although not without hope, seems no longer able to define humanitarianism—or greed for that matter.

“An important historical document... A fascinating glimpse into Vietnamese society at the start of economic and social change.”—American Historical Review

1992 Images Film Festival, Toronto

Silver Dove Winner, 1992 Leipzig Film Festival

43 minutes | color | 1987 | Order #A137
Sale/VHS: \$375 | Rental/VHS: \$75

GAO RANG (GRILLED RICE)

A Film by Claude Grunspan



The war in Vietnam was the most filmed conflict in world history. Unlike the thousands of Western journalists, however, a small band of North Vietnamese and NLF cameramen, even though they founded Vietnamese cinema, has largely been forgotten.

GAO RANG (meaning grilled or burnt rice) tells the story of these cameramen/soldiers. In their own words, they describe their experiences filming in combat, first against the French and later the Americans.

Today, much of the footage these cameramen and their comrades shot is disappearing. The cost of preserving and storing the film is too expensive. Their history (and part of ours) is being “recycled” for a few bits of silver.

“Compelling... [GAO RANG] has significant value for scholars of Vietnam.”—Educational Media Service’s News and Reviews

“★★★★½ Excellent!... A fascinating new documentary!”—Film Threat

2003 Notable Video for Adults, American Library Association

2002 Association for Asian Studies Film Festival

Editor’s Choice, Giant Robot Magazine

52 minutes | color and b&w | 2000 | Order #A136
Sale/VHS: \$390 | Rental/VHS: \$75



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FROM OPIUM TO CHRYSANTHEMUMS

A Film by PeÅ Holmquist & Suzanne Khardalian



Once they were known for cultivating opium. Their stronghold was the "Golden Triangle" in the borderland of Thailand, Laos and Burma. They were the Hmong, and one of their leaders was the charismatic headman Lao-Tong.

At the height of the Vietnam War, in 1969, Swedish filmmaker PeÅ Holmquist traveled

to South East Asia to make a film on Lao-Tong and the Hmong people. FROM OPIUM TO CHRYSANTHEMUMS documents Holmquist's return after 30 years. With new material filmed in Thailand, Laos, and the United States, and incorporating scenes from the 1969 documentary, the film shows how much has changed, and what has happened to the Hmong, both in Thailand and Laos, and in the United States.

"Splendid! The genius of the film is its entree into a range of cultural, political, and economic issues. Fascinating."

—Anthropology Review Database

"Highly Recommended!"

—Educational Media Reviews Online



2002 Association for Asian Studies Film Festival

75 minutes | color | 2000 | Order #A138
Sale/VHS: \$440 | Rental/VHS: \$100



VIETNAM: THE LAST BATTLE

A Film by David Munro

Featuring John Pilger

On April 30, 1975, from the roof of the American Embassy in Saigon where the last U.S. troops were evacuating in helicopters, award-winning journalist John Pilger ended a decade-long assignment by reporting the Vietnam War's end. In its subsequent two decades of "peace," Vietnam suffered a Chinese invasion from the north and Pol Pot's Khmer Rouge on the west; and an American led embargo which long prevented any real recovery.

Today, with the embargo no longer in effect, offices of multinational corporations dominate the once austere city of Hanoi. A new "joint venture" is signed every week. American, Japanese, Taiwanese, Malaysian, Singaporean, French, Australian, British, German, and Thai companies have rolled into Saigon and Hanoi like pirates falling on buried treasure in a land of 67 million people offering "unlimited opportunities." This economic invasion has become the "last battle" for Vietnam.

"An up-to-date assessment of the economic and political situation in reunified Vietnam... Highly Recommended!"

—Library Journal

52 minutes | color | 1995 | Order #A139
Sale/VHS: \$390 | Rental/VHS: \$75



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TIME OF THE LOCUST

A Film by Peter Gessner



This classic compilation documentary, using footage from both American and Vietnamese archives, provides a vivid montage of both familiar and often horrifying images from the Vietnam War. One of the first anti-Vietnam War shorts, TIME OF THE LOCUST also became one of the most influential and critically acclaimed of all such protest films.

"Brutal, truthful, terse and extremely memorable."

—The New York Post

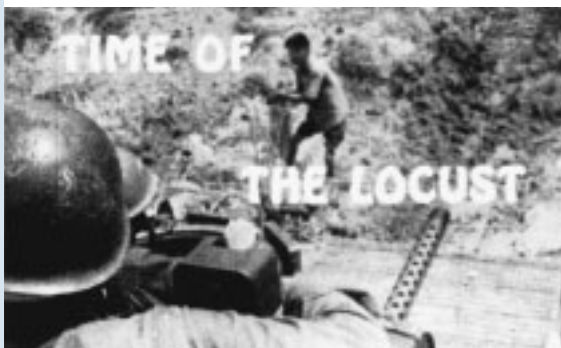
"More powerful than collections of statistics, political rhetoric, and even the cleverest written argument."

—Bertrand Russell Peace Foundation



Special Prize Winner, Prix de la Critique,
1967 Tours International Festival of Short Films

13 minutes | b&w | 1966 | Order #A140
Sale/VHS: \$175 | Rental/VHS: \$45



SINCE THE COMPANY CAME

A Film by Russell Hawkins

When village leaders invite a Malaysian company to log their tribal land, the Haporai people of Rendova Island in the Solomon Islands find themselves at a difficult crossroads. Most of the men embrace the chance to earn money and participate in the modern economy; many of the women are more concerned with preserving the forests and traditions that sustain their families.

Although women are custodians of land according to matrilineal tradition, their power is severely diminished. Forests have become a source of money, and money is the domain of men. As Rendova's forest rapidly disappears, the loggers turn to Tetepare, a nearby, pristine island held sacred by the villagers.

Evocative archival footage from the 1920's provides an insight into Solomon Islands' colonial experience, and raises questions about the ongoing legacy of colonial attitudes to land and people.

"The film has significant pedagogical value in anthropological, ecological, and economic instruction."—Anthropology Review Database



2001 Award of Commendation,
Society for Visual Anthropology



2001 American Anthropological Association Film Festival



2002 Association for Asian Studies Film Festival

52 minutes | color | 2000 | Order #A141
Sale/VHS: \$390 | Rental/VHS: \$75



CHAIN OF LOVE

A Film by Marije Meerman



The demand for domestic help is increasing in the West, because in many families both parents must work for economic survival. One consequence is migration: escalating numbers of women in the Third World are leaving their own children to take care of kids in the West.

Women from the Philippines are well regarded by prospective employers in the United States and Europe. They speak English, are Catholic, and according to many, are caring, intelligent, and compliant.

CHAIN OF LOVE is a film about the Philippines' second largest export product—maternal love—and how this export affects the women involved, their families in the Philippines, and families in the West.

"An excellent and timely documentary that focuses on important gender aspects of work in the global economy."

—Asian Educational Media Service News and Reviews

"Recommended! An important and timely topic in an age of increasing economic globalization."

—Educational Media Reviews Online

2003 Award of Excellence,
Society for Visual Anthropology

2003 Association for
Asian Studies Film Festival

50 minutes | color | 2001 | Order #A143
Sale/VHS or DVD: \$390 | Rental/VHS: \$75



WORKING WOMEN OF THE WORLD

A Film by Marie France Collard

Focusing on Levi Strauss & Co., WORKING WOMEN OF THE WORLD follows the relocation of garment production from Western countries to nations such as Indonesia, the Philippines, and Turkey, where low wages are the rule and employee rights are nonexistent.

The film introduces us to women like Yanti, a 26-year-old Indonesian who works ten hours a day, six days a week, for \$60 a month (the price of a pair of Levi's in Jakarta). Conditions at the factory are dreadful. There are five filthy toilets for 2000 women, and with no ventilation, the factory is an inferno. Any protest is met with immediate intimidation and increased surveillance until the offender quits.

WORKING WOMEN OF THE WORLD also presents the stories of her Western counterparts who are losing their jobs. Filmed in Indonesia, the Philippines, Turkey, France, and Belgium, WORKING WOMEN OF THE WORLD puts these women's stories into the larger history and development of globalization.

"Informative... Exposes the treatment of garment production employees."

—Educational Media Reviews Online



2004 National Women's Studies
Association Film Festival

2003 Association for
Asian Studies Film Festival

53 minutes | color | 2000 | Order #A144
Sale/VHS: \$390 | Rental/VHS: \$75

SHADOW PLAY: INDONESIA'S YEARS OF LIVING DANGEROUSLY

A Film by Chris Hilton

SHADOW PLAY looks at how Western powers manipulated key figures in Indonesia during the Sixties to keep Southeast Asia from falling into communist hands. At the heart of the story is Achmad Sukarno, the dynamic figure who led the Dutch East Indies to independence.

Sukarno's courting of the Indonesian Communist Party (PKI) rankled Western powers. With the establishment of the British state of Malaysia on Indonesia's border and the escalation of the U.S. military campaign in Vietnam, Indonesia and the West became increasingly polarized.

On the night of September 30, 1965, six of Indonesia's senior generals were dragged from their beds and brutally murdered, allegedly by the PKI. The murders set in motion a power struggle that, six months later, would lead to the overthrow of President Sukarno by General Suharto, who began a dictatorship that lasted until 1998.

Soon a nationwide purge was on. In the countryside tens of thousands of people were tortured, shot, and buried in mass graves. It has been estimated that up to a million people in Indonesia lost their lives as a result of Suharto's repressive campaign.



Through recently declassified documents, interviews with newly liberated Indonesians, and discussions with officials, journalists, and survivors of prison and torture, SHADOW PLAY offers a startling new interpretation of the events that shaped modern Indonesian history.



"Groundbreaking... presents new evidence that international anti-Communist forces, including the U.S., helped bring down the Sukarno regime."—Asian Pages

2003 Association for
Asian Studies Film Festival

2001 Amsterdam International
Documentary Festival

55 minutes | color | 2002 | Order #A142 ©
Sale/VHS: \$390 | Rental/VHS: \$75

THE WILD EAST— Portrait of an Urban Nomad

A Film by Michael Haslund-Christensen

THE WILD EAST is an ethnographic rendering of contemporary life in Ulan Bator, a city at the crossroads of tradition and modernity, communism and global capitalism. Through the daily struggles of two young men, the film reveals a Mongolia beyond the stereotypes of wild horses and wandering nomads.

With huge sections of the rural population migrating, the population of the city has exploded. During the summers Jenya and Sasha find work helping foreign development workers with the red tape of the impenetrable Mongolian bureaucracy, but in the winter jobs are few and far between. They try anything, from reselling mobile phones with dubious origins, to selling intestines to sausage makers.

As THE WILD EAST follows Jenya and Sasha through a series of hopeless financial ventures as middlemen, it becomes clear that their hopes and dreams not so different from young people everywhere.



"Excellent!"—Anthropology Review Database

-  2005 Midwest Conference on Asian Affairs
-  2004 Jean Rouch Award Winner, American Anthropological Association
-  2004 Association for Asian Studies Film Festival

54 minutes | color | 2002 | [Order #A145](#)
Sale/VHS: \$390 | Rental/VHS: \$75

PYONGYANG DIARIES

A Film by Solrun Hoas

PYONGYANG DIARIES is director Solrun Hoas' personal account of her encounter with the closed society of the Democratic People's Republic of Korea. While the official line in North Korea fosters an almost religious cult of personality, with an emphasis on uniformity, nationalism, and a sense of self-reliance, Hoas' observations, conversations, and diary entries belie underlying contradictions and inconsistencies.

The film begins with the death of revered leader Kim Il Sung. Hoas records the events memorializing his life and his victory over the thirty-five year colonial rule by the Japanese, which ended in 1945. From there she looks at the role of the arts in easing the transition period from Kim Il Sung's government to that of his son Kim Jong Il, and in bolstering confidence during difficult times in general.

While Hoas was editing the film, North Korea's worsening famine became world news. It is with a keen awareness of the potential crisis that she frames this portrait of a relatively unknown culture.

"Rare and unusual... a much needed counterbalance to the available print and film resources on Korea."—Asian Educational Media Service's News and Reviews

"Recommended for all libraries."—Educational Media Reviews Online

-  1999 Association for Asian Studies Film Festival

52 minutes | color | 1998 | [Order #A146](#)
Sale/VHS: \$390 | Rental/VHS: \$75



More FILMS & VIDEOS

ADVERTISING MISSIONARIES

A Film by Chris Hilton & Gauthier Flaunder



Follows the mission of a theater company to bring the consumer revolution to the people of the remote highlands of Papua New Guinea, a population that cannot be reached by the regular advertising mediums of TV, radio or print media. **"A classic among ethnographic films."**

—Pacific Studies

52 minutes | color | 1996 | [Order #A147](#)
Sale/VHS or DVD: \$390 | Rental/VHS: \$75

TAKING PICTURES

A Film by Les McLaren and Annie Stiven

Through interviews with Australian filmmakers and by sampling their powerful award-winning documentaries about Papua New Guinea, this provocative video explores the issues and pitfalls of filming across a cultural boundary.

"Highly recommended."—The Australian

52 minutes | color | 1996 | [Order #A148](#)
Sale/VHS: \$390 | Rental/VHS: \$75

THE ROAD FROM KAMPUCHEA

A Film by Anne Henderson

Tells the story of Tun Channareth, a Cambodian ex-soldier, landmine survivor and co-recipient of the 1997 Nobel Peace Prize for his work to ban landmines.

44 minutes | color | 1998 | [Order #A152](#)
Sale/VHS: \$375 | Rental/VHS: \$75

THAT'S WHY I'M WORKING

A Film by Maarten Schmidt & Thomas Doebele

A revealing look at child labor in Bangladesh, focusing on a primary school near the slums of Dacca, and some of the working children who attend it.

"A deeply moving story."—Education About Asia

-  2001 Association for Asian Studies Film Festival

53 minutes | color | 1999 | [Order #A149](#)
Sale/VHS: \$390 | Rental/VHS: \$75

PEOPLE POWER

A Film by Ilan Ziv

PEOPLE POWER, focusing in part on Cory Aquino's "People Power" revolution in the Philippines, is the first comprehensive exploration of the use of active nonviolence as a means to achieve social reforms. **"★★★★ [Highly Recommended]."—Video Rating Guide for Libraries**

53 minutes | color | 1989 | [Order #A150](#)
Sale/VHS: \$390 | Rental/VHS: \$75

SENSO DAUGHTERS

A Film by Noriko Sekiguchi

Investigates the Japanese army's mistreatment during WWII of New Guinean women and "comfort girls," military prostitutes who were deceptively conscripted by being told they would clean and cook. **"Unforgettable."—Journal of Asian Studies**

54 minutes | color | 1989 | [Order #A151](#)
Sale/VHS: \$390 | Rental/VHS: \$75

KIM'S STORY: The Road from Vietnam

A Film by Shelley Saywell

The emotionally moving story of Kim Phuc—the subject of perhaps the most famous photograph of the Vietnam War—and a chronicle of the personal and public healing of wounds from this century's longest, most divisive war.

"A moving exploration of the human cost of war."—Education About Asia

48 minutes | color | 1996 | [Order #A153](#)
Sale/VHS: \$390 | Rental/VHS: \$75

MOLLY & MOBARAK

A Film by Tom Zubrycki

The unusual and telling love story between a young Australian woman and an Afghani refugee fleeing ethnic persecution by the Taliban, who encounters racism in his new home in the West.

"Recommended!"—Educational Media Reviews Online

-  2003 Margaret Mead Film Festival

85 minutes | color | 2003 | [Order #A154](#)
Sale/VHS: ~~was \$440~~ now \$348! | Rental/VHS: \$100



ASIAN-AMERICAN TITLES

WESTERN EYES

Directed by Ann Shin
A National Film Board of Canada Production

WESTERN EYES examines the search for beauty and self-acceptance through the experiences of two young women of Asian descent who believe that their appearance, specifically their eyes, affects the way they are perceived by others.

"[A] remarkable video."
—General Anthropology Newsletter



 2002 Association for Asian Studies Film Festival

40 minutes | color | 2000 | Order #A155 | CC
Sale/VHS: \$285 | Rental/VHS: \$75

ONCE REMOVED

A Film by Julie Mallozzi

ONCE REMOVED is the story of a young woman who travels to China to meet her mother's relatives for the first time, and discovers a family history that encompasses political persecution, imprisonment, and murder. It imaginatively combines the filmmaker's own dreams and observations with historical footage and the stories and memories of her relatives.

"Highly recommended. Skillfully filmed and edited."

—MC Journal:
The Journal of Academic Media Librarianship



 2005 National Women's Studies Association Film Festival

52 minutes | color | 2000 | Order #A156
Sale/VHS: \$390 | Rental/VHS: \$75

LETTERS FROM HOME

Directed by Colleen Leung
A National Film Board of Canada Production

This personal documentary chronicles the journey of filmmaker Colleen Leung as she delves into a start-



ling family secret. Her grandfather, a Chinese immigrant who became a successful businessman and raised a large family, was also a husband and father to a second family in China. Shocked to discover the existence of this family of strangers, Leung travels to China to unravel the astonishing story.

 2003 Association for Asian Studies Film Festival

45 minutes | color | 2001 | Order #A157 | CC
Sale/VHS: \$345 | Rental/VHS: \$75

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BRIDE KIDNAPPING IN KYRGYZSTAN

A Film by Petr Lom



This is the first film to document the custom of bride kidnapping, an ancient marriage tradition in Kyrgyzstan, a former Soviet Republic in Central Asia.

When a Kyrgyz man decides to marry, he often abducts the woman he has chosen. Typically, he and several friends hire a car, stake out his bride-to-be's movements, snatch her off the street, and take her to the groom's family home.

A delegation is then sent to her family. The abducted woman is held until someone from her family arrives to determine whether they will accept the "proposal" and she will agree to marry her kidnapper.



BRIDE KIDNAPPING documents in harrowing detail four such abductions, from the violent seizures on city streets and the tearful protests of the women, to the often tense negotiations between the respective families, and either the eventual acquiescence or continued refusal of the young women.

While two of the four women accept the forced marriages and later seem happy in their new relationships, one young woman fiercely resists and is released hours later by her captors, while the fourth kidnapping ends tragically, with the young woman dying under mysterious circumstances.

Subsequent interviews with the kidnapped brides, their families as well as their in-laws' families—sensitively conducted by the film's Kyrgyz



Associate Producer, Fatima Sartbaeva—reveal both the deep cultural roots of the tradition as well as growing rejection of it in this newly independent and rapidly modernizing society, especially by young women who wish to continue their education.

Although bride kidnapping has been illegal in Kyrgyzstan since 1994, it is a law that is rarely enforced, and one in three rural ethnic Kyrgyz women have been forced into such marriages. BRIDE KIDNAPPING is a remarkably illuminating look at what will seem to most Westerners as a shocking social custom but one that, at the same time, raises provocative questions about the nature of love and marriage.

"Recommended! A well made documentary... It is a shocking practice and the film depicts the agony of the women involved very well."

—Educational Media Reviews Online

- 2005 National Women's Studies Association Film Festival
- 2005 Midwest Conference on Asian Affairs
- 2005 Chicago International Documentary Festival



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