



FIRST RUN / ICARUS FILMS



2004
CATALOG
SUPPLEMENT



We are excited to present our 2004 Catalog Supplement. This year we are including not only information on all 42 films and videos we have released over the past year, but also information on almost all of our releases from the past four years, and 20 classic and still widely used titles.

This 2004 Catalog Supplement contains new features and items we would like to call your attention to:

- A section devoted to five films by the great documentary filmmaker and essayist, Chris Marker (see page 22).
- The seminal *cinéma vérité* work (in fact the film in which the term itself was coined) CHRONICLE OF A SUMMER, by Jean Rouch and Edgar Morin (see page 19). First Run/Icarus Films is proud to re-release, with a new digital videomaster, this landmark film.
- Timely new films on current developments in the Middle East, in Iraq, Israel and Palestine, and a survey of the region (see page 45).
- New subject areas in the table of contents, such as Architecture, Death & Dying, Ethics, Photography, and Physics.
- Be on the look-out for price reductions, special offers, and an increasing number of titles that are now Closed Captioned.

As always, the best way to keep up-to-date on all of our new films, and to access and search our complete catalog of over 800 titles, is to visit our web site, which is updated monthly.

We look forward to working with you this year.

**FIRST
RUN** 
**ICARUS
FILMS**

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SEARCHING FOR HAWA'S SECRET

Directed by Larry Krotz
A National Film Board of Canada Production

Hawa Chelangat supports her five children through commercial sex in a grim shantytown outside Nairobi, Kenya, where she met Frank Plummer, a microbiologist from the University of Manitoba.

Since 1983 Plummer's research has focused on a local clinic for prostitutes. In 1993, he discovered that a small percentage of the women, like Hawa, don't become infected with HIV. Plummer thought that by studying this small group of immune women, one might develop a vaccine.

While telling the story of an unlikely partnership between Plummer and Hawa, *SEARCHING FOR HAWA'S SECRET* documents the scientific quest to find an AIDS vaccine rather than a cure.

"A clear and balanced picture of the science involved that can be understood by audiences in high school or above. The human drama of poverty, disease and prostitution are dealt with frankly and without sensationalism so that viewers get a realistic sense of life in contemporary Nairobi." — **AIDS Book Review Journal**

"Highly Recommended!" — **Educational Media Reviews Online**

- * 2000 AmFar National HIV/AIDS Conference
- * 2001 Film Festival, African Studies Association
- * 2001 Film Festival, National Women's Studies Association

47 Minutes | color | 1999 
Sale/video: was \$245 **now** \$248
Rental/video: \$75



SEARCHING FOR HAWA'S SECRET

6000 A DAY - An Account of a Catastrophe Foretold

A Film by Philip Brooks

6000 A DAY examines how governments, NGO's and key individuals knowingly failed to prevent the spread of AIDS. The film dissects key moments in the global response to the epidemic, and in so doing, reveals an international rift that has caused untold numbers of deaths.

Key actors tell the story, including Eric Sawyer (founder of Act Up New York), Sandra Thurman (President Clinton's AIDS advisor), Mathilde Krim (founder of AmFar), France's former Health Minister Bernard Kouchner, Peter Piot (director of UNAIDS), and others.

Supported by archives and testimonies, 6000 A DAY reveals the tragic degree of indifference and ignorance with which the HIV/AIDS epidemic has been treated.

"Accomplishes the difficult feat of succinctly chronicling the worldwide reaction... or rather the lack thereof, to the AIDS crisis since its discovery, and examines the social, political, and economic barriers that have obstructed a concerted worldwide public health response to the epidemic. A well balanced investigation." — **AIDS Book Review Journal**

"An excellent addition for libraries with collections on health science, bioethics and political action." — **Educational Media Reviews Online**

- * 2002 Film Festival, African Studies Association
- * 2002 Amnesty International Film Festival

55 minutes | color | 2001
Sale/video: was \$345 **now** \$248
Rental/video: \$75



6000 A DAY - AN ACCOUNT OF A CATASTROPHE FORETOLD

IT'S MY LIFE

A Film by Brian Tilley

Nearly 5 million South Africans are currently infected with HIV. Yet until recently the South African government has failed to provide anti-retroviral medicine in public hospitals and clinics. And incredibly, South African President Thabo Mbeki has consistently questioned the link between HIV and AIDS.

It is in this context that Zackie Achmat, the HIV positive acting chairperson of the Treatment Action Campaign (TAC), refuses to take anti-retrovirals until they are made available by the government in public hospitals.

Filed over five months, *IT'S MY LIFE* follows Zackie as he leads a court battle against the multi-national drug companies to allow the introduction of cheaper, generic drugs, and takes on the South African government for its confusing policies around HIV/AIDS.

As a leader in the campaign for affordable treatment, Zackie's provocative position is not one all his friends and colleagues support. When he gets ill, everyone wants to know why he refuses to take the medicines that would let him lead a healthier life.

IT'S MY LIFE interweaves personal and public images to provide an intimate look at an internationally profiled defiance campaign and the complexities of its leading figure.

"[Zackie Achmat is] the most significant protest leader in South Africa since Nelson Mandela." — **Pulitzer Prize Winner Samantha Power, for The New Yorker**

"An interesting introduction to a pointed political issue in South Africa and the World, and underscores the grass roots activism that continues to be necessary for proper advocacy of people with HIV/AIDS." — **AIDS Book Review Journal**

"Powerful, authentic... The film exceptionally showcases the defense of human rights and the necessity of global human responsibility to the world as a whole..." — **Václav Havel, President of the Czech Republic**

"Inspiring... The worldwide impact of AIDS, universal health-care issues, and Achmat's heroic stance broaden the appeal of this memorable video."

— **Booklist**

- * **Special Award for Human Rights Awareness, 2002 One World Human Rights Film Festival**
- * **2002 DoubleTake Documentary Film Festival**
- * **2002 Film Festival, African Studies Association**
- * **2002 San Francisco Gay & Lesbian Film Festival**
- * **2002 OutFest, Los Angeles Gay & Lesbian Film Festival**

72 minutes | color | 2001
Sale/video: was \$345 **now** \$248
Rental/video: \$100



IT'S MY LIFE

END OF THE DIALOGUE

A Film by Antonia Caccia, Chris Curling, Simon Louvish, Nana Mahomo, Vus Make & Rakhetla Tsehlana

This landmark film was one of the first to reveal the horrors of apartheid to the world. Produced in 1970 by black South African exiles and film students in London, the film is valuable not only as a record of apartheid, but also of how the international community's attitude towards South Africa was changing.

Watching the film today, one can't help but be struck by how remarkable South Africa's transition to democracy has been.

"It is a grim catalogue, but irrefutably accurate, set out without slant or emotion; as in Resnais' Night and Fog, it is the absence of emotion which generates it... Shattering. An eloquent, angry testament." – **Monthly Film Bulletin**

"It is so inconceivable that we easily put out of our minds how one race can exploit another, not only without ordinary humanity, but also without any foresight for the future that must one day come." – **Financial Times (London)**

- * 2003 Film Festival, African Studies Association
- * 1971 Emmy Award
- * Golden Dove Award, 1970 Leipzig Film Festival

44 minutes | color | 1970
Sale/video: \$298 | Rental/video: \$75

MOBUTU, KING OF ZAIRE

A Three-Part Film by Thierry Michel

Drawing upon 140 hours of rare archival material found in Kinshasa, and 50 hours of interviews with those once close to Mobutu, this is the definitive visual record of the rise and fall of the former ruler of Zaire (the Congo).

Part One - QUEST FOR POWER (Mobutu's birth to 1969)

Part One documents his journey from cook's son, to military journalist, to Secretary of State, and then President. The film shows Mobutu at the World's Fair in Brussels in 1958, and meeting Patrice Lumumba during negotiations for the Congo's independence in 1960.

Larry Devlin, the region's CIA chief at the time, tells how Mobutu was seen early on as a replacement for Lumumba. Devlin describes receiving the order to eliminate Lumumba, which came "from the highest authority." The narrative continues with footage of Mobutu's coup, Lumumba in captivity, and the ensuing four-year civil war.

Part Two - THE UPPER HAND (1969 to 1988)

By 1970 Mobutu was the undisputed ruler of Zaire, controlling its riches, property and people. Resistance was brutally repressed. This period brought an economic crisis, to which Mobutu responded with 'Zaireinization.'

Part Three - THE END OF A REIGN (1988 to 1997)

This section documents the emergence of an opposition movement in Kinshasa led by Etienne Tshisekedi, the development of the National Conference from 1990 to 1992, and shows the 1996 rebellion led by Laurent Desire Kabila. The film uses contemporary documentary material of all these events.

MOBUTU, KING OF ZAIRE is an essential historical resource for scholars of the Congo and indeed, of all post-colonial Africa.

"Rejects shrill indictment in favor of the cumulative revelation of its subject through film and the testimony of knowledgeable Mobutu aides and other qualified individuals. [MOBUTU] is the devastating witness that lays bare the homicidal, corrupt, vainglorious tyranny of Mobutu Sese Seko."

– **New York Times**

"Previously unseen archive footage interspersed with interviews with survivors of Mobutu's inner circle... makes for great cinematic drama. A rarity." – **Mail & Guardian**

"A remarkable film! Signposts the most important moments of Mobutu's rule... A film of almost literally fantastic footage and revealing interviews. Students should see it... Excellent!"

– **Professor David Moore, University of Natal, Durban, for H-SAfrica**

"A tremendous documentary on the folly of power." – **Le Monde**

- * 2001 Film Festival, African Literature Association
- * 2000 Film Festival, African Studies Association
- * 1999 Best Documentary Nominee, International Documentary Association
- * North American Premiere, 1999 New York Film Festival

3 x 52 minutes | color | 1999
Sale/video: \$490 | Rental/video: \$125

RED HAT - Where Are You Going?

A Film by Emile Adriaan van Rouveroy van Nieuwaal & Maarten van Rouveroy van Nieuwaal

RED HAT is an analysis of the contemporary socio-political position of traditional Mossi chiefs in Burkina Faso.

In 1956, when French colonies began to form parliaments as a precursor to independence, tensions built between the chiefs and an emerging civil society. After one chief's failed coup d'état in 1958, years of mistrust between the new government and the chiefs followed.

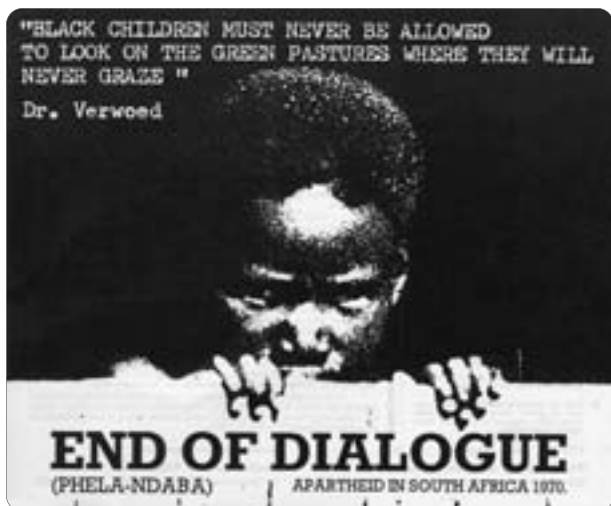
The chieftaincy in Burkina Faso survived colonialism and revolution, but is now confronted with the growing political consciousness of the people. Sidelined in the process of decentralization and modernization, the chiefs are often left out of the equation. But now, fed up with marginalized status, many chiefs feel the time has come to make a stand.

"A fine film which transcends mere politics and moves sensitively into the realm of culture." – **Chris Youé, President, Canadian Association of African Studies**

"Captures this complex history and the political tensions that are spawned today by the legacy of colonialism. RED HAT provides food for thought for African scholars and proponents of African rebirth." – **West Africa Review**

- * 2002 Film Festival, African Literature Association
- * 2001 Film Festival, African Studies Association

47 minutes | color | 2000
Sale/video: \$375 | Rental/video: \$75



END OF THE DIALOGUE



MOBUTU, KING OF ZAIRE



RED HAT - WHERE ARE YOU GOING?

THE LIFE AND TIMES OF SARA BAARTMAN, The "Hottentot Venus"

A Film by Zola Maseko

When the 20-year-old Sara Baartman got on a ship that was to take her from Cape Town to London in 1810, she could not have known that she would become the icon of racial inferiority and black female sexuality for the next 100 years.

THE LIFE AND TIMES OF SARA BAARTMAN is the story of this Khoi Khoi woman who was taken from South Africa and exhibited as a freak across Britain. A court battle waged by abolitionists to free her failed.

In France, she became the object of research that formed the bedrock of European ideas about black female sexuality. After her death, her sexual organs and brain were displayed in the Musée de l'Homme in Paris until as recently as 1985.

Using historical drawings, legal documents, and interviews with noted historians, the film deconstructs the political and scientific assumptions that transformed one young African woman into a representation of savage sexuality and racial inferiority.

"Poignant, mesmerizing and informative..."
— Neil Parsons, University of Botswana

"An excellent film... valuable for scholarly purposes because the issues of colonialism, racism, enslavement, scientific racism, and beauty standards are covered." — Dr. Miriam Ma'at-Ka-Re Monges, California State University, for H-AfriLitCine

"A telling and quite powerful film. It would be very appropriate for any class in the history of racism or colonial history. And just an hour long, it is perfect for a single classroom showing."

— American Historical Review

- * **Best Documentary, 1999**
FESPACO African Film Festival
- * **Best Documentary, 1999**
Milan African Film Festival
- * **2001 Film Festival,**
African Studies Association
- * **2000 Film Festival, American**
Anthropological Association


53 minutes | color | 1998 
Sale/video: \$390 | Rental/video: \$75

THE RETURN OF SARA BAARTMAN

A Film by Zola Maseko

In a storeroom at Paris's Musée de l'Homme, a man carefully wraps a jar in heavy white paper. Inside is the brain of Sara Baartman, which, along with the rest of her remains, is finally going home to South Africa.

This sequel to *The Life and Times of Sara Baartman* continues her story. After a long international campaign, her remains are finally repatriated from France to South Africa for burial. While documenting this long overdue event, THE RETURN OF SARA BAARTMAN tackles difficult issues of indigenous rights, and artifact or human remains repatriation.

55 minutes | color | 2003 
Sale/video: \$390* | Rental/video: \$75
*25% Discount if you already own
THE LIFE AND TIMES OF SARA BAARTMAN.

See page 35 for full description.

FINALLY GOT THE NEWS

A Film by Stewart Bird, Rene Lichtman & Peter Gessner

Produced in Association with the League of Revolutionary Black Workers

With a new digital video master, we are proud to release FINALLY GOT THE NEWS, a classic record of 1960's urban America.

A historical montage traces the early days of slavery, through the subsequent growth and organization of the working class, and the crucial role of the black worker in the American economy. Also explored is the educational 'tracking' system, the role of black women in the labor force, and relations between white and black workers.

As it documents the activities of the League of Revolutionary Black Workers inside and outside the auto factories of Detroit, FINALLY GOT THE NEWS becomes a contemporaneous record of a forgotten, but formerly nationally important, black, working class organization.

"The League was the most significant expression of black radical thought and activism in the 1960s. The League took the impetus for Black Power and translated it into a fighting program focusing on industrial workers." — Manning Marable, Institute for Research in African-American Studies; Professor of History, Columbia University

"[The League]... was one of the most important radical movements of our century." — Professor Robin D.G. Kelley, New York University

55 minutes | color - b&w | 1970
Sale/video: \$298 | Rental/video: \$75

PUBLIC ENEMY

A Film by Jens Meurer

A film about the revolutionaries after the revolution, PUBLIC ENEMY presents four former members of the Black Panther Party, the radical black liberation movement that confronted racial and economic inequality in the 1960s.

Featuring candid conversations about revolutionary change with prisoner-turned-playwright Jamal Joseph, musician and record producer Nile Rodgers, law professor Kathleen Cleaver, and founding member Bobby Seale, PUBLIC ENEMY examines black America today, 25 years after the demise of its most radical advocates, and is a provocative interpretation of the dark side of the American Dream.

"In the wake of incidents of racially motivated police brutality, the message of their movement still resonates."

— Amsterdam News

"A thoughtful, moving primer on the Black Panther Party. The film has punchy archival footage of Panther rallies and police brutality, but the heart of the matter lies in informal interviews with the four former Panthers... all who question whether (they) really made a difference in the course of the civil rights struggle." — The Village Voice

- * **2001 Black Panther Film Festival**
- * **2000 Human Rights Watch Film Festival**
- * **2000 Juneteenth Film Festival (Minneapolis)**

50 minutes | color | 1999
Sale/video: was \$390 ~~now~~ \$375
Rental/video: \$75



THE LIFE AND TIMES OF SARA BAARTMAN



FINALLY GOT THE NEWS



PUBLIC ENEMY

THE INTOLERABLE BURDEN

Directed by Chea Prince
Produced by Constance Curry



In the autumn of 1965, sharecroppers Mae Bertha and Matthew Carter enrolled the youngest eight of their thirteen children in the public schools of Drew, Mississippi. Their decision was in response to a "freedom of choice" plan, designed to comply with the Civil Rights Act of 1964. Given the prevailing attitudes, blacks were not expected to choose white schools. This proved true for all but the Carters.

THE INTOLERABLE BURDEN places the Carter's commitment to obtaining a quality education in context, by examining the conditions of segregation prior to 1965, the hardships the family faced during desegregation, and the ensuing widespread white resistance, which led to resegregation.

*"Editor's Choice! ****(Four Stars!) Highly Recommended! [This] excellent documentary combines interviews with the now adult children (and, most poignantly and eloquently, Mae Bertha herself), compelling black-and-white archival footage, and additional commentary from other activists, the white school secretary, and fellow white students to limn a powerful portrait. The film makes it clear that Drew is a microcosm for what is happening in many other places."*

— Video Librarian

"One of the best video histories of the desegregation era ever produced. The magisterial clarity with which this dramatic story... is told keeps the viewer's attention throughout. Indispensable... because the actual participants take center stage — one would be hard pressed to find this caliber of work in any other single story of this era." — Professor of History Dr. Curtis Austin, University of Southern Mississippi.

"Highly Recommended! A powerful oral history and visual record of how racism affected one family and one town, but with patterns that can be seen throughout the entire nation." — Educational Media Reviews Online

- *2004 John E. O'Connor Film Award, American Historical Association
- *2004 Assembly, National Education Association
- *2003 School to Prison Conference, Harvard University Civil Rights Project

56 minutes | color | 2003
Sale/video: \$390 | Rental/video: \$75

FUNDI: The Story of Ella Baker

A Film by Joanne Grant



Affectionately known as Fundi (Swahili for "a person who passes skills from one generation to another"), Ella Baker was a friend and advisor to the Rev. Martin Luther King, Jr. FUNDI reveals the instrumental role she played in shaping the American civil rights movement.

"Powerful... can enrich us immeasurably, adding depth and texture to our understanding of an important part of our past, inspiring us with examples of lives lived fully and purposefully."

— Harvard Educational Review

- *1987 First Prize, Black Filmmakers Hall of Fame

Two Lengths Available:
63 minutes | color | 1985
Sale/video: \$490 | Rental/video: \$100
45 minutes | color | 1986
Sale/video: \$390 | Rental/video: \$90

BREAKING THE ICE - The Story of Mary Ann Shadd

A Film by Sylvia Sweeney

BREAKING THE ICE sheds new light on the remarkable story of abolitionist, suffragette and integrationist Mary Ann Shadd, who was the first female newspaper editor and first black female attorney in North America.

"Beautifully photographed... useful for classes in African American history, civil rights issues, and women's studies."

— School Library Journal

- *2001 Film Festival, National Women's Studies Association

23 minutes | color | 1999
Sale/video: \$225 | Rental/video: \$50

CAPTAIN OF SOULS - Reverend William White

A Film by Fern Levitt

Reverend William Andrew White traveled as a missionary for the African Baptist Churches, was an officer for the British Army during WWI, and later was the first black man to bring his sermons to radio.

Combining interviews, archives, and haunting music, CAPTAIN OF SOULS is a tender eulogy for a man who brought hope to a forgotten community.

"A fine tribute to a civil rights pioneer."

— Booklist

23 minutes | color | 1999
Sale/video: \$225 | Rental/video: \$50

THE DISCREET CHARM OF BUCHAREST

A Film by Karin Wegsjö

Bucharest, Romania is a city in which small buildings and shady courtyards are crowded and dwarfed by gray, concrete high-rise complexes built during Nicolae Ceausescu's reign. THE DISCREET CHARM OF BUCHAREST is a film about the people and buildings of this great city.

What is like to live there today? What significance do buildings and architecture have in a person's life? With the help of six residents of this great city, including 99 year old architect Iulian Nemesu, we approach these questions.

Filled with contradictions, this is a city that is difficult to grasp. There is something touching and fascinating, a feeling (or perhaps a rhythm) that is on the point of disappearing — or already has. Is it nothing more than traces of the past, strata that have not yet been scrubbed away, torn down and buried?

THE DISCREET CHARM OF BUCHAREST searches gently for these subtle traces, locating them at the intersection of heart and home.

- *1998 Festival International de Film DaKino (Bucharest)
- *1998 Amsterdam International Documentary Festival

42 minutes | color | 1998
Sale/video: \$375 | Rental/video: \$75



THE INTOLERABLE BURDEN



BREAKING THE ICE -
THE STORY OF MARY ANN SHADD



THE DISCREET CHARM OF BUCHAREST

SOTSGOROD: Cities for Utopia

A Film by Anna Abrahams

After the 1917 Revolution in Russia, Siberia's coal and iron became crucial to the Communist plan for a new utopia. Because huge cities were needed to house thousands of workers, well known Western European architects were invited to create the workers' paradises.

Some of the last surviving architects tell the story, including Jan Rutgers (Autonomous International Colony Kuzbass), Magarete Schutte-Lihotzky (Ernst May group) and Philipp Tolziner (Bauhaus Brigade). Others speak through letters, articles and lectures, including Hannes Meyer, Hans Schmidt and Ernst May. Some believed they were making an essential contribution to the workers' struggle; others were seizing the rare opportunity to apply their design philosophies and spatial theories to entire cities.

In 1932, the Party decided it trusted no one – certainly not foreign professionals. The architects were presented with a choice: become citizens or leave the Soviet Union. For the first time, this film reveals the fate of the architects who stayed, as well as those who left and kept silent for six decades.

"Provides a visual context and conveys something of the chaotic, and even inspirational, spirit of time and place."

– **Slavic Review**

"Fascinating... Probing... a valuable historical document." – **Archis**

★ **1995 Amsterdam International Documentary Festival**

92 minutes | color | 1995
Sale/video: \$440 | Rental/video: \$100



SOTSGOROD: CITIES FOR UTOPIA

LIVING WITH THE PAST - Historic Cairo

Directed by Maysoon Pachachi
Produced by Elizabeth Fernea

LIVING WITH THE PAST documents a unique approach to historic preservation, one that combines social and economic development with monument restoration

Across the globe monument preservation often means that people are displaced, and surrounding neighborhoods are demolished. Not so in Darb al-Ahmar (a central neighborhood in Cairo), where efforts are underway to simultaneously improve the community's standard of living and rescue endangered monuments.

The film follows several restoration projects in progress in Darb al-Ahmar, including: the Great Gate of Bab Zuwayla (1092 A.D.), the Mosque of Emir Qijmas al-Ishaqi (1481 A.D.), the Church of the Virgin (600 A.D.), and the Walls of Saladin (11th & 12th centuries A.D.).

"RECOMMENDED... Interviews with architects, construction workers, development officials, and shopkeepers illustrate how the vitality of the neighborhood is being preserved." – **Library Journal**

"Does an excellent job of conveying the neighborhood's spirit and the dedication of those involved in the restoration."

– **Archaeology Magazine**

★ **2003 Film Festival, Royal Anthropological Institute (UK)**

★ **2002 Film Festival, African Literature Association**

★ **2002 Film Festival, World Congress for Middle Eastern Studies (Germany)**

52 minutes | color | 2001
Sale/video: \$390 | Rental/video: \$75
Available in Arabic.
Study Guide Available.



IN THE MIND OF THE ARCHITECT

IN THE MIND OF THE ARCHITECT

A Three Part Series Directed by Tim Clark
Produced by Janne Ryan & Tim Clark

IN THE MIND OF THE ARCHITECT explores connections between architecture and the human condition, and the politics of building structures. The series includes interviews with award-winning architects Harry Seidler, Richard Leplastrier, Paul Katsieris, Peter Corrigan, Bernard Seeber, Phillip Cox, and Sean Godsell.

Part 1, KEEPING THE FAITH:

The relationship between architect and client. Is it the architect's responsibility to give us what we want, or to lead us where we haven't been before?

Part 2, THE PUBLIC GOOD:

With capital on the move from public to private spending, architects must balance the desires of business clients with the obligation to the public good.

Part 3, CORRUGATED DREAMS:

Artistic possibilities of architecture are examined within the practical context of the 21st Century consumer's needs – from suburbs to a downtown hotel.

"Wonderfully interesting. The issues discussed are applicable not just to architecture, but to any profession that involves creative problem solving, the balance of form and function, and revisions brought on by social needs."

– **Ballast Quarterly Review**

"A masterful job of explaining architectural concepts... looks at the tension between politics and design." – **The Age**

★ **Best Documentary, 2000 Victorian Architecture Awards**

★ **2000 Bates Smart Award for Architecture in the Media**

3 x 55 minutes | color | 2000
Sale/video: \$490 | Rental/video: \$150



LAGOS / KOOLHAAS

LAGOS / KOOLHAAS

A Film by Bregtje van der Haak



World famous architect Rem Koolhaas (Pritzker Architecture Prize) and students from the Harvard Project on the City visit Lagos, Nigeria regularly to study the urban system developing there. For two years filmmaker Bregtje van der Haak followed them.

The largest city in Africa, Lagos is expected to be the third largest in the world by 2020. Every month thousands start a new life there, one that is highly unpredictable, and requires networking and improvisation to survive.

Fascinated by the city's energy, and driven to understand its uncontrolled growth, Koolhaas is attempting to learn from Lagos, rather than trying to change or build anything.

Koolhaas interprets the 'culture of congestion' positively. For example, traffic jams are such an overwhelming feature that they have become a key marketplace. When the cars stop, the trading begins. As Koolhaas puts it, "the ubiquitous traffic jam: lulled in congestion, captive to the road's breadth, and thriving with entrepreneurial activity."

For Koolhaas and his team, Lagos is a case study of a city at the forefront of global trend: "Lagos is not catching up with us. Rather, we may be catching up with Lagos."

"Highly Recommended! Rem Koolhaas has done it again." – **Educational Media Reviews Online**

★ **2003 Film Festival, African Studies Association**
★ **2003 Marseille International Documentary Film Festival**

55 minutes | color | 2002
Sale/video: \$390 | Rental/video: \$75

LIGHT, DARKNESS, AND COLOURS

Directed by Henrik Boëtius, Marie Louise Lauridsen & Marie Louise Lefèvre
Produced by Lise Lense-Møller

Sir Isaac Newton published his study of the interactions between sunlight and prisms in 1704. But the great poet Goethe found a set of colors Newton missed, by using Newton's theory in conjunction with Human visual subjectivity.

Using the methods of art and science, Goethe found the colors in the boundaries between light and darkness, calling it "the light – darkness polarity." Goethe spent more than 40 years on his theory, which in its own way summarizes his thinking, and connects his poetry with science.

In keeping with Goethe's method, the filmmakers explore phenomena surrounding human sensory perception. Using striking time-lapse cinematography, duplicating Goethe's and Newton's experiments on camera, they have crafted a stunning, intellectually rewarding film.

"Delightful... Ingenious... so well made, so precisely narrated, photographed and edited... it is a memorable lesson in very smart thinking and seeing."

– **Leonardo Digital Reviews**

"The fluid exchange between aesthetic laboratory experiments and dazzlingly beautiful photographs... will help viewers of many ages understand color. This outstanding and very intellectually stimulating film is highly recommended."

– **Educational Media Reviews Online**

★ **2001 International Festival of Films on Art (Montreal)**

★ **Best Science Film, 1999 Parma International Film Festival (Italy)**

52 minutes | color | 1998

Sale/video: \$390 | Rental/video: \$100



LIGHT, DARKNESS, AND COLOURS

ON SNOW'S WAVELENGTH, ZOOM OUT

A Film by Teri Wehn-Damisch

ON SNOW'S WAVELENGTH takes us into renowned artist Michael Snow's world by reversing the slow zoom-in of *Wavelength* (1967), his highly influential experimental film.

Wavelength explores a temporal dimension via a continuous, 45-minute zoom in on a photograph. Despite its apparent simplicity, *Wavelength* had a tremendous impact on the evolution of film as a medium, and became an avant-garde classic, setting a new standard for originality and rigor.

This film borrows the concept of *Wavelength*, but inverts the process. As the frame widens, filmed fragments depict Snow's photography and filmed work, including an interview where he reflects on the medium specific investigations recurrent in his work: the thinness of the image, scale, transparency, camera movements, framing, self-reference or autobiography.

As the zoom out reveals the installation in its entirety, Michael Snow appears "live on the set."

★ **National Film Board of Canada Prize for Creativity, 2002 International Festival of Films on Art (Montreal)**

★ **2002 Seattle Underground Film Festival**

56 minutes | color | 2001

Sale/video: was \$390 **now** \$298
Rental/video: \$75



ON SNOW'S WAVELENGTH, ZOOM OUT

FROM THE ASHES: 10 Artists

A Film by Deborah Shaffer

FROM THE ASHES: 10 ARTISTS profiles artists who lived in lower Manhattan at the time of the September 11th terrorist attack. As they pick up the shattered pieces of their lives, they struggle to redefine the meaning of their art and how the tragedy has affected their work's content.

"Recommended. An emotional glimpse into how a tragedy of gigantic proportion affects a creative mind."

– **Library Journal**

★ **2002 Sundance Film Festival**

★ **2002 DoubleTake Documentary Film Festival**

★ **2002 Film Festival, National Women's Studies Association**

56 minutes | color | 2001

Sale/video: \$248 | Rental/video: \$75

FROM THE ASHES: Epilogue

A Film by Deborah Shaffer

A sequel to *From The Ashes - 10 Artists*, the film examines how the events of September 11th have impacted the artists and their work throughout the year.

While daily routines have been re-established, the mood is somber as the artists re-evaluate the direction and purpose of their work, their connection to the community, and their reaction to the continuing threat of violence and war.

35 minutes | color | 2003

Sale/video: \$225 | Rental/video: \$65

Special Offer: Buy both FROM THE ASHES videos for only \$298!

THE PEOPLE'S PAINTING

A Film by Chris Granlund

THE PEOPLE'S PAINTING chronicles New York based avant-garde artists Vitaly Komar and Alex Melamid as they set out to create a "good" and a "bad" painting using revered tools of capitalism: polls, market research and focus groups.

They began by polling a representative sample of people in the UK, thereby establishing a British preference for color, landscapes or portraits, abstracts or figurative paintings, and other broad tastes. Then, on their road trip they met and interviewed a miner, a tattoo artist, housewives, a designer, an earl and a witch. They also canvassed opinions from experts such as the Royal Academy's Norman Rosenthal and painter Gordon King.

Called "conceptualism at its most elegant and effective" (*New York Times*), the painting and the film are an evocative and satirical portrait of Britain today, and an examination of the tools of late Twentieth Century capitalism.

"A deliciously tongue-in-cheek, but never patronizing, mockery of the British taste in visual art. Komar and Melamid make us think about what art is."

– **The Times (UK)**

"Highly recommended! An effective educational tool to frame a meaningful discussion on art and its place in society."

– **Educational Media Reviews Online**

49 minutes | color | 1998

Sale/video: was \$275 **now** \$298
Rental/video: \$75



THE PEOPLE'S PAINTING

MOKARRAMEH, MEMORIES AND DREAMS

A Film by Ebrahim Mokhtari

Mokarrameh, a widow in rural Iran, once owned a beloved cow. One day her children sold the beast. Overcome by sorrow, she began to paint.

Mokarrameh made her first painting (a portrait of the cow) on a rock with mud and cow dung. She continued to paint on any surface she could find until one of her sons brought her paper and paint from Tehran.

Now her home overflows with paintings in which local legends and memories are vividly depicted, perhaps the story of her husband's other wives, or those of other village women, even bitter-sweet tales such as Mokarrameh's confrontation with her uncle about why she was sold into marriage at such a young age.

"Offers dynamic and credible images of unique Iranian women in rural contexts. Defiance, humiliation, and pain are interwoven with a celebration of the simple pleasures in life and nature."

— Al Jadid, A Review & Record of Arab Culture and Arts

- * 2002 FilmFest, Middle East Studies Association
- * Grand Prize, 2000 Festival of Zanzibar
- * Golden Gate Award, 2000 San Francisco Film Festival

48 minutes | color | 1999
Sale/video: \$375 | Rental/video: \$75

CRACKS IN THE MASK

A Film by Frances Calvert

Turtlesell masks from the Torres Strait islands are irreplaceable, yet there are none left in the region. So Ephraim Bani, a witty expert on local myths, set out on a voyage to the great museums of Europe, where his cultural heritage now lies.

Using film and sound recordings made by the Cambridge Anthropological Expeditions in 1898, Ephraim provides the history. But going beyond arguments about art-theft, three avant-garde curators provide thought-provoking challenges to Western museums. The film shows how museums decontextualize cultures – the "poetics of detachment" – and exclude the very people whose ancestors created the objects in the first place.

"Reveals a story about museums and about objects – about what museums do and about their rationale for continuing to hold such objects, and about the meaning of these objects for Torres Strait Islanders today... A moving, often poignant representation of issues surrounding the return of such collections to the descendants of their original owners." — The Contemporary Pacific

- * Audience Award and Honorable Mention, 1997 EthnoFilmFest (Berlin)
- * Estonian National Museum Prize for Best Film, 1998 Pärnu Film Festival

58 minutes | color | 1997
Sale/video: \$390 | Rental/video: \$75

FANG - An Epic Journey

A Film by Susan Vogel

NEW RELEASE FANG blends documentary and fiction techniques to recount an African statue's journey through a century of adventure. The film styles of each historical period are used to convey a century of Western attitudes towards African culture.

"Fast, funny and provocative. The film focuses on the arbitrary nature of categories of 'art' in Western culture and raises questions about the integrity of the object and the relationship between museum exhibition and their value on the art market." — Professor Jean Borgatti, Clark University

"Thoroughly inventive... his drama explores the ways in which African art has been appropriated through time and space."

— Margaret Mead Film Festival

8 minutes | color - b&w | 2001
Sale/video: \$125 | Rental/video: \$50
Study Guide Available.

LIVING MEMORY

Directed by Susan Vogel
Produced by Susan Vogel, Samuel Sidibé, Eric Engles & the Musée National du Mali

NEW RELEASE Mali is home of the ancient African empires, but is now one of the ten poorest countries. Yet, paradoxically, a rich culture flourishes, and Malian artists are prominent in contemporary Africa. Cut to the beat of Malian music, the film offers an alluring mosaic of perspectives.

The film is constructed in six sketches:

Ritual Arts - The energy of the Chiwara ritual dance contrasts with the dwindling audience.

Culture on Display - As copies of icons are sold as trinkets, originals stream into international museums.

Style - In Timbuktu a bride prepares for her wedding.

Architecture - The annual restoration of the great mosque in Djenné.

Contemporary Artists - Artists in a dialogue with their heritage.

Music - A Taureg wedding, Mande hunters, and Salif Keita at his club in Bamako.

LIVING MEMORY exposes tensions in a culture assailed by modernization, Islam and global tourism, yet confident that it will maintain its own distinctive character.

"A must-see film! It engages the full sweep of Mali's contemporary artistic production with an exceptional visual and conceptual clarity." — Mary Jo Arnoldi, Curator, African Art and Culture, National Museum of Natural History, Smithsonian Institution

53 minutes | color | 2003
Sale/video: \$390 | Rental/video: \$75



MOKARRAMEH, MEMORIES AND DREAMS



FANG - AN EPIC JOURNEY



LIVING MEMORY

SWING IN BEIJING

A Film by Shui-Bo Wang

SWING IN BEIJING presents a sweeping overview of the thriving art scene in this rapidly changing city. Footage of films, plays, paintings and installations reveal the undercurrents and politics behind the arts.

Artists, filmmakers, and musicians share their views on censorship and freedom of speech, loss of traditional values and culture, lack of government funding, and the mixed blessing of Western recognition.

"Well-integrated... a powerful impression of a varied, radical, and seemingly vibrant arts underground. The film is valuable in that it takes viewers to places that even well-connected Chinese and foreigners would be unlikely to visit. A surprising, provocative, and stimulating look at this potentially influential subculture."

— Patrick Dowdey, Wesleyan University, Curator of the Mansfield Freeman Center for East Asian Studies

"Wonderful... an incessantly interesting look at these vital issues. Of great value to American university students."

— Ballast Quarterly Review

- * 2002 Film Festival, Association for Asian Studies
- * Editor's Choice, Giant Robot Magazine

Two Lengths Available:

73 minutes | color | 2000

Sale/video: \$440 | Rental/video: \$100

54 minutes | color | 2000

Sale/video: \$390 | Rental/video: \$75



SWING IN BEIJING

OLD MEN

A Film by Lina Yang

In 1996, Lina Yang moved to Beijing's Qing Ta district, where a group of retirees gathered every day at the curbside. Finding them beautiful, Yang spent two years creating an expressive document about what occurs among men when their life's work is over.

Through the simplicity of their daily routine, we observe the psychological aches that accompany old age, and witness the solace that can be found in tradition and companionship.

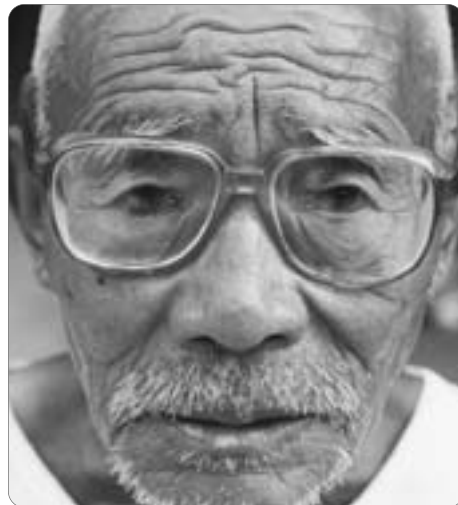
"Extraordinary! An artistic tour-de-force. Powerful. Poignant. Honest. An outstanding film that should be experienced by different audiences including the children of aging persons, health-care providers, counselors, spiritual leaders, community members, students, and older persons themselves, whether as... a discussion stimulator for classes exploring the realities of aging, [or] as a training film for volunteers and others who care deeply about the elders within their families and within their communities. OLD MEN is at once a work of art and an ethnographic portrait worthy of close attention — no matter one's country or stage in life."

— James T. Sykes, The Gerontologist

- * 2001 Film Festival, Association for Asian Studies
- * Award of Excellence, 2000 Yamagata Documentary Film Festival (Japan)
- * Golden Dove of Peace, 2000 Leipzig Documentary Film Festival (Germany)
- * Scam Prize, 1999 Cinema du Reel (France)

94 minutes | color | 1999

Sale/video: \$440 | Rental/video: \$100



OLD MEN

WHERE IS GRANDMA ZHENG'S HOMELAND?

A Film by Zhong-yi Ban

During WWII thousands of Korean and Chinese women were forced to serve Japanese soldiers as 'comfort women.' One such woman was Grandma Zheng Shunyi, who at the age of 17 was tricked into leaving her town in Korea, and taken to the Hunan Province in China.

When Japan surrendered, Grandma Zheng was released from 'service.' Left homeless on the streets of Hankou Town in Hunan, she was forced to beg for food. Eventually she met Wang Lichao, a soldier of the Kuomintang, and fell in love. They soon married and built a family, living peacefully with their children and grandchildren. But she never forgot Korea.

When China and Korea normalized relations, Zheng was allowed to visit her birthplace. Although torn to leave her Chinese village, she was overjoyed to be in her homeland again. She died eight months later, her last wish being to return to her Chinese family. Despite her wishes her ashes have not yet been returned to China.

"Recommended for academic areas in Women's Studies, World War II History and Asian Studies." — Educational Media Reviews Online

- * 2001 Film Festival, National Women's Studies Association
- * 2001 Film Festival, Association for Asian Studies

89 minutes | color | 2000

Sale/video: \$440 | Rental/video: \$100



WHERE IS GRANDMA ZHENG'S HOMELAND?

THROUGH THE CONSUL'S EYE

A Film by Jorge Amat

Auguste François, a French Consul in China from 1896 to 1905, witnessed some of the region's great events of the time.

With free-access inside cities, he filmed sketches of street life — from the vendors selling their wares, to the local ear-cleaners and flea-pickers — with one of the first movie cameras (lent by the Lumiere brothers).

François also filmed the outlying countryside while on official assignments, once finding himself in the midst of a violent revolt in Tibet, where the indigenous Lolo fought the Chinese.

Culled from François' writings, rare archival photographs, and even rarer films, THROUGH THE CONSUL'S EYE is a remarkable portrait of China on the brink of a new age.

"Striking, compelling, charming, extraordinary! The magnificent collection of François' photographs and films... hold ethnographic and historical interest... and may be of benefit to historians of film in addition to researchers interested in the study of colonialism or the history of modern China." — Journal of Film & History

"An exciting trove of rare early photography [and] an excellent collection of still and movie photography."

— Professor David D. Buck, University of Wisconsin, for the Asian Educational Media Service

- * 2002 Film Festival, Association for Asian Studies

50 minutes | color - b&w | 1999

Sale/video: \$390 | Rental/video: \$75

DAM/AGE - A Film with Arundhati Roy

A Film by Aradhana Seth



DAM/AGE traces Booker Prize winner Arundhati Roy's campaign against India's

Narmada dam, which led to her conviction for criminal contempt. As the film traces the events, Roy meditates on her fame, the responsibility it places on her as a writer, a political thinker, and as a citizen.

The film weaves together the 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.

For Roy, the story of the Narmada Valley is not just the story of modern India, but of what is happening in the world today: "Who counts, who doesn't, what matters, what doesn't, what counts as a cost, what doesn't, what counts as collateral damage, what doesn't."

"Cleverly constructed... 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**

"An urgent and vital film... Inspiring... [A] bold accomplishment."

– **The Guardian (UK)**

- * **Women's Achievement Award, 2003 OneWorld Media Awards**
- * **2003 Amnesty International Film Festival**

50 minutes | color | 2002

Sale/video: \$390 | Rental/video: \$75

AMARTYA SEN: A Life Reexamined

A Film by Suman Ghosh



In 1998, Amartya Sen became the first Asian to win the Nobel Prize in Economics.

Not an adulatory exposition, A LIFE REEXAMINED is a trenchant analysis of the assumptions behind his Nobel winning Social Choice Theory.

A Master of Trinity College at Cambridge, and a professor at Harvard, Sen's research has ranged over a number of fields in economics and philosophy, a breadth reflected by his numerous books including *Poverty and Famines: An Essay on Entitlement and Deprivation* (1981) and *Development as Freedom* (1999).

The film is framed by a conversation between Sen and his student (and fellow economist) Professor Kaushik Basu, and interspersed with commentary from Kenneth J. Arrow (1972 Nobel in Economics), who laid the foundation for the Social Choice Theory, Ashim Dasgupta (Finance Minister of West Bengal), Paul Samuelson (1970 Nobel in Economics), Timothy Scanlon (Philosophy, Harvard University), other eminent experts, and, of course, Sen's mother, Amita.

"Superb, well-edited, and thoughtful... lucidly explains for the viewer the essential nature of some of Sen's contributions and the social and personal context, and background in which he made them."

– **Professor Pranab Bardhan, University of California, Editor of Journal of Development Economics**

"A compelling portrayal of Sen's intellectual accomplishments as well as of the world that shaped and inspired him. This is an important film." – **Professor Arvind Rajagopal, New York University**

56 minutes | color | 2003

Sale/video: \$390 | Rental/video: \$75

WAR AND PEACE

A Film by Anand Patwardhan

Filmed over three years in India, Pakistan, Japan and the United States, WAR AND PEACE documents the epic, international struggle for peace in the face of global militarism.

Triggered by macabre scenes of jubilation that greeted nuclear testing on the Indian sub-continent, the film is framed by the 1948 murder of Mahatma Gandhi. For the filmmaker, whose family embraced non-violent Gandhian values, the sub-continent's trajectory towards unabashed militarism is explored with sorrow, though the film captures stories of resistance along the way.

Amongst these stories is a visit to the "enemy country" Pakistan, where Indian delegates are showered by affection by Pakistanis, peace activists and ordinary citizens, who declare, "Hate is the creation of politicians."

WAR AND PEACE moves on to analyze the human cost of 'National Security.' From the plight of residents living near a nuclear test site, and the effects of uranium mining on local populations, it becomes clear that there is no such thing as the "peaceful Atom."

The film slips seamlessly from its analysis of homemade jingoism to focus on the foreign policy example of the United States. The unofficial U.S. doctrine of 'Might Makes Right' is well emulated by aspiring Third World elites.

As we enter the 21st century, enemies are being re-invented, economies are inextricably tied to the production and sale of weapons, and war has become perennial. Memories of Gandhi seem like a mirage, created by our thirst for peace, and our distance from it.

"A tour de force, beautifully shot and often darkly funny and much more riveting than the dry subject matter might suggest." – **The Guardian**

"So important one could justify its requirement as part of the education of all high school students and undergraduates in America. The power of the film derives from its brilliant cinematography and narration, its juxtaposition of points of view and its total honesty."

– **Professor Blair Kling, University of Illinois, for AEMS News and Reviews**

"[A] solemn, stirring perspective on the competitive chauvinism between India and Pakistan, which manifests itself in the nuclear arms race between them. With the controversy surrounding possible weapons of mass destruction in Iraq, there might not be a better time than the present for this documentary. Because Mr. Patwardhan is so measured in making his impressive, unrelenting case, [The film] is all the more disturbing. [The film] has a riveting intelligence all its own and earns its epic title."

– **Elvis Mitchell, New York Times**

* **2003 Film Festival, Association for Asian Studies**

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

* **International Jury Prize, 2002 Mumbai International Film Festival**

136 minutes | color | 2002

Sale/video: \$490 | Rental/video: \$150

Anand Patwardhan is India's leading documentary filmmaker, and we are proud to have distributed all of his films for 25 years. For biographical information about Anand Patwardhan as well as complete descriptions of all of his films, visit our web site at www.frif.com.



DAM/AGE - A FILM WITH ARUNDHATI ROY



AMARTYA SEN: A LIFE REEXAMINED



WAR AND PEACE

KUMAR TALKIES

A Film by Pankaj Rishi Kumar

Kumar Talkies is the only cinema in Kalpi, a small town in northern India. The dilapidated theater doesn't have any hits or flops. Every day people come, irrespective of what the film is.

KUMAR TALKIES juxtaposes the reality of Kalpi with the world of romance on the screen. Cinema conveys the urban imagination to Kapli, while existing simultaneously as a medium in which people expect their local experiences to be displayed.

KUMAR TALKIES also looks at how emerging technologies undermine existing modes, both traditional and modern. And the film goes beyond Kalpi, to look at the status of film in India, especially the relationship between Bollywood and its audience.

"A remarkable exposition of cinema as an entertainment device in India. This is documentary film at its best, telling a variety of stories in ways that are both recognizable and counterintuitive, entertaining and poignant."

— **Politics & Culture**

"A tapestry woven from the threads of Indian cinematic history, the worldwide rise of television, and one town's struggle to survive — a feat that is simultaneously thoughtful, funny and heartbreaking."

— **Hawaii Film Festival**

★ **2001 Film Festival, Association for Asian Studies**

★ **2001 Film Festival, Society for Cinema Studies**

76 minutes | color | 1998

Sale/video: \$440 | Rental/video: \$100



KUMAR TALKIES

NO SILENCE IN THIS COURT

A Film by Elisabeth Dubreuil

A revolutionary institution started by a disciple of Gandhi is thriving in Gujarat, India. Known as the Open Court, it was created shortly after Indian independence as an alternative to the usually corrupt local police and courts.

The court operates as an open forum where anyone — of any caste — can take the floor, air his or her grievance, and be assured of a just resolution. Overseen by a small tribunal, the entire community is involved in implementing the judgment.

NO SILENCE IN THIS COURT tells the history of this unusual court, and documents its impact on the community via the proceedings of actual cases, and with interviews of participants, villagers, and the Court's founder, Hari-vallabh Parikh.

"Delightful... Successfully tells the story of this alternative justice system, while giving a view of Indian village life. It also gives much needed attention to the condition of the adivasis, presenting their lives in a sensitive yet honest way. A fine film." — **Professor Karl J. Schmidt, Missouri Southern State College, for the Asian Educational Media Service**

★ **2002 Film Festival, Association for Asian Studies**

52 minutes | color | 2001

Sale/video: \$390 | Rental/video: \$75



NO SILENCE IN THIS COURT

HEART OF THE COUNTRY

Directed by Leonard Kamerling
Education Advisor William Parrett

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

Parents and elders of this once impoverished town embrace Yasutomo's vision, but not without wary glances to the past. This small community, bound together by love for its children, is also defined by its journey through the cultural upheavals of postwar Japan.

Beyond intimate observations of everyday life, HEART OF THE COUNTRY takes viewers into the world of Japanese values. The school, the family and the community are bound together in a self-perpetuating relationship based upon obligation, mutual responsibility and trust.

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

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

★ **2000 Film Festival, Association for Asian Studies**

★ **Golden Apple Award, 1998 National Educational Media Network**

Two Lengths Available:

92 minutes | color | 1997

Sale/video: \$440 | Rental/video: \$100

58 minutes | color | 1997

Sale/video: \$390 | Rental/video: \$75

HELLFIRE

A Film by John Junkerman & John Dower

FRIF CLASSIC Haunted by memories of post-war Hiroshima, Iri and Toshi Maruki began a series of monumental paintings depicting what they had seen. The Hiroshima Murals are renowned around the world.

HELLFIRE traces the development of the artists' profound vision, and demonstrates the power of art to render visible and meaningful what still seems unimaginable.

"One of the world's most powerful and sustained expressions of the effect of the atomic bomb." — **New York Times**

58 minutes | color | 1986

Sale/video: \$390 | Rental/video: \$100

JAPAN DREAMING

A Film by Sue Clayton

JAPAN DREAMING takes us through several high tech projects in Japan which encourage scientific creativity, and make technology more humane. We learn about: microbes that eat toxic waste and self-cleaning computerized buildings that switch off lights when empty. The film also visits "new age" cities (Lunar City, Alice Underground City) that emphasize serenity and harmony. Could they be the blueprint for the world's future cities?

"An interesting look at Japanese planners stretching their minds and resources to answer the same questions that concern all of us."

— **Association for Asian Studies**

58 minutes | color | 1991

Sale/video: \$390 | Rental/video: \$75



HEART OF THE COUNTRY

PYONGYANG DIARIES

A Film by Solrun Hoas

PYONGYANG DIARIES is the account of a personal encounter with the closed society of North Korea. While the official line in North Korea fosters uniformity, nationalism, and self-reliance, this film presents the underlying inconsistencies.

The film begins with the death of revered leader Kim Il Sung, and memoirs about his life and his victory over Japanese colonial rule. The film examines how art is used to bolster confidence during difficult times, such as the transition from Kim Il Sung's government to that of his son Kim Jong Il.

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

"An excellent audiovisual aid for teachers at nearly all grade levels. Present[s] voices and images of North Koreans – both in North Korea and in South Korea – that often remain absent from courses on East Asia." – **Journal of Asian Studies**

"An interesting piece of work [and] a more accurate depiction of the people of North Korea. [The film] makes it possible... to get a glimpse of a country that previously was only imagined."

– **Korean Quarterly**

★ **1999 Film Festival, Association for Asian Studies**

52 minutes | color | 1998

Sale/video: \$390 | Rental/video: \$75



PYONGYANG DIARIES

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 Ulaan Bataar, a city at the crossroads of nomadic culture and modernity, communism and global capitalism. Through the daily struggles of two young men, Jenya and Sasha, the film reveals a society in the midst of a radical transformation.

"There are powerful, atmospheric pictures in this slice of cinema verité about harsh reality in a poverty-stricken, technologically backward nation. A spontaneously fascinating experience." – **The Berlin Telegraph**

"Beautifully told... the film invites us to get close to ordinary people, people who are otherwise remote from our world and daily consciousness."

– **U.N. Magazine**

"A series of fascinating and highly expressive tableaux from distant Mongolia. The film depicts the classical struggle between tradition and modernity, yet avoids moralizing."

– **The Jutland Post (Denmark)**

"A combination of the main character's boyish charm and the crisp soundtrack's discrete cool jazzy muzak endows the film with a light-hearted subtlety and rare ease more reminiscent of early Jarmusch than classic documentary."

– **Information (Denmark)**

★ **2003 MoMA Documentary Fortnight**

54 minutes | color | 2002

Sale/video: \$390 | Rental/video: \$75



THE WILD EAST -
PORTRAIT OF AN URBAN NOMAD

S21: The Khmer Rouge Killing Machine

Directed by Rithy Panh

Produced by Cati Couteau



The Cambodian genocide of 1975-1979 claimed almost 2 million lives. Pol Pot's Khmer Rouge combined extremist ideology, ethnic animosity, and a disregard for life to produce murder on a massive scale.

Thousands of people died inside Khmer Rouge interrogation centers. The most famous, codenamed S-21, was located in a Phnom Penh high school. Over 17,000 prisoners were interrogated, tortured, and executed there – only seven survived.

For S21, filmmaker Rithy Panh accompanies S21's official painter Vann Nath, one other survivor, former prison guards, a doctor, and a photographer as they return for the first time to excavate the past. The singularity of the film lies in a confrontation between Nath, who wants to understand what happened, and the jailers, who seem stupefied as they try to explain themselves.

Although holding the Khmer Rouge accountable is important, where does one draw the line? Panh would like to see the highest-ranking Khmer Rouge put on trial. But he knows that, ultimately, it won't bring his parents back to life. What is more urgent is to help Cambodians work on their personal memories; "It is a question of who we are, where we come from, how we explain ourselves to our children."

"Essential viewing, a potent, scrupulously constructed act of witness, and a step toward reconciliation with an unfathomable past."

– **New York Film Festival**

"Filled with reproachful ghosts, [this] personal doc draws on the testimony of victims and perpetrators, as well as the bureaucratic records. The movie is unforgettable; in its modest way, it's as horrific an exposure to evil as 'Shoah.'"

– **J. Hoberman, The Village Voice**

"Imaginative and disorienting... Panh's film excavates new levels of horror, capturing the grueling tension that existed between jailer and jailed. Through its force and honesty, Panh's documentary may help the healing begin." – **MSNBC Online**

"Highly Recommended. Panh illuminates what Cambodia is going through in its attempts to come to terms with its past and to build a just future."

...It should be of value to those interested in political science, genocide, modern Southeast Asian history, and human rights." – **Educational Media Reviews Online**

★ **François Chalais Prize, 2003 Cannes Film Festival**

★ **Grand Jury Prize, 2003 Copenhagen Film Festival**

★ **FIPRESCI Prize, 2003 Leipzig Film Festival**

★ **North American Premiere, 2003 New York Film Festival**

105 minutes | color | 2002

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



S21: THE KHMER ROUGE KILLING MACHINE

SHADOW PLAY-Indonesia's Years of Living Dangerously

A Film by Chris Hilton

September 30, 1965. Six senior Indonesian generals were brutally murdered by officers supposedly under control of the Indonesian Communist Party. General Suharto put down the supposed 'coup' twenty-four hours later.

In the weeks that followed, Suharto's powers extended to control of the press, which (under the tutelage of British spies) spread stories of communist women mutilating the generals. Soon a nationwide purge was on.

Six months after the murder of the generals, with hundreds of thousands of alleged Communists and their supporters dead, General Suharto deposed President Sukarno and began a dictatorship that would last until 1998.

Through recently declassified documents, interviews with liberated Indonesians, government officials, and journalists, SHADOW PLAY offers a startling new interpretation of the events that shaped modern Indonesian history, and changed the destiny of Southeast Asia.

"In terms of the numbers killed, the anti-communist massacres in Indonesia rank as one of the worst mass murders of the 20th Century... far more significant than many other events that have received much more publicity." — CIA Directorate of Intelligence (1968)

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

★ 2003 Film Festival, Association for Asian Studies

55 minutes | color | 2002 
Sale/video: \$390 | Rental/video: \$75

GAO RANG (Grilled Rice)

A Film by Claude Grunspan

More than any conflict in history, the Vietnam War was heavily documented on film. But the small band of North Vietnamese and NLF cameramen has been forgotten, although they founded Vietnamese cinema.

GAO RANG 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. Their history (and part of ours) is being "recycled" for a few bits of silver.

"Compelling... has significant value for scholars. A self-reflexive glimpse into the minds of characters important to the development of a nascent Vietnamese film industry. There is Uncle Ho with the troops fighting against the French, footage of anti-aircraft gunners, the image of an American warplane falling from the sky, the pilots parachuting down into the hands of their captors, dive-bombers at the DMZ, the resulting destruction of B-52 raids on Hanoi, and women warrior-farmers with rifles strapped to their backs ready to shoot at the warplanes overhead."

— Professor Jack Harris, Hobart and William Smith Colleges, for the Asian Educational Media Service

★ 2003 Notable Video for Adults, American Library Association

★ 2002 Film Festival, Association for Asian Studies

52 minutes | color - b&w | 2000
Sale/video: \$390 | Rental/video: \$75

JUST WATCH ME: Trudeau and the 70's Generation

Directed by Catherine Annau
A National Film Board of Canada Production

It wasn't easy growing up under the elegant politician Pierre Elliot Trudeau. JUST WATCH ME introduces us to eight people from across Canada who did — Anglos and Francophones, separatists and federalists, idealists and realists. They are the Trudeau generation — Canadians who grew up during the 70's.

This cutting edge documentary travels across the country from the snowdrifts of Iqaluit to the towers of Calgary. It is a national love story — a story of the birth of post-modern Canada that takes us into the heart of an era and the hearts of the people who will shape Canada's future — the Trudeau generation.

"Without beating the drums too heavily, the history they piece together is a political success story with Mr. Trudeau the (not unblemished) hero."

— The New York Times

"[A] superb documentary... A worthy and highly watchable account of a not-too-distant time when government was actually inspirational." — Library Journal

★ Best Canadian First Feature Film, 1999 Toronto International Film Festival

★ Best Feature Documentary, 2000 Genie Awards (Canada)

★ 2001 Film Festival, Association for Canadian Studies Conference

76 minutes | color | 1999 
Sale/video: was \$440 now \$375
Rental/video: \$100

THIN ICE

Directed by Laurence Green
A National Film Board of Canada Production

Called the most gifted satirist in America, Bruce McCall made his name in the pages of National Lampoon and Esquire before becoming a favorite of Vanity Fair and The New Yorker. THIN ICE chronicles his lifelong odyssey — from his 1940's childhood in small town Canada to his present day success as a New York artist — writing, drawing and laughing his way out of the despair of his dysfunctional family and into the dreamy zeppelins that drift through his mind.


Based on his sardonic memoir, the film blends archival material, home movies and interviews to recreate the story of every Canadian who's ever heard the siren song of the great country to the south.

"To be Canadian and funny is difficult enough. To do it with the style and wit of Bruce McCall is remarkable."

— Lorne Michaels, Executive Producer, Saturday Night Live

"Charming, dryly ironic, told in a bold style, THIN ICE is a rich, rewarding story of growing older and wiser."

— John Doyle, Globe and Mail

57 minutes | color | 2000 
Sale/video: \$285 | Rental/video: \$75



SHADOW PLAY - INDONESIA'S YEARS OF LIVING DANGEROUSLY



GAO RANG (GRILLED RICE)



JUST WATCH ME: TRUDEAU AND THE 70'S GENERATION

FACING THE DEMONS

Directed by Aviva Ziegler
Produced by Dee Cameron

Restorative justice is gaining attention as a method of healing and reconciliation. Conferences such as the one documented in this film can help criminals confront the enormity of their actions, perhaps preventing them from relapsing on the outside. For victims and their families, it can help end the ordeal.

FACING THE DEMONS takes us through the entire restorative justice process, capturing on film the emotionally charged confrontation between a murderer and his victim's family.

"Powerful and deeply moving. A very vivid rendering of the complexities and pain flowing out of a real crime when put through the lens of a restorative justice effort. Very, very highly recommended." — **Educational Media Reviews Online**

Reviews Online

✳ **Best Film, 2000 Western Psychological Association Conference**

58 minutes | color | 1999

Sale/video: \$390 | Rental/video: \$75

BLUE END

A Film by Kaspar Kasics

Joseph Jernigan was executed in Texas in 1993. After the lethal injection, his corpse was given to scientists Victor Spitzer and Michael Ackerman, frozen in blue gelatin, planed off (over a period of four months) millimeter-by-millimeter, and then photographed. Jernigan was then "reborn" on the Internet as the first completely digitized human being.

"An effective critique of the intersection of medical and legal ethics, the justice system, and technology. Intriguing, informative, and overall smart." — **Janus Head**

85 minutes | color | 2000

Sale/video: \$440 | Rental/video: \$100

PROFITS OF PUNISHMENT

Directed by Catherine Scott
Produced by Pat Fiske

'Tough-on-crime' legislation has resulted in massive prison overcrowding. To offset this crisis, state governments have contracted out the management and liability of prisoners to multinational corporations. In this era of "Zero Tolerance," PROFITS OF PUNISHMENT explores a relationship between government and business that affects every American.

Seemingly recession proof, companies such as Wackenhut Corrections have seen record rises in their stock prices. We visit Wackenhut's Lockhart Work Facility, where the cheap production of circuit boards forced a local company to lay off its entire workforce.

The film contrasts this unusual world of business with prisoner's real life experiences, revealing the human cost of this brave new world. Through interviews with corrections officers, prisoners, and prison entrepreneurs, PROFITS OF PUNISHMENT looks at what happens to justice when money is made out of the deprivation of liberty.

"One of the best, most thought provoking videos I have seen related to corrections."

— **Kevin E. Courtright, Criminal Justice Policy Review**

"Highly Recommended. Well structured and well paced... gives the viewer disturbing insight into prison privatization, and other profit making enterprises in the American penal system." — **Educational Media Reviews Online**

✳ **2002 Human Rights Watch Film Festival**

52 minutes | color | 2001

Sale/video: \$390 | Rental/video: \$75

Elisabeth Kübler-Ross FACING DEATH

A Film by Stefan Haupt



Elisabeth Kübler-Ross devoted her life to death and dying and achieved world fame in the process. She has done much to destigmatize dying, and has drawn attention to the treatment of the terminally ill. Today the physician lives in seclusion in the Arizona desert, on the verge of the transition she researched so passionately.

Born in Zurich in 1926 as a 2-pound triplet, she studied medicine in defiance of her parents' wishes and struggled for recognition as a psychiatrist in the United States. In 1969 she achieved international fame through her work with terminally ill patients in Chicago and her book *On Death and Dying*. This initial success was followed by countless workshops and lecture tours around the world, and the establishment of a healing center in Virginia, which was destroyed by arsonists in 1994. Since that time, Elisabeth Kübler-Ross has suffered a series of strokes. Today she lives alone outside Phoenix, Arizona.

Conversations with Elisabeth Kübler-Ross in Arizona form the core of the film. She looks back on her life, describes her childhood and her work, and explains how she herself faces aging and impending death. Interviews with her sisters, friends and colleagues, as well as extensive archival material provide a comprehensive look into the life and work of this extraordinary woman.

"Masterful! Draws us the rich and highly active life of [Kübler-Ross] in a highly tense, touching and entertaining way." — **In Munich (Germany)**

"Draws with subtle melancholy a picture of Elisabeth Kübler-Ross. Highly recommended!" — **Kleine Zeitung (Austria)**

"Elisabeth Kübler-Ross has been widely recognized as one of the foremost authorities in the field of death, dying and transition for over 20 years. It might well be said that she invented this field as an area of legitimate discourse in the medical community. Her now-classic first book, 'On Death and Dying,' is today considered the master text on the subject, and is required reading in most major medical and nursing schools and graduate schools of psychiatry and theology."

— **Health World Online**

"A marvelous look at the forces that shaped Elizabeth Kübler-Ross and her life's work... The strength of this film lies in its honesty. The viewer is privy to the admirers as well as the detractors, the strengths of Dr. Ross as well as her foibles and with a balanced presentation is then left to draw her own conclusions about this important teacher in the arena of death and dying."

— **Journal of Psychosocial Oncology**

"A fine documentary that captures the essence of Dr. Kübler-Ross — life and work." — **Ingrid H. Shafer, Professor of Philosophy and Religion, University of Science and Arts of Oklahoma**

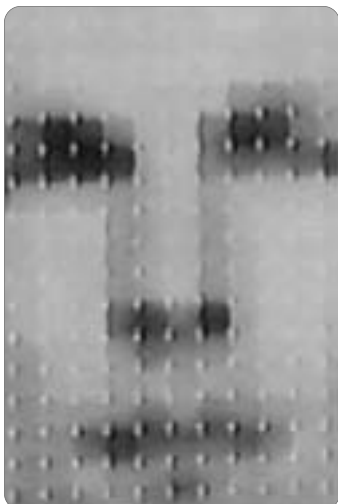
Two Lengths Available:

57 minutes | color | 2002

Sale/video: \$248 | Rental/video: \$75

98 minutes | color | 2002

Sale/video: \$298 | Rental/video: \$100



BLUE END



PROFITS OF PUNISHMENT



Elisabeth Kübler-Ross: FACING DEATH

CHOROPAMPA - The Price of Gold

A Film by Ernesto Cabellos & Stephanie Boyd



This is the story of an Andean paradise lost. On June 2nd, 2000 at the Yanacocha gold-mine in the Peruvian Andes, 151 kilograms of liquid mercury spilled over a 25-mile long area, contaminating three mountain villages, including Choropampa. The environmental catastrophe turned this quiet village into a hotbed of civil resistance.

The mine, jointly owned by a Peruvian company, the World Bank, and the Newmont Mining Corp of Colorado, insists the problem was quickly resolved, while villagers tell a starkly different story. Nearly two years later, more than 900 people continue to suffer the debilitating effects of mercury poisoning, and proper medical care has not been provided.

Villagers liken the mine owning foreigners to modern-day conquistadors, evoking the impoverished region's troubled, historical relationship with gold. "Foreigners have been coming and taking our gold and Peru remains as poor as ever," recalls a farmer.

But when the young Lot Saavedra is elected mayor the town finds new hope. Saavedra promises to win health care and fair compensation for the victims, and takes on corrupt politicians, company officials, and shady medical experts. Months of tense, frustrated talks culminate in the dramatic blockade of the mine's vehicles, but cracks in the community threaten to undermine the villagers' resolve.

In cinéma vérité style, illustrated by archival footage, CHOROPAMPA exposes the global gold trade's nasty underbelly, and makes it clear that the village was sacrificed to American business interests. The story is a poignant reminder of the real cost of gold.

"A great teaching tool." — Peter Woicke, President of the International Finance Corporation of the World Bank

"It's in the capturing of events and personal conflicts that CHOROPAMPA delivers its strongest punch. [The film] asks larger questions about corporate and government responsibility in Third World regions rich in natural resources but poor in material wealth." — Variety

"Impressive... captures all the subtlety and contradictions of power relations in the Andes. Recommended to anyone interested in globalization or the spirited ways in which common people resist it."

— Mary Van Buren, Professor of Anthropology, Colorado State University

"Grabs you with its dramatic photography and narrative urgency." — Toronto Star

***2003 Film Festival, Latin American Studies Association**

***2002 Amsterdam International Documentary Festival**

Two Lengths Available:

52 minutes | color | 2002
Sale/video: \$390 | Rental/video: \$75

75 minutes | color | 2002
Sale/video: \$440 | Rental/video: \$100

THE COW JUMPED OVER THE MOON

A Film by Christopher Walker

THE COW JUMPED OVER THE MOON documents the interactions between the tradition-based knowledge of West African nomads and the technological knowledge of U.S. agencies like NASA.

For centuries the Fulani have followed traditional migration routes in search of pasture — from the edge of the Sahara to the Niger River delta. But now, both competition from rice-farmers and drought have caused a lack of pasture and water, threatening the herd's existence.

This film shows how in Dakar, Senegal, scientists download images that indicate sources of water and pasture from NASA and NOAA satellites, and present this knowledge to the Fulani.

As it surveys this innovative relationship, the film poses important questions about the nature of knowledge and technology, autonomy against conformity, localization versus globalization.

"Highly Recommended... a wonderful instance of how technology can assist in efforts to save the environment, climate, and diversity of the world in which we live." — Educational Media Reviews Online

***2001 Film Festival, African Literature Association**

***2000 Film Festival, African Studies Association**

***Public Prize, 2000 Festival de Pastorisme et Grands Espaces (France)**

***First Prize Winner, 2000 Festival du Film Scientifique (France)**

52 minutes | color | 1999
Sale/video: \$390 | Rental/video: \$75

TRINKETS & BEADS

A Film by Christopher Walker



After twenty years of devastating pollution by oil companies in the Amazon basin of Ecuador, Dallas-based MAXUS promises to be the first company that will protect the rainforest and respect the people who live there.

TRINKETS & BEADS tells the story of how MAXUS set out to convince the Huaorani to allow drilling on their land. The story starts in 1957 with the Huaorani massacre of five American missionaries, moving through the evangelization of the tribe, pollution of Huaorani lands by Texaco and Shell, and manipulation of Huaorani leaders by MAXUS. Now the Huaorani leader, Moi, is trying to unite the tribe to force MAXUS off their lands.

The story of how the Huaorani are attempting to survive in the Petroleum Age on their own terms exposes one of the best-hidden consequences of our relentless drive to "develop" the world.

"Upsetting and finally, infuriating... a fine work." — Peter Matthiessen, Author of At Play In The Fields Of The Lord

***1998 Award of Merit in Film, Latin American Studies Association**

***Best Cultural Survival Film, 1998 Telluride Mountainfilm Festival**

***Gold Apple, 1997 National Educational Media Network**

52 minutes | color | 1996
Sale/video: \$390 | Rental/video: \$75



CHOROPAMPA - THE PRICE OF GOLD



THE COW JUMPED OVER THE MOON



TRINKETS & BEADS

DEATH ON REQUEST

A Film by Maarten Nederhorst

FRIF CLASSIC This astonishing documentary records Cees de Jooede, a Dutch man suffering from Lou Gehrig's Disease, as he, his wife Antoinette, and his doctor choose euthanasia to end his torment.

In 1993, it became obvious that the illness would swiftly take Cees' life. Already in a wheelchair, his legs and feet paralyzed, unable to move his right shoulder or arm, and almost incapable of speaking, Cees started a journal using his personal computer. He let his doctor know, as his body degenerated further, he wished to choose his time to die.

DEATH ON REQUEST then chronicles the period after which Cees made this decision, the many visits his doctor paid on him and Antoinette, and the actual administration of the lethal injection.

"Strongly recommended... A discreet, tasteful, but unflinching look at the reality of [euthanasia]." — **Video Librarian**

"An essential document in the debate on euthanasia." — **The Guardian**

* **Silver Apple Winner, 1997 National Educational Media Network Competition**

* **Freddie Award Winner, 1996 International Health & Medical Films Competition**

57 minutes | color | 1994

Sale/video: was \$295 ~~now~~ \$225

Rental/video: \$75

See page 13 for *FACING DEATH*, the new film about *Elisabeth Kübler-Ross*.

THE VANISHING LINE

A Film by Maren Monsen

FRIF CLASSIC When does life become a fate worse than death? In this age of medical "miracles," an increasing number of doctors, patients and their families are being forced to deal with this troubling, complex question.

THE VANISHING LINE, a contemplative film by Stanford University professor and physician Maren Monsen, explores the timeless implications of this contemporary dilemma. Combining poetic imagery, documentary footage, and soul-searching commentary, Monsen evokes a provocative vocabulary for her exploration of death.

THE VANISHING LINE is one physician's exploration of how to care for the dying, and looks at the choices — the right balance of technology, compassion and care — needed to treat what has no cure.

"Marries the clear-eyed directedness of science to the raw honesty and fluid visual vocabulary of the arts."

— **Philadelphia Weekly**

"Highly recommended!" — **Educational Media Reviews Online**

"Compelling... Maren Monsen brings a unique perspective to this polished production." — **Booklist**

"A highly articulate documentary technique laced with imaginative use of pop culture images and sounds... creates a vivid and illuminating revelation of how those who are dying might be better served." — **The Hollywood Reporter**

* **Education Program of the Year Award, National Hospice Organization, (1998)**

* **Award of Excellence, 1998 Nashville Independent Film Festival**

52 minutes | color | 1998

Sale/video: \$225 | Rental/video: \$75

THE ABORTION PILL

A Film by Marion Lipschutz & Rose Rosenblatt

Opponents call it the 'Death Pill.' Supporters call it the 'moral property of women.' THE ABORTION PILL documents the decade-long battle to bring RU486 to the United States.

The film offers an intense, first hand look at the issues and people that have fueled the continuing controversy surrounding RU486, while showing how a potent mix of business, politics and ethics kept this drug out of the U.S. for close to ten years.

"Well-balanced portrait of this long-time debate, including clips with the pill's inventor, the executive director of Operation Rescue, former FDA director David Kessler, and the president of the Population Council, which now holds the drug's patent." — **Video Librarian**

"THE ABORTION PILL provides a thoughtful overview of the latest battleground in this continuing American conflict." — **Time Out New York**

"This documentary should help women make an informed choice."

— **Allan Rosenfield, MD, Columbia School of Public Health**

56 minutes | color | 1997

Sale/video: \$245 | Rental/video: \$75

A CHILD'S CENTURY OF WAR

A Film by Shelley Saywell
Narrated by Christopher Plummer

From the perspective of children, A CHILD'S CENTURY OF WAR takes the viewer on a journey through the past century, the bloodiest in history, a period in which war has increasingly targeted the young.

Three contemporary conflicts are the heart of the film. We hear the stories of the abducted, raped and amputated children of Sierra Leone, the words of children growing up on Martyr Street in Hebron (the most dangerous street in the West Bank), and those of orphans from the two recent Chechen wars. The film intercuts these accounts with diary entries of children in the past, establishing parallels between historical and contemporary conflicts.

By looking at the way today's wars indoctrinate children, it is also an eye to the future. As we listen, their unflinching stories throw a disturbing light on the human condition at the beginning of the new century.

"Highly Recommended. This is a strong and powerful film." — **Educational Media Reviews Online**

"You must not miss this documentary, as tough as it is to watch... A genius work of staggering heartbreak."

— **The Toronto Star**

* **2003 Notable Video for Adults, American Library Association**

* **2002 Nominee, Best Documentary, International Documentary Association**

90 minutes | color | 2001

Sale/video: \$248 | Rental/video: \$75



THE VANISHING LINE



THE ABORTION PILL



A CHILD'S CENTURY OF WAR

BONHOEFFER

A Film by Martin Doblmeier

"If your opponent has a conscience, then follow Gandhi and nonviolence. But if your enemy has no conscience like Hitler, then follow Bonhoeffer."

— Rev. Martin Luther King, Jr.

Dietrich Bonhoeffer was the young German theologian who raised one of the first clear voices of resistance to Adolf Hitler.

An acclaimed preacher, pacifist and author, Bonhoeffer came to the famed Abyssinian Baptist Church in Harlem on a teaching fellowship. When Bonhoeffer returned to Germany in 1932 he had a new awareness of racial prejudice. He challenged his church to stand with the Jews in their time of need, and eventually joined his family in the plots to kill Hitler. His books, *Cost of Discipleship*, *Letters and Papers from Prison*, and *Ethics*, were written during the struggle and are considered classics in the world of religion and ethics.

The film features interviews with family members, friends, students and associates who knew Bonhoeffer personally. It also features interviews with outstanding historians and theologians including Archbishop Desmond Tutu. Extensive research both in Europe and the US yielded extraordinary archival footage, including a speech by Hitler praying for God's blessing on him and the German people. Also incorporated are never-before seen personal and family photographs, including the only known moving footage of Dietrich.

As filmmaker Martin Doblmeier explains, "Bonhoeffer is one of the great examples of moral courage in the face of conflict. I believe part of the reason the film is getting attention now is because many of the issues Bonhoeffer faced — the role of the church in the modern world, national loyalty and personal conscience, what the call to being a "peacemaker" really means — are issues we continue to struggle with today."

"A noteworthy film. Few viewers can see [it] without being profoundly moved!" — Journal of Lutheran Ethics

"Mesmerizing... unearths the workings of this remarkable man's mind [and] performs the difficult task of providing key biographical information about Bonhoeffer while also focusing on his shifting religious and political beliefs."

— Chicago Tribune

"A touching narrative on the nature of faith." — The New York Times

"An informative and complex portrait of one of the 20th century's most interesting figures. The film beautifully reveals the conflict between Bonhoeffer's interpretation of Christ's words and life, and the path of resistance to Hitler that he felt compelled to follow... The film touches on interesting aspects of Bonhoeffer's life and work... and the list of interviewees is impressive."

— EthicsDaily.com

90 minutes | color | 2003
Sale/video: was ~~\$348~~ now \$298
Rental/video: \$125

INVESTIGATION OF A FLAME - A Documentary Portrait of the Catonsville Nine

A Film by Lynne Sachs

"Our apologies, good friends, for the fracture of good order, the burning of paper instead of children, the angering of the orderlies in the front parlor of the charnel house... The time is past when good men can remain silent, when obedience can segregate men from public risk, when the poor can die without defense." — The Catonsville Nine

On May 17, 1968 nine people walked into a Catonsville, Maryland draft board office, grabbed hundreds of selective service records and burnt them with homemade napalm. The publicity and news coverage from the ensuing trial helped to galvanize an increasingly disillusioned American public.

Long unseen archival footage interwoven with interviews with Daniel and Philip Berrigan, Howard Zinn, and others raises essential questions about civil disobedience and citizenship that are as meaningful and controversial today as they were in 1968.

"To those who think that everything in a society and its culture must move in lock step at times of crisis, INVESTIGATION OF A FLAME might seem to be off-message. But the film is in essence patriotic... saluting U.S. democracy as it pays homage to the U.S. tradition of dissent." — The Baltimore Sun

"Excellent and Highly Recommended! Contributes to a better understanding of the non-declared war era."

— Historical Media Review

* Golden Gate Award, 2002
San Francisco Film Festival

45 minutes | color - b&w | 2001
Sale/video: \$375 | Rental/video: \$75

WITNESS TO WAR

A Film by Deborah Shaffer & David Goodman

FRIF CLASSIC WITNESS TO WAR is the Academy Award winning story of Dr. Charlie Clements who, as a pilot in Vietnam, seemed headed for a distinguished Air Force career until he refused further combat missions. Stripped of his military identity, Clements dedicated his life to non-violence and healing, ultimately to find himself tending wounded behind rebel lines in El Salvador.

"Fascinating." — Booklist

* 1986 Academy Award Winner, Best Short Documentary
* Blue Ribbon Winner, 1985 American Film Festival

30 minutes | color | 1985
Sale/video: \$225 | Rental/video: \$60

I AM BECOME DEATH - They Made the Bomb

A Film by Arthur MacCaig

After four years, a budget of \$2.2 billion, and a work force of over 100,000, The Manhattan Project produced the ultimate weapon — the atomic bomb. Only a handful of scientists on the project were aware of its implications. This documentary is about those people, cloistered away from 1943 to 1945 at Los Alamos, New Mexico: a place that officially did not exist.

"Excellent. The best of any of the documentaries produced on the subject."

— Harold M. Agnew, Experimental Physicist

55 minutes | color - b&w | 1995
Sale/video: \$390 | Rental/video: \$75



BONHOEFFER



INVESTIGATION OF A FLAME - A DOCUMENTARY PORTRAIT OF THE CATONSVILLE NINE



I AM BECOME DEATH - THEY MADE THE BOMB

JUSTICE AND THE GENERALS

A Film by Gail Pellett

The murder of four missionaries in El Salvador has become a landmark test case for the American legal system. Through its coverage of this and another case, *JUSTICE AND THE GENERALS* reveals the complexities behind El Salvador's civil war abuses, and the formidable hurdles facing those seeking justice under the Torture Victim Protection Act.

In the late 1980s, the bodies of Catholic nuns Ita Ford, Maura Clarke, Dorothy Kazel and lay missionary Jean Donovan were exhumed from a crude grave. An investigation led to the conviction of five Salvadoran National Guardsmen. But who was behind the murders?

It was clear to Bill Ford, brother of Ita, that the Guardsmen were only triggermen. With the Lawyers Committee for Human Rights, Ford set out to discover who had ordered, directed, and covered up the murders.

In the 1990's declassified U.S. government records revealed that the State Department had withheld information incriminating high levels of the Salvadoran military. This allowed Ford and other relatives to sue two generals, José Guillermo García and Eugenio Vides Casanova. In an unusual legal move, the case is being decided in American civil court under the Torture Victim Protection Act, which provides recourse to victims of torture or extrajudicial killings anywhere in the world.

Building on this, another historic case is preparing for trial. Known as the Romagoza case, it is brought by four Salvadorans who are seeking damages for the tortures inflicted on them by Salvadoran security forces during the years 1979 to 1983.

As it offers unique insight into a new chapter in international human rights law, *JUSTICE AND THE GENERALS* also maps the confusion and barbarism at the tragic heart of a conflict whose wounds, two decades later, are far from healed.

"It is incredibly encouraging to see a film that accurately depicts so many of the issues involved in securing justice and accountability, whether at a state, regional or international level."

— **Dr. Kelly Dawn Askin, Director of the International Criminal Justice Institute, Washington, D.C.**

"A complex story, elegantly conveyed through the lives of people closely connected to the facts of the case. It is particularly strong in highlighting the strengths — and weaknesses — of using courts to redress the massive violations of rights that occur in repressive regimes. The film invites discussion at a dozen levels." — **Professor Peter Rosenblum, Harvard Law School Human Rights Program**

★ **2003 Award of Merit in Film, Latin American Studies Association**
★ **2002 Amnesty International Film Festival**

86 minutes | color | 2002
Sale/video: \$398 | Rental/video: \$100
Study Guide Available.

STATES OF TERROR

Directed by Arthur Mac Caig

Between 1983 and 1987, the Spanish and French governments sponsored an unprecedented wave of terrorist activity intended to suppress the Basque Separatist movement (ETA).

During this period the Spanish government, with the assistance of the French authorities, directed the Anti-Terrorist Liberation Group (GAL) to target suspected members of ETA. The ensuing series of shootings, bombings and kidnappings left 27 people dead and over 30 seriously injured in the French Basque Country.

Through rare archival footage and interviews with government officials, prosecutors, journalists, and the families of victims, *STATES OF TERROR* conducts a methodical investigation into the GAL. The film concludes with the extraordinary trials of high-ranking Spanish officials, which implicated everyone from Cabinet Ministers to the Prime Minister of Spain in a state-sanctioned campaign of terrorism.

As it documents the activities of the GAL, the film raises disturbing questions that many governments, including our own, must face. Should democratic governments sanction murder? Can we fight terror with terror?

"More than a film, a real investigation. Explosive." — **Le Figaro**

"A great film-document... succeeds in unraveling the threads of a complex history." — **Le Monde**

59 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75

HUMAN WEAPON

Directed by Ilan Ziv
Produced by Ilan Ziv & Serge Gordey

HUMAN WEAPON is the first in-depth history of suicide bombing.

In Iran, the film looks at the "Basiji."

In Lebanon, interviews with Hezbollah, a former CIA agent, and a martyr's family explore the 1983 attacks at the U.S. Embassy and Marine barracks

In Sri Lanka, the film looks at the Tamil Tigers.

In Israel and Palestine, the film traces the strategy of targeting civilians with interviews of failed bombers, doctors, psychiatrists, and leaders of Hamas.

In the United States, with author Robert Jay Lifton, the film explores some of the historical ramifications of suicide bombing.


Rather than presenting suicide bombing as a local phenomenon in a particular conflict, *HUMAN WEAPON* strives to understand the historical development, and how its use has unleashed a new form of warfare, with an impact we've yet to grasp.

*"***** (4 Stars!). Chilling and instructive."* — **David Sterritt, Christian Science Monitor**

"A gripping and important documentary." — **Stephen Holden, The New York Times**

"Highly Recommended! An excellent introduction to this currently prevalent form of warfare." — **Educational Media Reviews Online**

★ **2002 FilmFest, Middle East Studies Association**
★ **2002 Prix Europa, Special Commendation**

55 minutes | color | 2002 
Sale/video: \$390 | Rental/video: \$75



JUSTICE AND THE GENERALS



STATES OF TERROR



HUMAN WEAPON

GACACA, LIVING TOGETHER AGAIN IN RWANDA?

Directed by Anne Aghion
Produced by Philip Brooks, Laurent Bocahut & Anne Aghion

"The film captures quite precisely much of what is most compelling and unsettling about Rwanda's quest for justice after genocide and, more: it captures the feel of Rwanda, the landscape, the texture of the place, the rhythm of speech and movement, the weird brilliance of colors amid the gloom of the spirit." — **Philip Gourevitch, Author of *We wish to inform you that tomorrow we will be killed with our families, Stories from Rwanda***

In 1994, decades of ethnic scapegoating culminated in the wholesale slaughter of the Rwanda's Tutsi minority, along with many moderate Hutus. Vast numbers of ordinary citizens became killers — some willingly and some by force. More than 800,000 lives were taken, and the country was left in a state of devastation.

Under a new government, Rwanda is rebuilding its infrastructure, but its most difficult task is to reconcile the Hutu and Tutsi. GACACA, LIVING TOGETHER AGAIN IN RWANDA? follows the first steps in a bold experiment: the Gacaca (Ga-CHA-cha) Tribunals.

The Tribunals represent a remarkable democratization of justice for a people accustomed to dictatorial authority, and offer a voice, perhaps a therapeutic catharsis, to survivors. However, the system is fraught with potential pitfalls: minimally trained judges will be assigned complex cases, false accusations or confessions are possible, revenge or fear of revenge will affect testimonies, inconsistent application of the law, etc.

The film crew was present when the nearly 1,000 Rwandans were gathered for the first of a series of open-air "Pre-Gacaca" hearings. Amidst a people renowned for their reserve, Anne Aghion spent six weeks recording the intertwining stories of survivors and prisoners, and their visions of the future.

"The most nuanced and intelligent film I have seen to date on Rwanda after the genocide: it depicts both the pain of the past and the complexity of trying to establish justice and move towards reconciliation. Beautiful, sad, but ultimately perhaps hopeful, the film never preaches but rather educates in a profound way." — **Professor Alison des Forges, State University of New York/Buffalo, Author, *Leave None to Tell the Story: Genocide in Rwanda***

"An excellent pedagogical tool... It lets Rwandans speak about the challenges of rebuilding a life, a sense of community, and a system of justice after atrocious violence [and] avoids the pitfalls so many documentaries fall into."

— **Peter Uvin, Director of the Institute for Human Security, Tufts University, Author, *Aiding Violence, the Development Enterprise in Rwanda***

*2003 Film Festival,
African Studies Association

55 minutes | color | 2002
Sale/video: \$390 | Rental/video: \$75

TED'S EVOLUTION

Directed by Lou Petho
Produced by David Noakes & Lou Petho



Charles Darwin started a revolution when he published his evolutionary theory which, since then, has become the accepted scientific doctrine. But now scientist Ted Steele is stirring things up.

Ted's research challenges the Weismann Barrier, and gives new life to one of the most discredited theories in the history of science. His proposition is based on the work of Jean Baptiste de Lamarck, published some 50 years before *The Origin of Species*. Ted is convinced that we can pass on genetic improvements, such as stronger immunity, to our children.

Encouraged by the great science philosopher Karl Popper, Ted launched his first book in 1979. Since then, he and his collaborators have battled the scientific establishment to have their research accepted, and their own universities for academic freedom, a basic tenet of academia.

Has Ted devoted a lifetime to pursuing a false dream or is he about to change what we know about life on earth? The stakes are high: many careers, and no less than our understanding of evolution, are on the line.

"An entertaining documentary that unfolds like a detective story. The science is explained simply... And it raises the important question of who pays for risky research."

— **Sydney Morning Herald**

*Winner, 2003 BANFF Rockie Award, Popular Science and Natural History Category

55 minutes | color | 2002
Sale/video: \$390 | Rental/video: \$75

COINCIDENCE IN PARADISE

A Film by Matthias Von Gunten



COINCIDENCE IN PARADISE is a comprehensive portrayal of the international, multidisciplinary effort to explain why our ancestors evolved when and where they did.

The film presents some of the most influential scholars working today, including Kamoya Kimeu (the most successful fossil hunter), Paleontologist Dr. Meave Leakey, Paleontologist Tim White of Berkeley, John Gurche (an anthropologist known for sculptures of early man), and Paleontologist Elisabeth Vrba, who studies the probable environmental conditions that existed when Homo sapiens emerged.

From desert gorges to laboratories and to the sculptor's studio, COINCIDENCE IN PARADISE frames the latest discoveries that may answer the question — what exactly was it that initiated our species' birth?

"Excellent! Adeptly introduces the wide range of evidence that contributes to an improved understanding of our origins."

The conversational style that is achieved through direct interaction with the researchers in their working environments makes this film... an interesting and highly accessible film that will satisfy educators and students alike."

— **Journal of Human Evolution**

"Succeeds admirably in its exploration of the evolutionary roots of humans [and does] an excellent job of communicating the excitement of scientific research. A thoughtful, meditative treatment of human evolution."

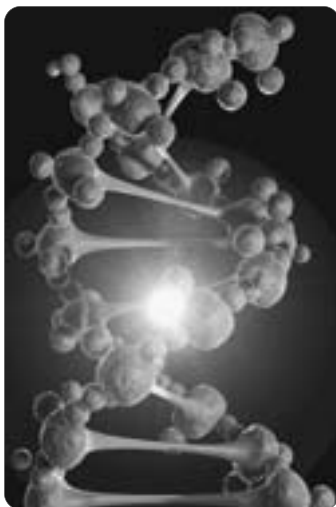
— **Palaeontologia Electronica**

*2000 Award of Excellence, Society for Visual Anthropology

88 minutes | color | 1999
Sale/video: \$440 | Rental/video: \$125



GACACA, LIVING TOGETHER AGAIN IN RWANDA?



TED'S EVOLUTION



COINCIDENCE IN PARADISE

THE ORIGIN OF LIFE: What Science Has to Say

Directed by Lucio Morettini
Scientific Advisor & Writer:
Pier Luigi Luisi, PhD

How did pre-biotic molecules organize themselves into complex structures, and then "life"? After a general historical introduction, this film discovers what answers contemporary science has.

After presenting the basic nature of proteins, amino acids, and nucleic acids (RNA and DNA), THE ORIGIN OF LIFE: explains the two most significant experimental approaches to the question of how complex macromolecules, and possibly primordial cellular boundaries, arose.

The first approach is usually called the "RNA World," which bases the origin of life on RNA.

The second approach is known as "compartmentalist," as it identifies the closed compartment that constitutes a cell as the fundamental structure that led to the origin of life. This encompasses the "autopoietic" hypothesis.

THE ORIGIN OF LIFE looks at the strengths of each approach, and at what each still can't explain.

★ **Serpent of Gold (Best Science Film), 2001 Filmobidos Science Film Festival (Spain)**

43 minutes | color | 2000
Sale/video: \$375 | Rental/video: \$75

FROM THE EAST (D'Est)

A Film by Chantal Akerman



FROM THE EAST retraces a journey from the end of summer to deepest winter, from East Germany, across Poland and the Baltics, to Moscow. It is a voyage Chantal Akerman wanted to make shortly after the collapse of the Soviet bloc, reconstructing her impressions in a documentary bordering fiction.

By filming "everything that touched me," Akerman sifts through and fixes upon sounds and images as she follows the thread of this subjective crossing. Without dialogue or commentary, FROM THE EAST is a cinematographic elegy.

"One of Akerman's best films."

— **Jonathan Rosenbaum, Chicago Reader**

"Her camera shows flat landscapes and ribbons of city streets, modulated by the change of seasons, by the succession of day and night. The East is a space of muffled sounds, traversed by the footsteps of passers-by, sporadically pieced by music, laughter and strange interjections. It is an epidermal space: the camera slides over appearances ('like a caress', says Akerman)... The East, no longer monolithically impersonal, is shown as both familiar and completely strange. This is a haunting and, quite literally, extraordinary film."

— **San Francisco Film Festival**

"If this isn't a masterpiece, tear the word from your dictionary." — **The Nation**

★ **One of the 10 Best Films of the 1990s, J. Hoberman, Artforum**

110 minutes | color | 1993
Sale/video: \$440 | Rental/video: \$125

For **Chantal Akerman's** most recent film see page 33.

CHRONICLE OF A SUMMER (Chronique d'un été)

A Film by Jean Rouch & Edgar Morin



Paris. The summer of 1960. While war rages in Algeria and the Congo struggles for independence, ethnographic filmmaker Jean Rouch and sociologist Edgar Morin send two women out into the streets of the city to interview passersby.

"Are you happy, sir?" From this simple starting question, the inner lives of the characters are revealed. They include Marceline, a Holocaust survivor; Angelo, who works grueling shifts in a Renault factory; Landry, a student from the Ivory Coast; and Marilou, a young, beautiful, deeply depressed Italian immigrant. As the film progresses, the light opening scenes give way to intimate revelations and hotly contested political arguments.

CHRONICLE OF A SUMMER is a true landmark in film history. Rouch and Morin were among the first filmmakers to use hand held sync sound 16mm equipment. They also coined the term *cinéma vérité* to describe their approach, although their practice, placing people in situations and provoking responses, differs from what later came to be called *vérité*. Their groundbreaking cinematography (featuring cameraman Raoul Coutard) and use of the urban landscape deeply affected the French New Wave and subsequent documentary filmmaking. The film's self-reflexive structure, in which Rouch and Morin screen the film for the participants for their critique, is still, amazingly, contemporary.

More than 40 years later, CHRONICLE OF A SUMMER remains as ambitious and powerful as the day it was first released.

*"The film that invented *cinéma vérité* and *cinéma-direct* is as provocative now as it was forty years ago. Today we take the walking camera, portable sync-sound, and filming the intimacies of everyday life for-granted; in CHRONICLE OF A SUMMER you can see the filmic birth of these techniques. And see workers, deportees, Africans, intellectuals, students, and people on the street live the Parisian life in the summer of 1960."* — **Steven Feld, Editor, Ciné-Ethnography, by Jean Rouch**

*"I think the reason why CHRONICLE OF A SUMMER still works today, and is an important film, is that Rouch and Morin made a *cinéma vérité* documentary which tries to include the truth of 'fiction.'"*

— **Ellen Freyer, Author, Chronicle of a Summer - Ten Years After, in Lewis Jacob (ed.), The Documentary Tradition**

*"The key *cinéma-vérité* film."*

— **Brian Winston, Author, Claiming the Real**

"What this film engages is humanity itself." — **Roland Barthes**

"A seminal work!" — **Jonathan Rosenbaum, Chicago Reader**

★ **2003 Film Festival, American Anthropological Association**

★ **Fipresci Award, 1961 Cannes Film Festival**

85 minutes | b&w | 1961
Sale/video: \$440 | Rental/video: \$125



FROM THE EAST (D'EST)



CHRONICLE OF A SUMMER (CHRONIQUE D'UN ÉTÉ)

CINEMA, OF OUR TIME

Produced by Janine Bazine & André S. Labarthe

Produced for French television, this series evolved from *Cinéastes de Notre Temps*, an earlier series of original documentaries made during the sixties and seventies, which profiled dozens of the world's great filmmakers of that era.

The eight films now available from *Cinema, Of Our Time* (see pages 20 - 21, and *ONE DAY IN THE LIFE OF ANDREI ARSENEVICH* on page 23) can be purchased as a series (see below), or individually.

Many of these luminaries are no longer with us, but now, as part of *Cinema, Of Our Time*, they return, joined by their successors. It is fascinating for film historians, or for anyone who just plain loves movies, to view these directors in the light of the rich history of the world cinema that preceded them; a history that was, and is, so eloquently chronicled in this unique series of films.

Discounts available if multiple episodes are purchased! Please inquire for details.

CHANTAL AKERMAN BY CHANTAL AKERMAN

Written and Directed by Chantal Akerman

When asked to participate in the *Cinema, of Our Time* series, Chantal Akerman jokingly suggested herself as subject matter. She envisioned a film consisting solely of excerpts from her films, but when pressed by the producers to include footage of herself, Akerman grudgingly agreed.

The first part opens with Akerman reading from a text directly to the camera, describing the problems she encountered making this film. What emerges from this mise-en-scene is a funny, often personal, and always thoughtful confession from this perceptive filmmaker.

Part two lets Akerman's films speak for her, taking clips from her extensive filmography and linking them until they form a new film, offering glimpses of several other works – forays into experimental film, comedic shorts, musicals, narrative features.

"One of the finest filmmakers working anywhere... an excellent introduction to her work. A Must-See." – Jonathan Rosenbaum, Chicago Reader

"Recommended. If viewers can put aside their notions of what a documentary about a filmmaker is supposed to do, they will find that [the film] offers an illuminating introduction to Akerman's work." – Educational Media Reviews Online

*1997 San Francisco International Film Festival

64 minutes | color | 1996
Sale/video: \$390 | Rental/video: \$75

ROBERT BRESSON - Without A Trace

Directed by François Weyergans

Robert Bresson (1901-1999) was one of cinema's great artists. Completing 13 feature films in a career that spanned more than four decades, Bresson directed masterpieces such as *A Man Escaped*, *Pickpocket*, *Diary of a Country Priest*, and *The Trial of Joan of Arc*.

While never a popular success, Bresson won the support of prominent critics such as Andre Bazin, Susan Sontag and Richard Roud. Many directors – from Godard to Tarkovsky, from Fassbinder to Scorsese – have cited him as a major influence on their work.

Filed mostly in his country home in 1965, incorporating clips from several of his films, and with a new introduction by Weyergans today, *WITHOUT A TRACE* is a unique historical record that provides unparalleled insight into the work and ideas of Robert Bresson.

"In a face-to-face interview with Bresson, the viewer gets an insight on the director's style of filmmaking, his philosophy and other pleasantries such as his living conditions in Paris. A number of excellent film clips... round out this important film." – Historical Media Review

"Recommended. Robert Bresson is the most under-rated of the major French film directors. A valuable addition to comprehensive college film collections." – Educational Media Reviews Online

64 minutes | b&w | 1994
Sale/video: \$390 | Rental/video: \$75

JOHN CASSAVETES

Directed by André S. Labarthe

John Cassavetes, the father of American independent film, made several influential films including *Shadows*, *The Killing of a Chinese Bookie* and *A Woman Under the Influence*. This installment of the *Cinema, of Our Time* series, *JOHN CASSAVETES*, was shot in Los Angeles in 1965, while his film *Faces* is being edited, and continues in Paris in 1968.

When we meet Cassavetes he has made three films: *Shadows*, and two disastrous Hollywood projects. *Faces* was Cassavetes' response to his Hollywood experience.

As Cassavetes drives his convertible through the Hollywood canyons, he discusses *Faces* and the Los Angeles industry, and at his home (where *Faces* was filmed), we meet the crew and see the start of editing.

Three years later in Paris, Cassavetes is no longer the same man, rather more mature and introspective. With Gena Rowlands looking on, he discusses American society, and contrasts *Shadows*, a film about adolescence and hope, with *Faces*, a film about middle age and disenchantment.

"Recommended! Echoes the cinema verite style of Cassavetes' films themselves by allowing Cassavetes to speak openly about himself, work and passion for an emotionally charged cinema that seeks to visualize the spark among human beings." – Educational Media Reviews Online

50 minutes | b&w | 1998
Sale/video: \$375 | Rental/video: \$75



CHANTAL AKERMAN BY CHANTAL AKERMAN



ROBERT BRESSON - WITHOUT A TRACE



JOHN CASSAVETES

ERIC ROHMER: With Supporting Evidence

Directed by André S. Labarthe

Rummaging through his files and notebooks for the spark that inspired a particular film, comparing successive accounts of the same script, projecting screen tests on his office wall, in short substantiating what he says at every turn, Eric Rohmer opens up in this revealing documentary portrait.

A patriarch of the French New Wave, Eric Rohmer was editor of *Cahiers du Cinema*, and is the director of such classic films as *Claire's Knee*, *Chloe in the Afternoon* and *My Night at Maud's*. For over five decades, Rohmer has created sumptuous, eloquent films that explore the terrain between love and morality, producing witty meditations on human tenderness and the wondrousness of life.

Rohmer elaborates on the technical, philosophical and aesthetic aspects of film and filmmaking, while aligning and distancing himself from his contemporaries, Jean-Luc Godard, Jacques Rivette, Claude Chabrol and Francois Truffaut.

"Highly Recommended! An excellent insight into Rohmer the man and Rohmer the auteur [and] a unique look at a director who makes his own films his own way, without compromise..."

— Educational Media Reviews Online

116 minutes | color | 1994

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

HHH - A Portrait of Hou Hsiao-hsien

Directed by Olivier Assayas

The acclaimed filmmaker of *Flowers of Shanghai*, 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.

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, which are inseparably linked with the recent history of Taiwan, and to his own evolution.

"The 21st century belongs to Asia, and Hou is its historian, its prophet, and its poet laureate." — Jonathan Rosenbaum, *Chicago Reader*

"Highly Recommended!" — Educational Media Reviews Online

"This is extremely valuable information that should interest not only critics and fans of Hou's films, but also film historians who wish to trace the development of Taiwanese cinema or find patterns shared by independent filmmaking with distinctive regional or national identities."

— Professor Gang Gary Xu, University of Illinois at Urbana, for the Asian Educational Media Service

*2003 Film Festival, Association for Asian Studies

91 minutes | color | 1996

Sale/video: \$440 | Rental/video: \$100

AKI KAURISMÄKI

Directed by Guy Girard

Produced by AMIP



Renowned filmmaker Aki Kaurismäki, creator of *The Man Without a Past* (Grand Prix du Jury, 2002 Cannes Film Festival) and acclaimed films such as *Ariel*, *Leningrad Cowboys Go America*, and *Drifting Clouds*, is the subject of AKI KAURISMÄKI, the latest release from the Cinema, of Our Time series.

The younger member of Finland's most prolific and irreverent filmmaking team, Kaurismäki, together with older brother Mika, virtually invented "The New Finnish Cinema."

Since 1981, Kaurismäki has made twenty-two films, many of which are excerpted in this documentary. One of the fastest-working filmmakers in the world, Kaurismäki is a cinematic craftsman. He works within a strict economic framework, which he orchestrates, where nothing can be wasted. This is the price he pays for remaining independent.

Everything he observes, the sets, the people he meets and loves, sooner or later end up in one of his films. That's why a walk through Kaurismäki's universe resembles a walk in Kaurismäki's films.

"Aki Kaurismäki — Finnish auteur, deadpan provocateur, renowned boozician, last of the red-hot existential modernists... is a cunning intelligence interrogating the empathic rhythms of moviewatching by way of Job tragedy and comatose vaudeville. He has been rashly underappreciated, then and now." — The Village Voice

53 minutes | color | 2001

Sale/video: \$390 | Rental/video: \$75

THE NEW WAVE BY ITSELF

Directed by Robert Valey & André S. Labarthe

Probably the most important post-war film movement, "la Nouvelle Vague" revitalized cinema all over the world.

After Henri Langlois (co-founder of Cinémathèque Française) provides the introduction, all of the most important directors are here, including Claude Chabrol, Jacques Demy, Jean-Luc Godard, Jacques Rivette, Jean Rouch, François Truffaut, and Agnès Varda.

After the huge initial successes of 1959 and 1960 (*The 400 Blows*, *Hiroshima Mon Amour*, *Breathless*), the movement was struggling by 1964. Truffaut, Rivette and Godard all discuss the "failure" of the New Wave.

Beginning and ending with Godard directing a sequence from *Band of Outsiders*, THE NEW WAVE BY ITSELF is a priceless record of the time, place and people that invented modern cinema.

"Highly Recommended! The interviews are lucid and helpful... elaborating on the ideas that typified the movement. The filmmakers return several times to the notions of inventiveness, amateurism, improvisation, serendipity, realism, the documentary impulse, and rule-breaking that informed so much of their work... When talk turns to the failures... the interviewees are, again, objective and well-spoken, pointing to the technical incompetence, pretension, and unrelenting pessimism that sometimes dogged the movement."

— Educational Media Reviews Online

57 minutes | color | 1995

Sale/video: \$390 | Rental/video: \$75



HHH - A PORTRAIT OF HOU HSIAO-HSIEN



AKI KAURISMÄKI



THE NEW WAVE BY ITSELF

CHRIS MARKER

"If ever there was a filmmaker to come up with a Theory of Everything, it's Marker." – **Time Out**

Born Christian François Bouche-Villeneuve on July 29, 1921 in Neuilly-sur-Seine, France, Chris Marker is a cinematic essayist and audio-visual poet. After the Second World War, Marker began as a writer, publishing his first book in 1949. In the 1950s he turned to documentary filmmaking. Among his classic works from this period: *Letter from Siberia*, *Cuba Si!*, *Le Joli Mai*, and *La Jetée*. In the '60s and '70s he was actively involved with SLON, a filmmaking collective dedicated to activist production. Marker reemerged to make films under his own name again in 1977 with *Le Fond de l'air est rouge* (English title: *A Grin Without A Cat*). Creatively reworking his life as if editing one of his own films, Marker in the '80s and '90s made several films on other filmmakers. Now concentrating on video and computer-controlled imagery, after over 50 years of engaged and creative work, Chris Marker is one of the most innovative and influential filmmakers.

"The most poetic and original of documentarists."

– **Derek Malcolm, The Guardian**

A BIENTÔT, J'ESPÈRE (Be Seeing You)

Directed by Mario Marret & Chris Marker
Produced by SLON



From 1967 to 1976 Chris Marker was a member of SLON. One of several groups that emerged in those years in which filmmakers, militants, and others came together on a cooperative, parallel basis, SLON was based on the idea that cinema should not be thought of solely in terms of commerce.

1967 was also the year of an important strike at Rhodiaceta, a textile plant owned by the Rhone-Poulenc trust in Besançon, France. The strike was unusual because workers refused to disassociate the industrial conflict from a larger social agenda.

So it was only natural that Chris Marker, with other members of SLON, would visit Besançon to film.

The film's most important moments are composed of conversations with workers and their wives, who believe the working class is increasingly at the mercy of a system that gives them no power, a system that would like them to remain powerless. And so it was that their local demands grew into questions about the larger political system.

The strikers eventually returned to work with few gains, but had developed a sense of their power, which helped lay the groundwork for May '68, when France was rocked by revolutionary protests. Completed and shown that year, *A BIENTÔT J'ESPÈRE* is a document of the moment everything was called into question.

39 minutes | b&w | 1968
Sale/video: \$375 | Rental/video: \$100

A GRIN WITHOUT A CAT

A Film by Chris Marker

A GRIN WITHOUT A CAT is Chris Marker's magnum opus: a 3-hour overview of the success and failure of the left during the 1960s and 70s. Marker brilliantly interweaves footage from the Vietnam War and the protests against it, May '68 in Paris, the Soviet invasion of Czechoslovakia, Salvador Allende and the coup in Chile, Che Guevara and Regis Debray in Bolivia, the Shah of Iran, Fidel Castro, et alia.

"That valiant, incomparable master-filmmaker Chris Marker has chosen to revisit GRIN WITHOUT A CAT, giving us still more of this magnificent film essay. More is, happily, more, as the energy and optimism and tragedy of decades of political activism are rendered with that mental restlessness and ingenious pathos typical of Marker's great films."

– **Susan Sontag**

"This is a movie about the world at war with itself, and the result is riveting, sublime and unforgettable."

– **Chicago Tribune**

"Fascinating! Extraordinary material! A work of extraordinary journalism, but also a work of deft and subtle poetry, visual (in the rhyming of gestures and shapes across images and sequences) as much as verbal. Mr. Marker is a great spectator as well as a great filmmaker." – **New York Times**

"This rugged oak of an essay-film, whose gnarls trace the growth and withering of decades of leftist politics, is now playing for the first time in the United States... This is dense, complex, allusive filmmaking, encyclopedic in ambition, profound in understanding, playful enough in form to make you smile sometimes at the tricks of history."

– **Stuart Klawans, The Nation**

*"***** 4 Stars. Monumental! Fierce, glaring and unforgettable! Delirious, angry, pointed, quasi-hallucinatory survey of the rise and reeling of the Left, with a trajectory arcing from Castro to Allende. A film of great solemnity and enormous mischief, a prankster in black cloth, a wave goodbye with a rippling red handkerchief."*

– **Newsday**

*"***** 4 Stars. This towering documentary spans the world in its overview of the war between left-wing radicalism and right-wing conservatism during the troubled '60s and '70s era. Completed in 1993 from material first assembled in 1977, it reconfirms Marker as one of the most serious-minded and artistically gifted filmmakers in France, or anywhere else."* – **Christian Science Monitor**

180 minutes | color | 1977-1993
Sale/video: \$490 | Rental/video: \$150



A BIENTÔT, J'ESPÈRE (BE SEEING YOU)



A GRIN WITHOUT A CAT

THE LAST BOLSHEVIK

A Film by Chris Marker

Based on the life and work of the Alexander Medvedkin, *THE LAST BOLSHEVIK* is an archeological expedition into film history, and a reflection on art and politics in the former Soviet Union.

From Medvedkin's classic 1934 satire *Happiness*, to the 'film train' which he directed in the 1930s, and to his bitter war newsreels, Chris Marker draws a panorama of the artistic, political, and moral universe of a life and a country, brought up to date with his own vision of Russia today.

"The most haunting, corrosive, and thoughtful exploration of the train wreck we called the 20th century."

— Howard Hampton, Artforum

"One of the major essays of Chris Marker — which automatically makes this one of the key works of our time... More profoundly, this is about the history of Soviet cinema and the Soviet Union itself... Eloquent and mordantly witty in its poetic writing, beautiful and often painterly in its images, this is as moving and as provocative in many respects as Marker's Sans soleil (1982), which places it very high indeed. Not to be missed." — Jonathan Rosenbaum, Chicago Reader

116 minutes | color | 1993

Sale/video: \$440 | Rental/video: \$100

ONE DAY IN THE LIFE OF ANDREI ARSENEVICH

A Film by Chris Marker

One of the greatest filmmakers of the 20th century, and certainly the most important post-War Russian filmmaker, Andrei Tarkovsky achieved mythic status with visionary masterpieces like *Andrei Rublev*, *Solaris* and *Stalker*. His stylistic idiosyncrasies — minimal plots, fragmented narrative, long takes — have become staples of the modern art film. His confrontations with the Soviet government and his eventual exile only contributed to his mystique.

Through close readings of his films — including rare scenes from his student film (Hemingway's *The Killers*) and an unknown production of *Boris Goudonov* — Chris Marker attempts to locate Tarkovsky in his work. Personal anecdotes pepper the film — from Tarkovsky's prophetic meeting with Boris Pasternak to his encounter with the KGB in Paris (he thought they were coming to kill him).

With behind-the-scenes footage of Tarkovsky commanding his entire crew, and candid moments with his friends and family (Tarkovsky bedridden but still editing his final film), this is a loving portrait of the monumental filmmaker.

*"***** (4 stars). A masterpiece! The best single piece of Tarkovsky criticism I know of, clarifying the overall coherence of his oeuvre while leaving all the mysteries of his films intact."*

— Jonathan Rosenbaum, Chicago Reader

"Brilliant... The most sustained and heartfelt tribute one filmmaker has paid another." — J. Hoberman, Village Voice

55 minutes | color | 1999

Sale/video: \$390 | Rental/video: \$100

REMEMBRANCE OF THINGS TO COME

A Film by Yannick Bellon & Chris Marker

NEW RELEASE REMEMBRANCE OF THINGS TO COME, the latest "ciné-essay" of Chris Marker, is dense and demanding, a splendid reminder that his nimble, capacious mind has lost none of its agility, poetry, and power. Ostensibly a portrait of photographer Denise Bellon, focusing on the two decades between 1935 and 1955, the film leaps and backtracks, Marker-style, from subject to subject, from a family portrait of Bellon and her two daughters, Loleh and Yannick (the latter co-authored the film), to a wide-ranging history of surrealism, of the city of Paris, of French cinema and the birth of the cinémathèque, of Europe, the National Front, the Second World War and Spanish Civil War, and postwar politics and culture.

Full of Marker jokes (a great one about artists and cats), word play (Citroen/citron), filmic homages (Musi-dora makes a memorable appearance), peculiar art history, a consideration of the 1952 Olympics, and astounding segues from French colonialism in Africa to women in the Maghreb, to a Jewish wedding and gypsy culture in Europe, to *Mein Kampf* and the Nazi death camps (Birkenau, Auschwitz), the film opens with Dali and ends with Mompou, traversing in its short time a world of thought, feeling, and history.

A small masterpiece of montage, REMEMBRANCE OF THINGS TO COME is from moment to moment reminiscent of Resnais, Ivens, even Kubrick, but in its deployment of still photographs (as in *La Jetée*), its theme of history and memory, its subject-skipping montage and rapid shuttle of wit and philosophy, REMEMBRANCE is pure, marvelous Marker. (Description written by James Quandt, Senior Programmer, Cinematheque Ontario)

"The most unforgettable film of any length you will see this year. Mr. Marker's own intrigue with impatience — his fleet films dance by in an instant, while using the music of pauses and silence to convey an almost inscrutable density — is a marvel when married to an admiring biography." — Elvis Mitchell, The New York Times

"An ingenious use of still photographs. Marker and Bellon not only prompt us to re-imagine the past, but to rethink what the past means, and grasp that our futures are always with us, in embryo." — LA Weekly

"A dazzling montage of images." — Los Angeles Times

"A razor-sharp, aphoristic turn of mind... Though it's ultimately addressing the tragedy of the 20th Century, this slender little film is a joy."

— Nathan Lee, The New York Sun

42 minutes | b&w | 2001

Sale/video: \$390 | Rental/video: \$125



THE LAST BOLSHEVIK



ONE DAY IN THE LIFE OF ANDREI ARSENEVICH



REMEMBRANCE OF THINGS TO COME

VENUS BOYZ

A Film by Gabriel Baur

NEW RELEASE VENUS BOYZ is a new documentary about Drag Kings, women who, after assuming male alter egos, parody male archetypes and subvert masculine power strategies while exploring concepts of male eroticism. The film also profiles transgendered men who've transformed their bodies through surgery or hormones as they elaborate on metamorphosis as existential necessity.

What motivates them? What defines gender? This eye-opening film approaches these and related questions while it surveys this little-known world.

"Mesmerizing! Challenges just about everything you always thought you knew about what it means to be a boy or a girl." — **Time Out**

"Quietly resplendent... carefully composed and structured. An utterly fascinating, beautifully crafted exploration of the world of drag kings... discoursing on the nature of gender, performance, empowerment and social role-playing." — **Variety**

"Drag King culture... has to do with reinventing and rescripting, to some extent, gender norms. That's what I think Drag King culture is really good at, really good for." — **Professor Judith Halberstam, University of California at San Diego, for Gender Theorist**

- * 2004 Film Festival, Society for Cinema & Media Studies
- * Best Film, Semaine de la Critique, 2001 Locarno Film Festival
- * 2002 San Francisco Gay & Lesbian Film Festival

104 minutes | color | 2001
Sale/video: \$348 | Rental/video: \$125



VENUS BOYZ

EVERYTHING MUST COME TO LIGHT

A Film by Mpumi Njinge & Paulo Alberton
A Co-Production of The Gay and Lesbian Archives of South Africa, & the Out in Africa Gay and Lesbian Film Festival

EVERYTHING MUST COME TO LIGHT tells the unusual stories of three dynamic, lesbian *sangomas* (traditional healers) in Soweto, South Africa.

These articulate, sympathetic women share their stories willingly. After leaving their husbands, two of the women were visited by their dominant male ancestors, who instructed them to take wives. They explored their sexuality as a result of this commandment, and became intimate with other women.

The relationship between the sangomas and their ancestors, the roles the ancestors play in sangoma healing powers, and the role they play in shaping sangoma sexuality are focal points in this documentary.

"A fascinating documentary. [The film] provides excellent opportunities for discovery and dialogue around southern African culture and history and around intersections between gender and lesbianism, sex roles, and current politics."

- **Feminist Collections Quarterly**
- * 2002 Film Festival, African Studies Association

25 minutes | color | 2002
Sale/video: \$225 | Rental/video: \$60



EVERYTHING MUST COME TO LIGHT

OSAKA STORY

A Film by Toichi Nakata

After three years abroad, Toichi Nakata returned to Osaka to film his family, exposing schisms and hidden fault-lines.

His father, a Korean immigrant, cannot reconcile his heritage with his wife's family, his mother is preoccupied with her social position, his brother is torn between the family business and a religious sect, and his sister has opted out altogether.

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 and choose his own way forward?

"Fragile though startlingly direct... Dense and moving, OSAKA STORY frames personal desire within cultural constraints."

— **Amy Taubin, Sight and Sound**

"Critics' Choice! What makes his film so compelling is the tension between the fraught emotions at work and the traditional Japanese reserve used to express them... The film sheds light on the relationships between Japanese husbands and wives, parents and children, and Japanese and Koreans, but its concerns and appeal are universal."

— **Time Out**

- * Prix du Bibliotheque, 1995 Cinema du Reel
- * Gold Hugo Winner, 1994 Chicago Film Festival
- * Special Jury Prize Winner, 1994 Vancouver Film Festival

84 minutes | color | 1994
Sale/video: \$440 | Rental/video: \$100

...BUT I WAS A GIRL

A Film by Toni Boumans

... BUT I WAS A GIRL tells the remarkable story of Frieda Belinfante (1905-1995), the first female conductor to have her own symphony orchestra, first in Holland and later in Orange County, California.

Controversial because of her sexuality, she showed a remarkable will in everything she did. Born in a family of musicians in Amsterdam, she joined the resistance during WW II. After the war she moved to the U.S. where she resumed her musical career in Hollywood, forming her own orchestra with Hollywood musicians.

Belinfante's sister Renee, her students, friends, and Belinfante herself tell the story. These interviews are illustrated by the places where she lived, archive material of her orchestra performing, and by some of her most beautiful music.

"Fascinating... Awe inspiring."

— **Educational Media Reviews Online**

"Riveting... A screen gem." — **Sojourner**

"Frieda Belinfante was a highly remarkable woman, and the special thing about this calm, historical documentary by Toni Baumans is the absence of any superficial sentiment." — **NRC**

Handelsblad (The Netherlands)

- * 2000 Film Festival, National Women's Studies Association
- * 1999 Outfest, the Los Angeles Gay & Lesbian Film Festival

69 minutes | color | 1998
Sale/video: \$390 | Rental/video: \$75



...BUT I WAS A GIRL

DIAMONDS AND RUST

A Film by Adi Barash & Ruth Shatz

On a ship moored off the coast of Namibia, diamond mining goes on around the clock, but the process is fraught with racial tension.

The filmmakers received permission from De Beers to film, but the result – fraying tempers, racist attitudes, a deteriorating vessel and front office indifference – hardly flatters the company.

Unobtrusively and without commentary, DIAMONDS AND RUST takes us into the daily life of an international crew working in the service of a faceless conglomerate that controls not only the ship but the surrounding waters as well. As they battle each other and the rusty ship's failing mechanisms, the men are drawn into contemplation of their situation and its dubious rewards.

"Fascinating! Compelling... for anyone who wants movies to mean something."

– **Daily News**

"Superior! An insightful documentary."

– **Time Out New York**

"Fascinating and powerful... a classic inside, vérité look at the way we have divided the world." – **DOX Magazine**

"One of the year's must see films! An engrossing and brilliantly insightful production... Excellent." – **Film Threat**

★ **2001 International SCAM Prize, Cinema du Reel Film Festival (Paris)**

★ **2001 Golden Gate Award, San Francisco International Film Festival**

★ **2002 Film Festival, African Literature Association**

73 minutes | color | 2001

Sale/video: \$440 | Rental/video: \$100

FOR MAN MUST WORK, OR THE END OF WORK

Directed by Jean-Claude Búrger
A National Film Board of Canada Production

In the global economy, we are moving from a mass labor force to an elite corps concentrated in the knowledge sector. Will this result in an economic apartheid in which a third of humanity is made redundant?

Filed in the United States, Canada, France and Mexico, the film shows how living and working conditions are deteriorating for many people. We also hear from experts such as author Vivianne Forrester (*The Economic Horror*); economist Jeremy Rifkin (*The End of Work*); sociologist Ricardo Petrella; Ignacio Ramonet (editor-in-chief of *Le Monde diplomatique*); and Jacques Attali, the former president of the European Bank for Reconstruction and Development.

They have no illusions – they think the 21st century is getting off to a very bad start.

"Highly Recommended! Rarely does a documentary less than an hour in length give such a full, practical and theoretical treatment of a complex subject as this film has. The arguments and evidence presented by speakers are taken to the next progressive step by each following speaker. Its breadth of treatment of this timely topic earns it top marks. Superb." – **Educational Media Reviews Online**

52 minutes | color | 2001

Sale/video: \$390 | Rental/video: \$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 developed to developing countries, 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. In contrast the film also presents the stories of her western counterparts. Maria Therese, a former union rep at a Levis factory in Yser La Basse, France. In interviews, describes the work, the wage structure, and her negotiations with management after the closure announcement.

Behind the new gospel of free trade are the real lives of women. 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.

"Recommended. Informative... The viewer will learn of the conditions which plague these women daily: low wages, strenuous schedules, ambiguous contracts, and the constant threat of job loss."

– **Educational Media Reviews Online**

★ **2003 Film Festival, Association for Asian Studies**

★ **2002 One World Human Rights Film Festival (Prague)**

53 minutes | color | 2000

Sale/video: \$390 | Rental/video: \$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 work. One consequence is migration: growing numbers of women in the developing world are leaving their own children to take care of kids in the West.

Philippine women are well regarded by employers in the West. They speak English, are Catholic, and according to many, are caring, intelligent, and compliant. Or, as Rhacel Parrenas, PhD (author of *Global Servants*) remarks, "The Filipino nanny is the Mercedes Benz amongst the international [caregivers]."

"An excellent documentary for anyone trying to understand the current processes of globalization. Overall, this is an excellent and timely documentary that focuses on important gender aspects of work in the global economy."

– **Professor Gale Summerfield, University of Illinois, for the Asian Educational Media Service's 'News and Reviews'**

"Recommended! An important and timely topic." – **Educational Media Reviews Online**

★ **2003 Award of Excellence, Society for Visual Anthropology**

★ **2003 Film Festival, National Women's Studies Association**

★ **2003 Film Festival, Association for Asian Studies**

50 minutes | color | 2001

Sale/video: \$390 | Rental/video: \$75



FOR MAN MUST WORK,
OR THE END OF WORK



WORKING WOMEN OF THE WORLD



CHAIN OF LOVE

PROFIT AND NOTHING BUT!

A Film by Raoul Peck

Who said the global economy serves mankind? What is this world where the wealthiest two percent of the population in the richest countries control everything? A world where the economy is law, where this law of the strongest is imposed on the rest of humanity? Why do we accept this cynical and immoral state of being? These are the questions PROFIT AND NOTHING BUT! asks.

Capitalism has succeeded in convincing us that it is the only morality we need. It has even convinced its opponents that their failure lies within the normal scheme of things.

Raoul Peck contrasts this heavily documented illumination of the capitalist system with the devastating reality in his native land, Haiti — “a country that doesn’t exist, where intellectual discussion has become a luxury.” The film’s stark images of the lives of the damned on earth provide a striking backdrop for talk of ‘triumphant capitalism.’

Born in Port-au-Prince, Haiti, raised and educated in Zaire, New York, France and Germany, Raoul Peck is an internationally acclaimed filmmaker. His work has screened worldwide, and has earned him numerous awards, including the distinguished Lifetime Achievement Award from the Human Rights Watch. *Lumumba*, his most recent film, was an international critical and audience favorite.

PROFIT AND NOTHING BUT! is both a pertinent and impertinent exploration of the profit motive and its consequences on our day to day lives, our history, and our outlook for the future.

“Superb! A complete and thought provoking analysis of the current global economic system... Raoul Peck has produced an excellent work, which serves as a valuable tool for any and all who question the validity of capitalism as a satisfactory global economic system.” — Economic Justice News

“Engages us, provokes us, seizes us.. To make these ideas, abstract and immaterial notions, like globalization, live cinematically, Raoul Peck has made a fine formal work. A breath of fresh air!” — Le Monde

“A sophisticated film! Economically and politically provocative! Peck provides a new pedagogy for the teaching of economics. I highly recommend it to those who want to reach their students; to those who are sensitive to other cultures; to those who are concerned with the environment.” — Union for Radical Political Economics Newsletter

★ 2002 Film Festival,
African Literature Association
★ 2002 Human Rights Watch
Film Festival
★ 2001 Margaret Mead Film Festival

52 minutes | color | 2001
Sale/video: \$390 | Rental/video: \$75

OUR FRIENDS AT THE BANK

A Film by Peter Chappell

Often criticized and confronted with numerous setbacks, the World Bank is facing a difficult period, particularly in Africa. Filmed over 18 months, with unprecedented access to the highest levels, OUR FRIENDS AT THE BANK looks at the relationship between the Bank and Uganda.

The Bank considers Uganda, which survived Idi Amin and years of civil war with relatively high rates of economic growth, a “model case.” But there are serious disagreements about development policy. The Ugandan government favors investment in “hard infrastructure” such as roads, while the Bank argues for prioritizing education.

Finally, and contentiously, OUR FRIENDS AT THE BANK shows how accepting aid from these world agencies requires the implementation of often devastating ultra-liberal economic practices.

“A triumph, full of insights and shrewd observations about the relationship between Uganda and the World Bank, making it essential viewing for anyone interested in aid and development.”

— Michael Holman, Africa Editor,
Financial Times

“An ideal enhancement to any course that seeks to help students understand the institutional framework of the world in which they live.” — International Teaching Resources for Business

★ Library Prize, 1998 Cinéma du Réel
(Paris)

90 minutes | color | 1997
Sale/video: \$248 | Rental/video: \$85

ADVERTISING MISSIONARIES

A Film by Chris Hilton & Gauthier Flaunder

In Papua New Guinea broadcast media reaches only 25% of the population, so advertisers must reach the market some other way. They hire small theater groups to travel the remote highlands performing soap operas devised around advertising messages for a variety of products.

The actors are conscious of the side effects of the consumer revolution. But, in an echo of the former cargo cults, the advertising agency boss who employs them drops in periodically by plane to keep them from straying from the fold, and gives them pep talks about new products and the worthiness of their mission.

ADVERTISING MISSIONARIES observes the impact advertisements have on a previously “untouched” village in the remote Yaluba valley. We see the village before, during and after first contact by the new missionaries, and what happens as a result of their visit.

“An illuminating snapshot of a nascent consumer economy [and] an invigorating, often humorous, and sometimes sobering film.” — Video Librarian

“A classic among ethnographic films... The strength of this production lies in its ability to raise...critical issues having to do with the encounter of subsistence village life with the complexities of a hegemonic consumer ethos.” — Pacific Studies

★ 1997 Margaret Mead Film Festival

52 minutes | color | 1996
Sale/video: \$390 | Rental/video: \$75



PROFIT AND NOTHING BUT!



OUR FRIENDS AT THE BANK



ADVERTISING MISSIONARIES

TANGO OF SLAVES

A Film by Ilan Ziv

Filmmaker Ilan Ziv wanted to give his two daughters meaningful images from their family history, but was frustrated by popular imagery of the Holocaust, which has been transformed into a motion picture drama... So Ziv and his father went to Warsaw on a journey that became a meditative essay about history, memory, and their preservation in imagery.

After failed attempt to find artifacts from his father's life, TANGO OF SLAVES explores the only traces of the past that remain; photographs and footage produced by German soldiers, private individuals, or Ministry of Propaganda professionals.

Alternating between his father's story and a critical reading of the images that did survive, TANGO OF SLAVES raises troubling questions about our ability to transmit historical memories to future generations.

***** [Three Stars]** *A superb meditation on the meanings of history and mechanical representations of reality. It is a hugely ambitious, honestly emotional film, a personal attempt to come to grips with the largest themes, which entirely succeeds.* — **The Times**

"A vivid demonstration of how memories are unavailable to the viewer, to the historian, even to the survivor, who accepts the perpetrator's staging of the ghetto's life as 'true.' A fascinating exercise in evaluating historical documents."

— **American Historical Review**

111 minutes | color | 1994

Sale/video: \$375 | Rental/video: \$100

EPOCA

A Film by Andreas Hoessli & Isabella Huser

How is history created? What does or does not enter our memory? By recreating a variety of heterogeneous historical fragments — the making of the atomic bomb, military trials at the end of World War II, the workings of the lie detector, the discovery of the concentration camp Majdanek, an interview with a sniper during the war in former Yugoslavia — this new meditative documentary by film essayists Andreas Hoessli and Isabella Huser resembles nothing less than a new history.

EPOCA points to different examples of the appropriation of history. For example, in the former Soviet Union, victims of the Holocaust were recognized only as belonging to the more general category of "Victims of the anti-fascist Russian warriors," which hides if not denies the specificity of their experiences.

Images, documents, and texts all collide with each other, forming a history quilt. One should not trust these images, or believe the re-staging, argue the directors, authentic historiography neither exists nor should it.

"A rigorous, lovingly crafted meditation on the elusiveness — and illusory — nature of truth in the historical record."

— **Ken Eisner, Variety**

* **2002 Berlin Film Festival**

* **2002 Amsterdam International Documentary Festival**

* **2002 Vancouver International Film Festival**

93 minutes | color | 2002

Sale/video: \$440 | Rental/video: \$100

FAMILY NAME

A Film by Macky Alston

FRIF CLASSIC Growing up in Durham, North Carolina, Macky Alston never questioned why all the other Alstons in his elementary school were black. Now, after twenty-five years, he unravels the mystery.

From New York to Alabama, at family reunions, picnics, housing projects, churches, graveyards, and back to the original Alston plantation, Alston asks questions and digs up clues. The people he meets vary in age, race, class, and outlook, but they all share one thing: the family name. And they all have stories to tell.

"The best American film of the year to date... surpasses pretty much every documentary on race ever shown on American TV." — **Godfrey Cheshire, New York Press**

New York Press

"A genealogical detective story... Absorbing... Bold... Moving."

— **Stephen Holden, The New York Times**

"A real-life mystery story of buried family roots and well-kept secrets. This powerful and quite remarkable documentary is highly recommended for high school and college students."

— **Multicultural Perspectives**

* **Freedom of Expression Award, 1997 Sundance Film Festival**

* **1997 Open Palm Award (Best First Feature), IFP Gotham**

* **Grand Jury Prize, 1997 Bermuda International Film Festival**

Two Lengths Available:

89 minutes | color | 1997

Sale/video: \$440 | Rental/video: \$100

60 minutes | color | 1997

Sale/video: \$390 | Rental/video: \$75

THE HOLOCAUST EXPERIENCE

A Film by Oeke Hoogendijk

NEW RELEASE How do we keep the memory of the Holocaust alive? This is the central question in THE HOLOCAUST EXPERIENCE, which moves between the sober ruins of Auschwitz-Birkenau, and the noisy, hyper-realistic museums of America.

In the State Auschwitz-Birkenau Museum, a battle is being fought with time. One by one, the concrete poles that surrounded the prisoners are being restored: five thousand poles with barbed wire. But other places, where great horrors took place, are overgrown with weeds. And there is another dilemma: where does the camp end and the ordinary world start? What should be preserved, and what shouldn't?

While Auschwitz wrestles with its mortality, the virtual Auschwitz in American museums is all the rage. Visitors to the Museum of Tolerance in Los Angeles can, at the end of their Holocaust day, enter a mock gas chamber. The Americans also use authentic material. The United States Holocaust Memorial Museum in Washington D.C. even imported the hair of people who were gassed at Auschwitz-Birkenau, but the exhibition faced moral objections.

This documentary investigates how the memory of the Holocaust is kept alive on both sides of the Atlantic. Both human effort and human impotence are tangible, as this history is "preserved" for future generations.

50 minutes | color | 2002

Sale/video: \$375 | Rental/video: \$75



EPOCA



FAMILY NAME



THE HOLOCAUST EXPERIENCE

LA COMMUNE (Paris, 1871)

A Film by Peter Watkins

Peter Watkins' decades-long project of contestation reaches a magnificent apotheosis with this hugely ambitious film about the Paris Commune. The story, based on thorough historical research, leads to an inevitable reflection about the present.

After France's defeat at the end of the Franco-Prussian War, the revolutionary fervor in Paris changed to civil war. Commoners seized power and established the Paris Commune, a power separate from the one legally enforced by the state, which forced an inevitable confrontation between established and insurgent authorities.

Watkins, using techniques he developed for *Culloden* and *The War Game*, forces us to confront the notion of a safe, objective reading of the past. His is a deliberate challenge to the existing notions of documentary film, and a challenge to the concepts of 'neutrality' and 'objectivity' so beloved by the mass media today.

Not intended as an apologia on behalf of the Paris Commune, it does attempt to show that the Commune, for all its human frailty, its internal conflicts, and its blundering, was an event of major importance, not least because of the way in which its leaders sought direct involvement with the community and to understand its needs.

A journalist for Versailles Television broadcasts the official view of events, while Commune Television provides the rebel perspectives. On a stage-like set, more than 200 actors interpret characters of the Commune, especially the Popincourt neighborhood in the XIth arrondissement. Having researched their characters intensely, they voice their own thoughts and feelings concerning

the social and political reforms. The telling of this story rests primarily on depicting the people of the Commune, and those who suppressed them.

For Watkins, to make a film is to question his own work as a filmmaker. LA COMMUNE represents an uncompromising challenge to modern media and a penetrating critique.

"A thought-provoking and moving tribute to the desire for a better world. The film's unconventional approach to history provides a unique and rewarding glimpse into a process of great interest to historians: that of collective, revolutionary action... The insight the film provides into the process of social change invites reflection both on the state of the world today and on the process of historical change on part of the viewer... A valuable teaching tool." — **H-France Reviews**

"An intellectually challenging and tremendously moving experience, as history replayed among its contemporary ruins. LA COMMUNE is meant to evoke the unfamiliar sensation of revolutionary euphoria, or living (and dying) in a sacred time." — **J. Hoberman, Village Voice**

"Stunning. Peter Watkins's approach to history is to make its representation coincide with reflection on it, to film, together with the re-enactment, the idea — what history means for us today. As you watch LA COMMUNE, it becomes impossible and senseless to distinguish between present and representation. The film becomes a lucid dream: history as reinvented by and for the living." — **Boston Phoenix**

***Best Film of the Year, J. Hoberman, Village Voice 2002 Critics Poll**

345 minutes | b&w | 2000
Sale/video: \$490 | Rental/video: \$150

IF THE WALLS COULD SPEAK

A Film by Daniela Zanzotto

NEW RELEASE With its drab apartment buildings, La Murette — located in the Paris suburb of Drancy — looks like a typical public housing complex. But in front of one of the buildings a railway car stands as a grim reminder that La Murette served as one of the first concentration camps of World War II — a camp run by the collaborationist Vichy regime.

Between 1941 and 1944, 67,000 Jews, Gypsies and "foreigners" were deported from Drancy to death camps. Only 2,000 survived.

IF THE WALLS COULD SPEAK juxtaposes the testimonies of those interned at Drancy with the stories of current residents. For some, La Murette simply offered a good place to live after the war. For a younger generation — many of North African origin — the past is history. But they share a bond with the Jewish internees: a sense of exile in France.

"It's a gem, very moving, wholly convincing" — **Nicholas Fraser, Independents Commissioning Group, BBC**

"What stands out is the quality of the oral testimonies... and their accounts which blend personal and collective memories. The film is an important contribution to the cultivation of anti-racist memory." — **Jim House, University of Leeds**

52 minutes | color | 1998
Sale/video: \$285 | Rental/video: \$75

FORGING IDENTITY

A Film by Jacques Falck

Through the story of Adolfo Kaminsky, FORGING IDENTITY provides a rare glimpse into a century of underground resistance movements.

Kaminsky joined the French Resistance at the age of 17. Trained in the art of forgery, he quickly became the central figure in a network that provided false papers to Jews throughout occupied Paris. By the end the war, his forgeries had helped thousands escape persecution.

After the war, working with the clandestine International Emigration Network, he helped Holocaust survivors reach Palestine. In the 1950s, he joined the fight for the liberation of Algeria, creating forgeries for members of the National Liberation Front. Later, he assisted underground movements in Latin America.

Adolfo Kaminsky, now nearly 75, surrounds himself with faded photographs, chemistry equipment, and old forgery tools. His time is now occupied with trying to track down some of his old friends — many of whom have passed away, or have established normal lives, and don't want to be found.

"Highly Recommended! Powerful... beautifully shot... a poignant story, nostalgic and extremely moving, yet narrated in a cool, methodical manner strangely not at odds with the subject matter." — **Educational Media Reviews Online**

52 minutes | color | 1999
Sale/video: was \$275 **now** \$285
Rental/video: \$75



LA COMMUNE (PARIS, 1871)



LA COMMUNE (PARIS, 1871)



FORGING IDENTITY

DIAMONDS IN THE DARK

A Film by Olivia Carrescia

From a traditional village to the city of Bucharest, **DIAMONDS IN THE DARK** tells the stories of ten Romanian women. We hear and see how they lived under the old regime, and how they are confronting the post-communist era.

This is the story of women who have been hidden behind a wall of silence – from the West and from each other – for 40 years.

"Fascinating! DIAMONDS IN THE DARK is not the story of any one person, but of the women of Romania. Viewers see their individual and collective strength as they tell stories of life both before and after the communist era and the Ceausescu regime. An interesting look into a country and a culture."

– **Voice of Youth Advocates**

"Highly recommended for Women's Studies, Eastern European Studies, Sociology, and Political Science."

– **Educational Media Reviews Online**

"An insightful study of the devastation wrought by the Ceausescu regime and the problems faced in the period of transformation. Illuminate[s] textures of human experience... A courageous film [that] reveals the diamonds who provided the real source of illumination in the darkness." – **Joel Marrant, PhD, Linfield College**

60 minutes | color | 1999
Sale/video: \$390 | Rental/video: \$75

WAR AND PEACE IN IRELAND

A Film by Arthur Mac Caig

WAR AND PEACE IN IRELAND retraces the conflict in Northern Ireland from 1968 through 1998, from the civil rights movement of the late 60's, the outbreak of a costly war in 1969, the birth of a peace process in the early 1990's (that ultimately led to the IRA cease fires of 1994 and 1997), and to the ensuing negotiations that offer the first chance for peace in over a generation to the people of Northern Ireland.

The complexity of this conflict is explored through archival footage and portraits of political leaders, including John Hume (moderate nationalist SDLP); Gerry Adams (Sinn Fein); John Taylor (Ulster Unionist Party); David Ervine, (Progressive Unionist Party); Albert Reynolds (former Prime Minister of the Irish Republic); Tony Blair; and Bill Clinton.

The point of view of the "ordinary" people on both sides of the conflict is also an essential part of the film. For these people the Irish Question is hardly an academic issue; it is a question of life or death.

"An in-depth and moving retrospective of some thirty years of war." – **Le Monde**

Two Lengths Available:
52 minutes | color | 1998
Sale/video: \$390 | Rental/video: \$75

88 minutes | color | 1998
Sale/video: \$440 | Rental/video: \$100

DROWNING BY BULLETS

A Film by Philip Brooks & Alan Hayling

On October 17, 1961, 30,000 Algerian French citizens filled Paris to protest an 8:30 pm curfew, imposed in response to terrorist attacks by Algerian nationalists.

Terrorism sponsored by the Front de Libération Nationale (pro-Algerian independence) and the Organisation Armée Secrète (committed to keeping Algeria French) had killed dozens of policemen, provoking what Interior Minister Roger Frey called a "just anger."

Thus, the demonstrators were met by a massive police force, and beaten, shot, even drowned in the Seine. Thousands were taken to detention centers, where there were more killings. It is estimated 200 Algerians died that day.

Policemen, demonstrators, and journalists who witnessed the events speak on camera for the first time. These accounts are juxtaposed with clips from the French press, which supported the official lie that only a few people had died in the demonstration.

DROWNING BY BULLETS exposes the massacre and cover-up of what was undoubtedly one of the darkest nights in the history of France.

- ★ **2003 FilmFest, Middle East Studies Association**
- ★ **2003 Conference, French Colonial History Society**
- ★ **Fipa d'Or, 1993 Documentaires de Création (France)**
- ★ **1993 Amnesty International Award**

52 minutes | color - b&w | 1992
Sale/video: \$390 | Rental/video: \$75

MOTHER (Mutter)

A Film by Miklós Gimes



MOTHER tells the remarkable story of Lucy Gimes, who fled Hungary with her six-year old son after the 1956 Soviet invasion, while her husband was executed by the Stalinist regime, accused of being a leading "counter-revolutionary."

Lucy escaped being deported to Auschwitz during WWII, and after the war committed herself to the communist movement. She married journalist Miklos Gimes, whose "party line" career was taking off. But after a personal political change, Miklos became a leader of the Hungarian revolt.

Since the end of the Cold War, Lucy returns to Hungary regularly, where Miklos now has a prestigious reputation as political martyr. However, she is confronted with the former lover of her husband, who claims to be his widow. At the same time Lucy is forced to clear up unpleasant questions about her role during the Stalinist period.

At a ripe old age, Lucy Gimes must rewrite her life story. For her son, the filmmaker, however, it opens up an entirely new world: the magic and the burden of the past.

"One of the best documentaries I have seen this year, an insightful and powerful reminder of the human costs of tyranny, but also a surprisingly witty and plain-spoken film about the unexpected ways that politics can strain personal relationships." – **George Robinson, The Jewish Week**

95 minutes | color | 2002
Sale/video: \$398 | Rental/video: \$100



DIAMONDS IN THE DARK



DROWNING BY BULLETS



MOTHER (MUTTER)

AN EMPIRE OF REASON

A Film by Muffie Meyer & Ellen Hovde

What if television had covered the ratification of the U.S. Constitution? AN EMPIRE OF REASON provides one imaginative possibility.

As Walter Cronkite anchors the CTN (Continental Television Network) nightly news, he reports on the heated battle between the Federalists, who would ratify the document and form the United States, and anti-Federalists, who prefer to remain affiliated, but autonomous states.

Alexander Hamilton, co-author of the Constitution, and Melancton Smith collide on William F. Buckley Jr.'s "Firing Line." Passionate arguments over a Bill of Rights are broadcast on "The Donohue Show."

AN EMPIRE OF REASON demonstrates that the issues of that time – fear of a big central government, federal income tax, civil rights – are not dissimilar to today's. At stake then was what remains at stake today – the meaning of democracy.

"A super way to learn about our history."
– **Newsday**

"AN EMPIRE OF REASON teaches as it entertains, and is pitched so that a wide range of ages and educational levels can learn from it."

– **Atlanta Journal & Constitution**

"You'll never have more fun learning."
– **Daily News**

58 minutes | color | 1988
Sale/video: \$285 | Rental/video: \$75

AN INJURY TO ONE

A Film by Travis Wilkerson



AN INJURY TO ONE provides a corrective glimpse of a volatile moment in early 20th century American history: the rise and fall of Butte, Montana. Specifically, it chronicles the mysterious death of Frank Little. Much of the extant evidence is inscribed upon the landscape of Butte and its surroundings. Thus, a connection is drawn between the unsolved murder of Little, and the attempted murder of the town itself.

Butte's history was entirely shaped by its exploitation by the Anaconda Mining Company, which, at the height of WWI, extracted ten percent of the world's copper there. Indifference to safety (mortality rates were higher than in the trenches of Europe) led to Little's arrival.

In August 1917, Little was abducted by still-unknown assailants who hung him from a railroad bridge. Pinned to his chest was a note that read 3'-7"-77", dimensions of a Montana grave. Eight thousand people attended his funeral, the largest in Butte's history.

The murder provides AN INJURY TO ONE with a taut narrative, but it isn't the only story. Butte's history is bound with the destruction of the environment, the rise of McCarthyism, and even the birth of the detective novel. Former Pinkerton detective Dashiell Hammett was rumored to have been involved in the murder, and later depicted it in *Red Harvest*.

AN INJURY TO ONE is a unique film/video hybrid that combines painterly images, incisive writing, and a bold graphic sensibility to produce an articulate example of the aesthetic and political possibilities offered by filmmaking in the digital age.

"An astonishing document: part art and part speculative inquiry, buzzing with ambition and dedication. Takes us from the 19th century to the eve of the 21st, from Butte as land of frontier promise to Butte as land of death and environmental destruction. Stirring, must-see stuff." – **Austin Chronicle**

"The most exciting documentary of the season. Passionate, persuasive, and beautifully designed... A model of coherent political filmmaking as convincing in its liberalism as its formalism." – **The New York Sun**

"Wilkerson's austere technique radically responds to the paucity of contemporaneous documentary accounts, performing a powerful act of historical archaeology and reclaiming for the working class its status as subject, not a footnote, of historical events. Wilkerson makes these ghostly historical agents palpable and vocal, asserting the relevance of their story to struggles of today and tomorrow."

– **Sundance Film Festival**

* **2004 Film Festival, Society for Cinema & Media Studies**
* **Narrative Integrity Award, 2003 Ann Arbor Film Festival**
* **2003 Sundance Film Festival**
* **Gold Prize, 2002 Big Muddy Film Festival**

53 minutes | color - b&w | 2002
Sale/video: \$390 | Rental/video: \$125

THE UPRISING OF '34

A Film by George Stoney, Judith Helfand & Susanne Rostock



The forgotten General Strike of 1934 was a massive action by hundreds of thousands of Southern cotton mill workers. Their remarkable grassroots organizing challenged a system that had shaped life in cotton mill communities for decades.

Sixty years later, the uprising of '34 is spoken of only in whispers, if at all.

"Breathes new life into history, ethnography, and documentary... a model for the future of American social history."

– **Professor Faye Ginsburg, New York University**

* **Gold Apple, 1995 National Educational Film and Video Festival**
* **Outstanding Use of Oral History in a Nonprint Format, 1995 Oral History Association**

87 minutes | color - b&w | 1995
Sale/video: \$490 | Rental/video: \$100

THE WOBBLES

A Film by Deborah Shaffer & Stewart Bird



From 1905 to WW1, the Industrial Workers of the World traveled from coast to coast organizing unskilled workers into "One Big Union." THE WOBBLES integrates period music, photographs, newsreel footage, and contemporary interviews with remaining IWW members.

"This is the best film I have ever used in a history class and the best historical film I have ever seen. Bravo!"

– **Lora D. Garrison, Rutgers University**

* **Red Ribbon, 1980 American Film Festival**

89 minutes | color | 1979
Sale/video: \$490 | Rental/video: \$150



AN INJURY TO ONE



THE UPRISING OF '34



THE WOBBLES

LAST SUMMER WON'T HAPPEN

A Film by Peter Gessner & Tom Hurwitz

Shot in 1968, one year after the Summer of Love, **LAST SUMMER WON'T HAPPEN** is a sympathetic critique of the anti-war movement in New York City. As the film traces the development of a group of activists on the Lower East Side, we see their growth from isolated, alienated individuals to a politically empowered community.

Filed between the protests at the Pentagon and the demonstrations at the Democratic Convention in Chicago, it includes portraits of Abbie Hoffman, editor Paul Krassner, folksinger Phil Ochs and anarchist Tom "Osha" Neuman.

*"While **LAST SUMMER WON'T HAPPEN** is ostensibly about life in New York's East Village, its essential concern is with young revolutionists who find the hippies a useful symbol of revolt against capitalism, materialism, and technology. It is a fascinating film, troubling and troubled, and its jumble of styles encompasses the lyrical, pseudo-dramatic, didactic and auto-critical... it is born of an uncertainty about new ways of organizing life and art."*

— **Joseph Morgenstern, Newsweek**

"A useful counter-balance... to the sentimental view of hippies given by the commercial cinema..."

— **The Daily Telegraph**

★ **1968 New York International Film Festival**

★ **1969 Festival dei Popoli (Florence, Italy)**

★ **Cineprobe Series, New York Museum of Modern Art (1970)**

58 minutes | color | 1968

Sale/video: \$390 | Rental/video: \$75

GHOSTS OF ATTICA

Directed by Brad Lichtenstein
Produced by David Van Taylor & Brad Lichtenstein
Narrated by Susan Sarandon

Attica. Like Watergate and Vietnam, it is an icon of recent history. Gov. Rockefeller's order to end the riot resulted in a nine-minute, 1600-bullet assault that took the lives of 10 guards and 29 inmates. But the struggle for justice has endured for three decades.

This documentary features extensive interviews with Attica survivors, including former inmate Frank "Black" Smith. The inmates, who respected his level head and imposing size, appointed him Chief of Security. After the prison was retaken, Black was singled out by the guards, who tortured him for hours with cigarettes, Russian roulette, and threats of castration.

Also interviewed is former guard Mike Smith, who, then a 22-year-old husband and father, was taken hostage and subsequently wounded by police fire. Recently he has a new role: that of political agitator. He is currently lobbying for compensation and an apology from New York State.

Elizabeth Fink, who has devoted her entire career to the surviving inmates, heading the inmates' decades-long legal battles against New York State, is also interviewed. Other interviews include those with New York Times columnist Tom Wicker, Congressman Herman Badillo, Assemblyman Arthur Eve, and civil rights lawyer William Kunstler.

Using exclusive, newly uncovered video of the assault, interviews with eyewitnesses who've never spoken before on-camera, and footage of inmates and hostages throughout their battles against the state, **GHOSTS OF ATTICA**

offers the definitive account of America's most violent prison rebellion, its suppression, the torture, and the cover-up that followed.

"★★★★ (Four Stars). Highly Recommended! Well-edited and loaded with revealing photographs and cogent commentary... this is an exceptional piece of filmmaking." — **Video Librarian**

"One of [the] best documentaries in quite a while. Absolutely chilling."

— **New York Daily News**

"Highly Recommended! A hard-hitting documentary... This film is masterful in its portrayal of the fear, raw emotion, and lingering pain of Attica survivors. It presents brutal, graphic detail of an event indicative of a turbulent time in America's history." — **Educational Media Reviews Online**

"Unsparring... 'Ghosts' is timely for more than historical reasons"

— **New York Times**

★ **2002 Dupont-Columbia University Award for Journalistic Excellence**

★ **Editor's Choice, Video Librarian (May-June 2002)**

★ **2002 CINE Gold Eagle**

90 minutes | color | 2001

Sale/video: \$440 | Rental/video: \$100

CUL DE SAC A Suburban War Story

A Film by Garrett Scott

In May 1995, Shawn Nelson emerged from an mine shaft he had dug beneath his backyard in search for gold. An ex-soldier addicted to amphetamines, he stole a tank from the National Guard and rampaged through the residential streets of his Clairemont, California neighborhood.

CUL DE SAC looks beneath this apparently minor news story to reveal the political, economic and social context that ties Nelson's life to the larger story of a working class community in decline.

"Thoughtful, unpredictable, and gripping... More important, it's a brilliant cultural and political essay, packed with insights into grass-roots attitudes about violence and war."

— **Christian Science Monitor**

"Highly Recommended. The film has relevance to many other communities across the country [that] are affected by the end of the Cold War and the shutting down of defense bases and plants. An interesting and provocative portrayal of the life of one individual, as well as the effect on an entire community."

— **Educational Media Reviews Online**

★ **2003 Film Festival, Society for Cinema Studies**

★ **2002 Flaherty Film Seminar**

56 minutes | color | 2001

Sale/video: \$390 | Rental/video: \$75



LAST SUMMER WON'T HAPPEN



GHOSTS OF ATTICA



CUL DE SAC: A SUBURBAN WAR STORY

FAMILY SECRET

A Film by Pola Rapaport
With Pierre Rasulescu-Banu

25 years after her father's death, filmmaker Pola Rapaport receives a letter from Romania containing a startling revelation. "I am looking for the trace of lonel Rapaport's family," it reads. This letter inspires her to meet the brother she never knew she had. Like an archaeologist sifting through the past, she uncovers secrets about her late father's life.

Using scenes of the dramatic reunion, family letters, and startlingly beautiful images of Paris, Romania and New York, FAMILY SECRET asks us to examine what has been hidden from us, as well as what we have been hiding from our loved ones for all these years.

"Breaks your heart but at the same time it puts our hearts in communication with one another, in a very human, meaningful way." — **Albert Maysles** (Director of *Gimme Shelter* & *Grey Gardens*)

"Weird, whacked-out and wonderfully surreal... as if Kafka had reappeared after a long and pleasant sleep and announced his arrival by email. Rapaport's father's last words are alone worth the price of admission."

— **Kevin Rafferty** (Director of *Atomic Cafe*)

★ **Grand Prize, Best Documentary, Societe Civile des Auteurs Multimedia (2001)**

58 minutes | color - b&w | 2000
Sale/video: \$285 | Rental/video: \$75

LETTERS FROM HOME

Directed by Colleen Leung
A National Film Board of Canada Production


LETTERS FROM HOME is a rich exploration of heritage, family and the meaning of home. The film chronicles the journey of filmmaker Colleen Leung as she delves into a startling 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. He supported his overseas wife and children his entire life, but kept them a secret from his grandchildren.

Leung travels to China to unravel an even more astonishing story. Photographs, letters and poignant memories of relatives on both sides of the ocean illuminate the economic and political circumstances surrounding a man with two wives living a continent apart.

★ **2003 Film Festival, Association for Asian Studies**

★ **Honorable Mention, 2002 Columbus International Film & Video Festival**

45 minutes | color | 2001 
Sale/video: \$345 | Rental/video: \$75

ONCE REMOVED

A Film by Julie Mallozzi

Born in the Midwest to an Italian father and a Chinese mother, Julie Mallozzi has always been fascinated by her Chinese heritage, but has had little connection to it. Triggered by a chance encounter with an uncle that she's never known of, Julie decides to explore her family's past by visiting her relatives in China.

Through conversations with relatives and family friends she learns of a mystery surrounding the political murder of her grandmother's brother, Fei Gong. An outspoken political scientist, Gong was murdered by the Chinese Nationalists. His story became immortalized as a paradigm of the Chinese revolutionary hero. But the further Julie investigates, the more she discovers discrepancies in the varying accounts, and soon realizes the tangled web between history, memory, and propaganda.

"Very inspiring... subtle, serious, thoughtful. It looks at complex, even messy, personal and historical events without trying to resolve them." — **Ross McElwee** (Director of *Sherman's March* and *Time Indefinite*)

"Highly recommended. What start[s] out as a search for personal history, becomes a more universal history. an excellent classroom resource in many."

— **Educational Media Reviews Online**

★ **First Place Media Award, The National Council on Family Relations (2000)**

52 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75

FROM OPIUM TO CHRYSANTHEMUMS

A Film by PeÅ Holmquist & Suzanne Khardalian

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

At the height of the Vietnam War, in 1969, 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 30 years later.

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 in Thailand, Laos, and in the United States.

"Highly recommended! Tells the story of the Hmong in Thailand, Laos and the U.S., the challenges of breaking from the opium economy in Asia and the hopes of maintaining a survivable Hmong culture within the radically different social fabric of America. The film itself is technically excellent in all aspects, the cinematography simply outstanding." — **Educational Media Reviews Online**

★ **2002 Film Festival, Association for Asian Studies**

★ **2000 Amsterdam International Documentary Festival**

★ **2000 Toronto International Film Festival**

75 minutes | color | 2000
Sale/video: \$440 | Rental/video: \$100



LETTERS FROM HOME



ONCE REMOVED



FROM OPIUM TO CHRYSANTHEMUMS

SPLIT DECISION

A Film by Marcy Garriot

Gabriel Jesus Sandoval Chavez was five when he came to Chicago from Mexico. By the age of 16 he had developed into a promising amateur boxer but, in September of 1990, Jesus accompanied gang members on an armed robbery. He was convicted and sent to prison.

After his release, Chavez rose through the professional boxing ranks to become a contender for the World Super-Featherweight belt. Then the U.S. government enacted two immigration laws that ordered the immediate deportation of all non-U.S. citizens with a conviction.

Living in Mexico, Jesus finds that he must now struggle for acceptance in the land of his birth. In Mexico he is viewed as an outsider – a Chicano with an American accent. Forced to reestablish his boxing reputation Jesus begins training under the bleachers of a local gym, hoping against hope to get a shot at the title.

"Students identify greatly with the struggle... His determination, resilience and sincere 'turn-around' from street punk to world-class fighter and citizen resonates with all students, not just the Mexican-American students."

– Todd Lakin, Chair of Foreign Languages, Richard J. Daley College

Two versions available:

75 minutes | color | 2000
Sale/video: was \$449 ~~now~~ \$298
Rental/video: \$100

60 minutes | color | 2001
Sale/video: was \$399 ~~now~~ \$248
Rental/video: \$75



SPLIT DECISION

TAXI TO TIMBUKTU

Directed by Christopher Walker
Produced by Faction Films

Alpha, a cabby in New York, comes from the poorest region of Mali. Since the drought of 1973, the village men have gone abroad to earn enough to keep the women and children alive.

In New York and Tokyo, they earn double of what they would in other cities. But not everyone can go to Japan. "In the past," says Alpha, "we went abroad to keep the village alive. But today we are finding that abroad is 'closed'. And if 'abroad' is closed, then we are all closed."

"Enlightening! A powerful resonance."
– Time Out

*2001 Film Festival, African Literature Association

51 minutes | color | 1994
Sale/video: \$285 | Rental/video: \$75

REFUGEES IN OUR BACKYARD

A Film by Georges Nahitchevansky & Helena Pollack Sultan

Since the early 1980s, over millions of Salvadorans, Guatemalans, and Nicaraguans have fled countries shaken by violent civil wars and acute economic crises. This film thoroughly investigates the impact of civil strife on Central America, and the enormous obstacles its people face as they attempt to escape into the United States.

"Undoubtedly the best documentary available on the migration of Salvadorans, Guatemalans, and Nicaraguans."

– Multicultural Education

58 minutes | color | 1990
Sale/video: \$390 | Rental/video: \$75



REFUGEES IN OUR BACKYARD

FROM THE OTHER SIDE

A Film by Chantal Akerman

Sometimes poor people, in an attempt to survive, risk their lives and leave everything behind to live elsewhere. But they're not wanted elsewhere. And if they are wanted it's for their labor, to do jobs that no one wants to do. Some will pay for others to do those jobs, but not much.

In FROM THE OTHER SIDE, elsewhere is the United States and the poor are mostly Mexicans. Renowned filmmaker Chantal Akerman shifts her focus between the border towns of Agua Prieta, Sonora, where people from all over Mexico wait in limbo before crossing over, and neighboring Douglas, Arizona, a town ringed by mountains and desert plains.

For years, immigrants passed through San Diego. But now the INS, using cutting edge technologies developed during the Vietnam War and perfected for the Gulf War, has managed to quell the flow of illegals there. This leaves only the mountains and deserts of Arizona for those desperate enough to try their luck.

The film opens with a series of interviews with Mexicans in Agua Prieta, many of whom have family members that have perished while crossing the border. In another interview, a local sheriff in Arizona comments on the government's crackdown as "a bad strategy and a bad plan," calling the elevated death toll "a calculated consequence."

The INS calculated that the hardship and danger, the cold and the heat in Arizona, would stop the crossings, but you can't stop someone who's hungry.

"Stunning. As human testimony... FROM THE OTHER SIDE is unforgettably forceful. Its strongest features? The silences into which the witnesses fall, the volumes of empty space that haunt Akerman's frames, the deathly voids into which too many immigrants have disappeared."

– Stuart Klawans, The Nation

"A spare, painterly and scrupulously unsentimental look at the plight of illegal Mexican immigrants massed at the United States border. Both eerily beautiful and filled with a quiet compassion."

– Dave Kehr, New York Times

"Chilling... stunningly composed... Akerman, in a few deft interviews, shows the hypocrisy and paranoia involved in U.S. immigration policy and its failure to acknowledge the economic dependence of the U.S. on undocumented laborers."

– Amy Taubin, Film Comment
"Sensitive portraiture and investigative journalism. Akerman's respectful, inquisitive distance from her subjects recalls some of Walker Evans' photographs."

– Chicago Reader
*2003 Award of Merit in Film, Latin American Studies Association
*2002 Cannes Film Festival

99 minutes | color | 2002
Sale/video: \$440 | Rental/video: \$125



FROM THE OTHER SIDE

BUSH MECHANICS

A Four Part Series by David Batty

Produced by an Aboriginal production company, this series follows the travels of aboriginal car mechanics as they are presented with a series of challenges.

PART 1: GOOD MOTORCAR

The Bush Mechanics form a rock band and drive to their first paying gig. As they bounce along, they occasionally meet Jupurrula, the magic mechanic who helps them with his bush ingenuity.

PART 2: PAYBACK

In Alice Springs to collect their nephew Walter from jail, our heroes have their own brush with the cops, and Walter must still face Aboriginal law.

PART 3: THE CHASE

Four soccer players become stranded when the team bus leaves, so they "borrow" their rival coach's car. The Bush Mechanics are enlisted to them.

PART 4: THE RAINMAKERS

With the country in the grip of severe drought, the Bush Mechanics are summoned by the rainmaker Jungala to search for rainmaking pearl shells.

Combining magic realism and a distinctive indigenous humor, BUSH MECHANICS provides unique insight into both contemporary and traditional Aboriginal culture.

"Outrageously inventive, hilarious, deeply spiritual and very human... sometimes it's hard to know where reality ends and dreams begin." — **Inpress**

★ **2001 Margaret Mead Film Festival**

4 x 25 minutes | color | 2001
Sale/video: \$398 | Rental/video: \$100

MABO - Life of an Island Man

A Film by Trevor Graham

Eddie Koiki Mabo was born on Murray Island in the Torres Strait, but lived most of his life in exile on mainland Australia. Only after his death did the island wholeheartedly welcome him home. By then the island and Eddie Mabo had changed the legal and political landscape of Australia.

On June 3, 1992, after a ten-year legal battle, and five months after Eddie Mabo died of cancer at aged 55, the High Court of Australia upheld his claim that Murray Islanders held "Native Title" to three islands on the eastern fringe of the Torres Strait. This ended the theory of "terra nullius," or land belonging to no one at the time of white settlement.

Aboriginal and Islander communities across Australia greeted the Mabo judgment with jubilation. The legal fiction that Australia was empty when it discovered by white people had been laid to rest. After more than 200 years, European law had to recognize pre-existing indigenous law.

"A moving and personal story... The strength of the film lies in the portrayal of Eddie Koiki Mabo, [who] challenged the myths of invasion and colonization through Australia's own legal system and won."

— **The Contemporary Pacific**

★ **Best Documentary, 1997
Australian Film Institute Awards**

★ **Best Documentary, 1997
Sydney Film Festival**

★ **1998 Margaret Mead Film Festival
(New York)**

87 minutes | color | 1997
Sale/video: was \$440 **now** \$375
Rental/video: \$100

THOMSON OF ARNHEM LAND

A Film by John Moore

In 1933, after Aboriginals killed five Japanese fishermen and three white men on the coast of Arnhem Land, anthropologist Donald Thomson volunteered to go there. To prevent a race war, he proposed a scientific study of the Yolngu culture, for the development of intelligent policies.

Thomson's 1937 report to the Australian government argued for the protection of Aboriginal culture. He focused on the importance of the Aboriginal relationships to the land, and their complex social and economic structures. But his opinions won few supporters, and his report was ignored.

Thomson continued his fight for Aboriginal rights until his death in 1970. His legacy is a collection of over 10,000 photographs and 7,000 artifacts that document traditional Aboriginal life in extraordinary detail. The Thomson Collection, housed in the Museum Victoria in Melbourne, is considered one of the most significant ethnographic collections in the world.

"This exceptional video-story of his legacy offers lessons for still-shaping policies that affect indigenous cultures and peoples around the world."

— **Teaching Tolerance**

"Highly recommended... wonderfully done." — **Educational Media Reviews Online**

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

55 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75

MADARRPA FUNERAL AT GURKA'WUY

A Film by Ian Dunlop

In 1976 Dundiwuy Wanambi, a leader of the Marrakulu clan, invited filmmaker Ian Dunlop to come to Gurka'wuy on Trial Bay in the Gulf of Carpentaria, Australia. While Dunlop was there, a baby boy died. At the urging of the Madarrpa men, the child's father agreed to let the funeral be filmed.

Mortuary rites of the Yolngu in Arnhem Land are extremely complex. With the help of Dundiwuy Wanambi and Dr. Nancy Williams, Dunlop highlights the religious connections that link people of different clans to their various lands.

"An excellent example of both the way Aborigines handle emotions at the death of a member of their society and how at the same time such a ceremony presents a blueprint of the very fabric of Aboriginal society. [Dunlop's] commentaries and the intertitles are sober but indispensable to contextualize what would otherwise be inaccessible material. Tailor-made for teaching. Highly Recommended." — **Pacific Arts**

88 minutes | color | 1979
Sale/video: was \$440 **now** \$348
Rental/video: \$100

MADARRPA FUNERAL AT GURKA' WUY is part of the YIRKALLA FILM PROJECT, a film series by Ian Dunlop. In 1970 he started a long-term project with the Yolngu of Yirkkala. Eventually twenty-two films were edited; five of which are now available.

For more information about this series, please visit www.trif.com.



BUSH MECHANICS



THOMSON OF ARNHEM LAND



MADARRPA FUNERAL AT GURKA'WUY

REGOPSTAAN'S DREAM

A Film by Christopher Walker

In post-Apartheid South Africa the efforts to redress the wrongs of the past have created surprising conflicts.

Gemsbok Park was created in 1931 to preserve Bushmen culture, but under Apartheid the park's mission changed to ecological preservation, prompting the widespread eviction of the Bushmen. Now they are attempting to reclaim their ancestral homelands. This struggle encompasses the sensitive issues of wildlife conservation and the rights of indigenous people to live in protected areas.

Filmed over three years the film follows Bushmen leader David Kruiper on his odyssey to reclaim not only his people's land, but to restore a disappearing language and culture.

"Highlights the clash between the old-style conservation ideals and a more inclusive, community-oriented approach to environmental resource management. It is fascinating to see and hear the different stakeholders tell their stories: the traditional San leader, the human rights lawyer who was able to secure six farms outside the National Park and is still negotiating for rights within the Park, the Afrikaner farmer whose grandfather had settled in the area in 1915 and who is now surprised 'that the bushmen want our land.'"

— **Cultural Survival Quarterly**

- * 2001 Film Festival, American Anthropological Association
- * 2001 Film Festival, African Studies Association
- * 2001 Film Festival, African Literature Association

52 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75

THE TODOS SANTOS FILMS

Two Films by Olivia Carrescia

FRIF CLASSIC *"[The Todos Santos] films are two halves of a story that... will endure as a testimonial to the Mayas' continuing resourcefulness and vitality. These films deserve to be shown in every college campus with a Latin American department."* — **Victor Perera, Guatemalan-American author**

TODOS SANTOS CUCHUMATAN - Report from a Guatemalan Village

An intimate look at the mountain village of Todos Santos before the violence of the 1980s. Todosanteros discuss the increasing importance of cash to this once self-sustained farming community. The annual harvest is reaped, the elaborate Fiesta de Todos Santos is celebrated, and the workers migrate out of the mountain village in search of work on the lowland cotton plantations.

"A must for viewing by anyone interested in Latin America."

— **American Anthropologist**

41 minutes | color | 1982
Sale/video: was \$290 **now** \$298
Rental/video: \$85

TODOS SANTOS - The Survivors

This film documents the legacy of the bloody civil war of the 1980's.

"An excellent teaching tool for courses in sociology, anthropology or political science." — **Professor of Anthropology Allan F Burns, University of Florida**

58 minutes | color | 1989
Sale/video: was \$275 **now** \$298
Rental/video: \$100

SINCE THE COMPANY CAME

A Film by Russell Hawkins

When village leaders of the Haporaí people of Rendova Island (Solomon Islands) invite a Malaysian company to log their tribal land, the community faces a difficult crossroads. Most of the men embrace the chance to earn money; many of the women are more concerned with preserving the forests and traditions that sustain their families.

Evocative archival footage from the 1920's raises questions about the ongoing legacy of colonial attitudes. We witness the ongoing disruption of land and society, and glimpse those same forces at work internally, within the people themselves.

"The film has significant pedagogical value in anthropological, ecological, and economic instruction... Guided only by visual imagery and indigenous voices, [the film goes] beyond western representations of global processes and faces [the viewer] with actual human impacts, illustrating the ongoing legacy of colonialism. We come to see that the manner of exploitation, which plays on vulnerabilities within traditional societies to the pressures and promises of westernization, has not changed much in the last century." — **Keith Prufer, Auburn University, for Anthropology Review Database**

- * 2002 Film Festival, Association for Asian Studies
- * 2001 Award of Commendation, Society for Visual Anthropology
- * International Independent Award, 2001 North-South Media Festival (Switzerland)

52 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75

THE RETURN OF SARA BAARTMAN

A Film by Zola Maseko

NEW RELEASE In a storeroom at Paris's Musée de l'Homme, a man carefully wraps a jar in heavy white paper. Inside is the brain of Sara Baartman, which, along with the rest of her remains, is finally going home to South Africa.

THE RETURN OF SARA BAARTMAN continues the story told in *The Life and Times of Sara Baartman* (see page 3), and tackles difficult issues of artifact and human remains repatriation and the rights of indigenous peoples.

Sara's repatriation involved years of lobbying by activists in South Africa, a connection between a French parliamentary assistant and South African poet Diana Ferrus, and French senator Nicolas About who, when told that only a law could force the country to give up Baartman, introduced one.

Her burial offered some closure on an episode of racist imperialism. Speaking at her funeral, South African president Thabo Mbeki said Baartman's story "is the story of the loss of our ancient freedom... It is the story of our reduction to the status of objects that could be owned, used and disposed of by others."

However, questions and uncertainties remained. For how does an exploited spirit return home when the accompanying culture is gone? Even, what to call her, Sara, Sarah, or Saartjie — what would she have called herself? The colonial legacy may be receding, but it is still a long way from vanishing.

55 minutes | color | 2003 **CC**
Sale/video: \$390 | Rental/video: \$75



REGOPSTAAN'S DREAM



SINCE THE COMPANY CAME



THE RETURN OF SARA BAARTMAN

KNOROSOV - The Decipherment of the Mayan Script

A Film by Tiahoga Ruge & Eduardo Herrera Fernandez

KNOROSOV traces the history of the ancient Mayan codices since their discovery, and relates the fantastic story of the man who deciphered them.

An unknown linguist who had never visited the Mayan sites, Yuri Knorosov discovered the key while working at the Russian Institute of Ethnography in Leningrad. Published in 1952, during the Cold War, the Western academic community dismissed his work.

The film includes interviews with Yuri Knorosov and contemporary Maya scholars including Michael Coe, author of *Breaking the Maya Code*. Animated sequences illustrate the process Knorosov used to eventually succeed where so many had failed.

"This fascinating film shows many details of Knorosov's life and the development of his unconventional ideas."

— David H. Kelly, Professor of Archaeology, University of Calgary

- * 2001 Award of Merit in Film, Latin American Studies Association
- * Special Jury Prize, 2001 Guanajuato Film Festival (Mexico)
- * Best Editing & Visual Effects, 2000 Pantalla de Cristal Festival (Mexico)

57 minutes | color | 2000

Sale/video: \$390 | Rental/video: \$75

HUMAN FACES BEHIND THE RAIN FOREST: Indigenous People

A Film by Mady Samper

Through the experiences of the indigenous peoples in Colombia, HUMAN FACES BEHIND THE RAIN FOREST documents the dramatic events surrounding the harvest of opium poppies in the rain forest, and analyzes the complexities behind Colombia's drug crisis.

We visit the Quinteros Fish Farm, where the Paez Indians have stopped growing poppies in favor of fish farming. And at a Yanacunas Indians community meeting we see the first definitive steps to end poppy production after years of bloodshed.

However, for many communities the poppy still represents the only viable crop. To complicate matters, aerial fumigation has caused an ecological catastrophe and agricultural crisis, furthering the shortage of food and work.

HUMAN FACES BEHIND THE RAIN FOREST debunks the stereotypes propagated by Western media, and is a simultaneous plea for assistance from the international community.

"Highly Recommended!" — Educational Media Reviews Online

- * 2003 Award of Merit in Film, Latin American Studies Association
- * 2nd Prize for Best Documentary, 2002 Bogotá Film Festival

30 minutes | color | 2001

Sale/video: \$225 | Rental/video: \$65

TAKING PICTURES

A Film by Les McLaren & Annie Stiven

Many renowned Australian documentary filmmakers, including Gary Kildea, Dennis O'Rourke, Bob Connolly and Robin Anderson, honed their craft while residents of Papua New Guinea. Their films capture the energy and contradictions of a country in transition from colony to young, modern nation.

But whose stories are they? Filmmakers are now often challenged about cultural rights and the Western domination of representation. TAKING PICTURES explores the issues and pitfalls of filming across a cultural boundary.

"Strongly recommended. ... Illustrated with a healthy sampling of clips from their works, films full of beauty, wonder, humor and amazement." — Video Librarian

"Stunning... Powerful... For anyone interested in film and the people behind and in front of the camera this is a great view of what it means to be on either side. For those interested in cultural ramifications of documentary film or ethnography this is more than a glimpse into the lives behind the lens and in front of it. I would highly recommend this film for college/university undergraduates, graduates and faculty."

— Educational Media Reviews Online

* Bilan du Film Ethnographique (Paris)

52 minutes | color | 1996

Sale/video: \$390 | Rental/video: \$75

GIVE US OUR SKELETONS!

A Film Paul-Anders Simma

Niillas Somby is a Sami, an ethnic group who inhabit northern Scandinavia. He is fighting to compel the Norwegian authorities to release the skull of a rebellious ancestor.

Mons Somby, Niillas' ancestor, and Alask Hetta were executed in 1854 for murder, following a rebellion against the government, which claimed two Norwegian lives. Their bodies were claimed by the State for scientific research, and their skulls are held to this day, part of a collection of 900 skulls at The Anatomical Institute, in Oslo.

In those days research into racial classification was a popular field for Scandinavian scientists. Racist legislation was justified by, and in turn reinforced this research, continuing the persecution of the Sami well into the 20th Century.

Today Niillas Somby's rebellion is a peaceful one. But how will he convince the authorities that Mons' skull isn't rightfully the property of the government, but belongs to the legacy of a long oppressed people?

"Stands by itself as a record of the injustices suffered by the Sami and a call for understanding and reform. An engaging film... mirrors the history of relationships between native peoples and colonial governments around the world." — Visual Anthropology Review

49 minutes | color | 1999

Sale/video: \$390 | Rental/video: \$75



KNOROSOV - THE DECIPHERMENT OF THE MAYAN SCRIPT



HUMAN FACES BEHIND THE RAIN FOREST



TAKING PICTURES



GIVE US OUR SKELETONS!

DITA AND THE FAMILY BUSINESS

Directed by Josh Taylor
Produced by Jonathan Mednick

This superb documentary explores the colorful history of the glamorous family that founded Bergdorf-Goodman's.

The director focuses on his charismatic grandmother, Dita. A Catholic divorcee from Cuba, she was an unlikely match for Andrew Goodman, the Jewish successor to the family business. But her marriage proved to be a passionate one, filled with adventures with the likes of Ernest Hemingway and the Duke of Windsor.

With rare documentation of the rise of the fashion industry and nostalgic glimpses of a long-gone New York City, the film also reflects on the value of the myths that hold families together.

58 minutes | color | 1999
Sale/video: \$245 | Rental/video: \$75

FAITH AND FORTUNE The Reichmann Story

A Film by Alan Handel

FAITH AND FORTUNE tells the epic tale of a dynastic family that acquired staggering wealth, only to lose it all in a real estate gamble of astonishing proportions.

Although ultra-Orthodox, the Reichmann's became one of the dozen wealthiest families in the world, their property holdings constituting the greatest real estate empire the world had ever seen.

As the Reichmann story unfolds the documentary examines the tensions between the family's religious beliefs and their huge ambitions in the business world.

"Recommended. A lively in-depth portrait."
— Educational Media Reviews Online

52 minutes | color | 2000
Sale/video: \$245 | Rental/video: \$75

UNCLE CHATZKEL

A Film by Rod Freedman

Using his skills as a linguist and lexicographer, Chatzkel Lemchen survived the Russian revolution, two world wars, the Holocaust (which claimed most of his family), and communism.

Until his recent death at the age of 94, he still worked in Vilnius, Lithuania, providing a bridge between Lithuanian, Russian and Yiddish cultures. Lemchen was regarded as a Lithuanian national treasure because of the dictionaries he created to preserve the Lithuanian language during the Soviet era.

Lemchen's enthralling accounts of the turning points in his life have great historical and contemporary relevance. Incorporating powerful Russian and Lithuanian archival footage, some seen for the first time, UNCLE CHATZKEL helps us to understand the past's relationship to the present.

"What a film! What a tribute! What a man! He calls to mind all the best of the few very best people I've known. For me it sets a welcome standard for all documentaries and for the media in general. It's enough to bring tears – tears of joy for survival of the human spirit." — Albert Maysles (Director of *Gimme Shelter* and *Grey Gardens*)

"This is a beautiful film, an inspiring film, a humane film despite the inhumanity that's an irreducible part of the story it relates. It's the story of a man whose character, humanity, and achievements single him out as an extraordinary person whatever the circumstances. Highly Recommended."
— Educational Media Reviews Online

52 minutes | color | 2000
Sale/video: \$275 | Rental/video: \$75

THE SAVED

A Film by Paul Cohen & Oeke Hoogendijk

"I'm opposed to this film. The history of the Barneveld group is an exception."

Opening with these words THE SAVED tells the story of 700 Dutch Jews who, seemingly on a whim of fate, managed to escape deportation to concentration camps during World War II. While their friends and neighbors were dragged from their homes, these survivors found shelter at a chateau in Barneveld. THE SAVED captures their story, in their own words, for the first time.

THE SAVED pieces together the stories of 9 survivors. Some remember the in-house concerts and the love affairs that developed, others the isolation and anxieties about the future. At Westerbork and Theresienstadt, where they were eventually sent, they saw trains headed for the camps, sometimes carrying friends or family. Finally, the film records the survivors' struggle to come to terms with their exceptional fate, with the guilt, anger and depression that continue to haunt them.

* Best Documentary for Television,
Dutch Academy Awards (1998)
* Comenius Award (Austria, 1999)

Two Lengths Available:
90 minutes | color | 1998
Sale/video: \$375 | Rental/video: \$100
60 minutes | color | 1998
Sale/video: \$275 | Rental/video: \$75

WELCOME TO COLOMBIA

A Film by Catalina Villar

NEW RELEASE Two million displaced persons, 35,000 murders per year, 70,000 mines scattered all over the country, a kidnapping every ten minutes: Colombia is the theatre of one of the most tragic wars of our time.

In WELCOME TO COLOMBIA, filmmaker Catalina Villar travels across her country during the course of Colombia's 2002 presidential election. Everywhere she finds people who are tired of the fighting and the blaming, and who simply want peace.

Among the people she encounters are Colombian activists who create a satirical street theatre performance. One of the floats features President Andres Pastrana sitting on the toilet, his "Stars and Stripes" boxers clearly visible. But Pastrana is only one of the many villains in the decades-long civil war. Fuelled in large part by drug money, the war pits the government and right-wing paramilitaries against guerrilla groups, of which the best known is FARC.

Although Villar has little sympathy for the guerrillas, she offers a counterpoint to propaganda that obscures the fact that the most of the killings are perpetrated not by guerrillas, but by paramilitaries.

The law-and-order candidate Alvaro Uribe wins the election, but as Villar journeys from Cauca to the Pacific Coast, from Caguan to Bogota, she finds hope in people working for positive, peaceful change.

65 minutes | color | 2003
Sale/video: \$390 | Rental/video: \$75



UNCLE CHATZKEL



THE SAVED



WELCOME TO COLOMBIA

THE WORLD STOPPED WATCHING

Directed by Peter Raymont
Produced by Peter Raymont, Harold Crooks & Lindalee Tracey
Co-Produced with the National Film Board of Canada

NEW RELEASE THE WORLD STOPPED WATCHING is a sequel to the award winning *The World Is Watching* (also distributed by First Run/ Icarus Films), a cinema verité look at foreign news coverage of a climactic moment in the US-financed Contra war against Nicaragua's revolutionary government.

Fourteen years later, filmmakers Peter Raymont and Harold Crooks returned to Nicaragua with two American journalists who were in the original film to discover what became of the first revolution to be conducted in the glare of the world media.

They encountered Nicaraguans from every level of society: from Sandinista leader Daniel Ortega to an 82-year-old peasant survivor of a Contra attack, Carmela Requeses Martinez; to the legendary Sandinista commander, Julio Ochoa, and two former Contra mercenaries who admit to killings that took place during the Contra War.

Much has changed. Literacy is down. Infant deaths are up. Many NGOs are doing useful development work, particularly in the area of women's health and housing. But, according to recent UNESCO reports, 26% of Nicaraguan children never set foot in a classroom, a figure twice as high as the 13% average in the rest of Latin America.

The journalists have also changed. Do they still feel like frustrated high-paid mouthpieces for a hidden editorial line?

More importantly, however, for the filmmakers, is the other half of the story – what of the Nicaraguans left behind? What of the democracy they now live in? Of freedom? Of poverty?

"A moving study of Nicaragua since the world stopped watching when Washington's perceived problem was fixed in 1990. Though justifiably critical of the US media, this is a careful, balanced, accurate and sensitive documentary."

– **Thomas W. Walker, Ohio University, Author of Nicaragua: Living In The Shadow Of The Eagle**

"A rare view... moving and sensitive... the message, searing and powerful, is that it is never too late for us to face what we have done and to try our best to help the victims salvage what they can from the wreckage of their lives and country for which we share a very large part of the responsibility."

– **Noam Chomsky, Massachusetts Institute of Technology**

Two Lengths Available:
52 minutes | color | 2003 
Sale/video: \$390 | Rental/video: \$75

82 minutes | color | 2003
Sale/video: \$440 | Rental/video: \$100

1932: SCARS OF MEMORY (Cicatriz de la Memoria)

A Film by Jeffrey Gould & Carlos Henriquez Consalvi

NEW RELEASE January 22, 1932. An indigenous peasant uprising erupts in western El Salvador.

Retribution is swift. In some villages, the army and "citizen militias" slaughter all males over age 12. Elsewhere, they summarily execute anyone with a tenuous link to the Communists.

In SCARS OF MEMORY survivors share their harrowing memories – many for the first time.

Jeffrey L. Gould (director of the Center for Latin American and Caribbean Studies at Indiana University) and Carlos Henríquez Consalvi (founder of the Museo de la Palabra y la Imagen in El Salvador) collaborated on this historical research project that aimed to recover and analyze the testimonies of survivors. Over two hundred interviews form the basis for the documentary.

The brutal way in which the uprising was crushed left many too scared to ever participate in politics again. The trauma resonated through six decades of military rule, until the 1992 peace accords ended a brutal, 12-year civil war.

"An excellent historic record of this tragic chapter in Central American history. The strength of the film... comes from those who lived through the horrors. The peasants interviewed... provide an articulate and often harrowing tale of their nation's bloody past and the political terror which destroyed their lives." – **Film Threat**

* **2003 Award of Merit in Film, Latin American Studies Association**
* **Honorable Mention, 2003 Festival de Film y Video de El Salvador**

53 minutes | color - b&w | 2002
Sale/video: \$390 | Rental/video: \$75

FERNANDO IS BACK

A Film by Silvio Caiozzi

FERNANDO IS BACK follows the workings of Chile's Forensic Identification Unit (FIU) in its quest to reclaim the identities of the 'disappeared.'

Founded in 1994, the unit is composed of specialists in anthropology and forensics, doctors who match the skulls, bones, and teeth of recovered victims with old family photographs, dental records and medical histories. Their goal is to identify the remains of all the disappeared, to be able to say how they died, reclaiming their histories and identities, one by one.

Fernando Olivares Mori disappeared when he was 27 years old. The FIU is now working to identify his remains. FERNANDO IS BACK documents the FIU's efforts, capturing the impact of their work for one family, and on the entire country.

"Powerful and moving, this film shows the viewer the consequences of the Chilean dictatorship and what it did to the people of the nation. Recommended."

– **Educational Media Reviews Online**

* **2001 Award of Merit in Film, Latin American Studies Association**
* **Best Documentary, 1998 Festival of New Latin American Cinema (Cuba)**

31 minutes | color | 1998
Sale/video: \$225 | Rental/video: \$60



THE WORLD STOPPED WATCHING



1932: SCARS OF MEMORY (CICATRIZ DE LA MEMORIA)



FERNANDO IS BACK

THE FILMS OF PATRICIO GUZMÁN

"Patricio Guzmán's heartbreaking probe of Chile's revolution, the Pinochet coup, and the long entangled aftermath will be considered in centuries to come one of the most eloquent and daring explorations of revolution and repression, hope and memory, to survive our sorry times. What Guzmán passionately and clinically observes in Chile is valid for the whole world." — **Ariel Dorfman**

Born in 1941 in Santiago, Chile, as an adolescent in the late 1950's Patricio Guzmán became drawn to documentary filmmaking when he saw the films of Chris Marker, Frederic Rossif, and Louis Malle. His first film was made when Salvador Allende became the democratically elected socialist president of Chile; his epic documentary trilogy *THE BATTLE OF CHILE* was filmed throughout Allende's final year, until the very day of the coup d'état, September 11, 1973.

THE BATTLE OF CHILE (Parts 1 & 2)

"Not only the best film about Allende and the coup d'état, but among the best documentary films ever made, changing our concepts of political documentary within a framework accessible to the widest audience." — **Time Out Film Guide**

"A landmark in the presentation of living history on film." — **Judy Stone, San Francisco Chronicle**

- * **Premiere, Director's Fortnight, 1975 & 1976 Cannes Film Festivals**
- * **Grand Prize, 1975 & 1976 Grenoble International Film Festivals**

184 minutes | b&w | 1976
Sale/video: \$490 | Rental/video: \$175

THE BATTLE OF CHILE (Part 3)

"An exultant depiction of people becoming politicized and taking charge of their own destinies, responding ingeniously to further acts of oppression and attempting to reorganize every aspect of their lives along communal lines." — **Los Angeles Times**

"Part III is every bit as powerful as the first two parts, and in some ways more interesting." — **Village Voice**

* **1979 Berlin Film Festival**

78 minutes | b&w | 1978
Sale/video: \$285 | Rental/video: \$100

CHILE, OBSTINATE MEMORY

In 1997 Patricio Guzmán returned to show *The Battle of Chile* in his homeland for the first time, and to explore the terrain of the confiscated (but maybe reawakening) memories of the Chilean people.

"The disquieting juxtaposition of a past so indelibly etched in the minds of one generation and a youthful population oblivious to history lends the film a haunting quality." — **Leonard Kladý, Variety**

* **1998 Award of Merit in Film, Latin American Studies Association**

58 minutes | color | 1997
Sale/video: \$390 | Rental/video: \$100

For more biographical information about **Patricio Guzmán**, and complete descriptions of *THE BATTLE OF CHILE, CHILE: OBSTINATE MEMORY*, his contemplative sojourn *ROBINSON CRUSOE ISLAND*, and his most recent film *MADRID*, visit our web site: www.frif.com

THE PINOCHET CASE

A Film by Patricio Guzmán

In September 1998, General Augusto Pinochet flew to London on a pleasure trip. He rested for a few days... he had tea with Margaret Thatcher. But, suddenly, he began experiencing back pain and underwent surgery. When he awoke the London police arrested him. Who was responsible for this?

In this masterful look at the dramatic arrest of Pinochet, Patricio Guzmán details the precedent-setting legal efforts to make a tyrant answer for his crimes.

The case originated in Spain two years before Pinochet's arrest. With the film's protagonists, among them prosecutor Carlos Castresana, who filed the charges, and Judge Baltasar Garzón, who upheld them and issued the arrest warrant, *THE PINOCHET CASE* explores how a small group of people in Madrid laid the groundwork for this incredible feat — catching a dictator 25 years after his rise to power.

Pinochet spent 503 days under house arrest at an estate outside London, until Tony Blair's government released him on grounds of ill health. However, only after the House of Lords, in a historic decision with international repercussions, divested him of his legal immunity, ruling that even heads of state can be held accountable for crimes against humanity.

Equally important is the platform the film gives to Pinochet's surviving victims. *THE PINOCHET CASE* movingly incorporates the stories — crucial to the case against Pinochet — of many Chileans who traveled to Madrid to testify, including relatives of the "disappeared" and others who survived the secret prisons.

When Pinochet finally returned to Chile he faced 200 accusations of crimes, this time in Chilean courts. Eventually the Chilean Supreme Court also stripped him of his immunity, and on January 29, 2001, Judge Juan Guzmán placed Augusto Pinochet under house arrest. The people were no longer afraid, and the Chilean justice system started to make up for lost time.

"Eloquent, meticulously structured. A gripping step-by-step account of the case. Sober political and legal analysis alternates with grim first-hand accounts of torture and murder in a film that has the structure of a choral symphony that swells to a bittersweet finale. A beautifully layered mosaic that is all the more powerful for never raising its voice to a shout..." — **New York Times**

"Haunting! A magisterial documentary about the force of memory."

— **New York Magazine**

*"Both a legalistic thriller and a searing documentary, *THE PINOCHET CASE* is a fitting coda to a magnificent trilogy..."*

(and) Guzmán's trilogy is one of the finest documentaries ever made."

— **Simon Hattenstone, The Guardian**

* **2003 Award of Merit in Film, Latin American Studies Association**

* **Premiere, Semaine de la Critique, 2001 Cannes Film Festival**

* **Grand Prize, 2001 Fiction du Reel (France)**

* **Golden Gate Award for Best Documentary, 2002 San Francisco Film Festival**

109 minutes | color | 2001
Sale/video: \$440 | Rental/video: \$125



THE BATTLE OF CHILE



THE PINOCHET CASE

PAULINA

Directed by Vicky Funari
Produced by Vicky Funari &
Jennifer Maytorena Taylor

In the 1950's, when Paulina was a child in a rural Mexican village, her parents traded her away for land rights. The villagers ostracized her and the town boss raped her, keeping her as his unwilling mistress throughout much of her adolescence. At 15, she took control of her destiny and escaped to Mexico City to begin a new life.

Now middle-aged, Paulina returns to her village to confront her family about what happened and encounters a web of intrigue and denial. PAULINA interweaves documentary and fiction styles to explore the characters' radically different perspectives and memories, and those of this vital, resilient woman.

"A remarkable documentary... simultaneously devastating and inspiring... assured, intelligent filmmaking... a testament to what the human spirit can endure and rise above." — **New York Times**

"An important study of gender and class politics." — **Time Out New York**

- * 2001 Award of Merit in Film, Latin American Studies Association
- * 2001 Film Festival, National Women's Studies Association
- * Grand Jury Prize, 1998 San Francisco Film Festival
- * Best Documentary, 1998 San Juan Film Festival
- * Lifetime's Vision Award, 1999 Hamptons Film Festival
- * 1998 Sundance Film Festival

90 minutes | color | 1997
Sale/video: \$440 | Rental/video: \$100



PAULINA

ALONSO'S DREAM

A Film by Danièle Lacourse &
Yvan Patry

Mayan lay priest Alonso lives in the Highlands of Chenalhó, deep in the heart of Chiapas, Mexico, where his village is torn by a violent conflict. Since 1994, the Zapatista National Liberation Army has been in a tense military standoff with the Mexican army and paramilitary groups.

Alonso was drawn into the conflict when he met Maria, who lost nine family members at the Acteal Massacre (when paramilitary units opened fire inside a church, killing 45 civilians who were seeking refuge). His quest for justice those responsible, and for non-violent solutions have brought repeated death threats.

ALONSO'S DREAM focuses on the impact the violence has on the day-to-day lives of the Mayan peasants, rather than on the glorification of the Zapatistas. Through Alonso's story, the film becomes a contemplative and critical assessment of the uprising from the perspective of the Mayan people.

"Highly Recommended! A gripping examination of a conflict about which little is known in the outside world. It allows the viewer to see into the lives of the Maya, to understand their culture and the many obstacles they face."

— **Educational Media Reviews Online**

- * 2001 Award of Merit in Film, Latin American Studies Association

71 minutes | color | 2000
Sale/video: \$440 | Rental/video: \$100



ALONSO'S DREAM

MEDELLIN NOTEBOOKS

A Film by Catalina Villar

Medellín, Colombia, the city made famous by the cocaine cartels. It is the home of chronic violence, and is overpopulated by peasants fleeing the guerrillas.

But at one high school a remarkable teacher is working on an innovative project. He asks the students to commit to "a big experience — to write the most important book in the world, more important than *100 Years of Solitude*! You are going to tell, the story of your life." While improving their language and writing skills, the teacher hopes the students will understand it is possible to overcome the greatest of obstacles.

Millerdad and Sandra, Maria Eugenia, Doralba and others recount the kindness of their mothers, the absence of their fathers... helping each other develop an all-important capacity, for listening.

"Highly Recommended! Excerpts from some of the students' diaries... punctuate poignant scenes of both despair and love."

— **Educational Media Reviews Online**

- * 2001 Award of Merit in Film, Latin American Studies Association
- * Best Documentary & Audience Award, 1998 Nyon Film Festival (Switzerland)
- * Prix "Découvertes" 1998 SCAM (France)
- * Grand Prize, 1998 Festival Amas Cultura (Portugal)
- * Grand Prize, 1998 Festival Documentaire de Saint-Jacques de Compostelle (Spain)

55 minutes | color | 1998
Sale/video: \$390 | Rental/video: \$75



MEDELLIN NOTEBOOKS

VARAN WORKSHOP IN COLOMBIA

A Three Part Series Produced by
Catalina Villar

The Varan Workshop in Colombia is a training organization that teaches a three-month course at the Film and Television Department of the National University of Colombia. In each film described below, the student filmmakers, all under 25-years-old, had no prior production experience.

Each student filmmaker, while shooting, confronted a "state of emergency" — an unexpected development that emerged from the subject and the characters themselves. The young filmmakers were astonished to discover a surprising reality. Their films reflect this discovery.

FOLLOWING ONE'S WAY

Directed by Diego Fernando Hernandez

To escape from the poor, dangerous environment in which she lives, a young woman's struggle to succeed as a singer in Bogotá, Colombia.

HAIR THERAPY

Directed by Andrea Saïd

A Colombian filmmaker questions her friends — all young women like her, and caught between maintaining their independence and love, relationships, and the desire to start a family.

THERE'S NO ROOM FOR SO MANY PEOPLE

Directed by Diego Fernando Hernandez

If Edgar doesn't find work by the end of the week, he and his wife will leave Bogotá for the coast, leaving their daughter behind. But, only after selling all their 'possessions'...

3 x 27 minutes | color | 2000
Sale/video: \$398 | Rental/video: \$100



FOLLOWING ONE'S WAY

NAGUIB MAHFOUZ: The Passage of the Century

A Film by Francka Mouloudi

In 1988, Naguib Mahfouz, "who, through works rich in nuance – now clear-sightedly realistic, now evocatively ambiguous – has formed an Arabian narrative art that applies to all mankind," was awarded the Nobel Prize for Literature. He was the first and is still the only Arab Nobel Laureate for Literature.

The author of the acclaimed *Cairo Trilogy*, *The Harafish*, *Arabian Nights and Days* among many other novels and story collection, Mahfouz is now 88, half-blind, hard of hearing, and crippled by a recent assassination attempt, but still witty and lucid.

He weaves the threads of his life together with his view of society, his childhood, his discovery of literature (Egyptian and Western), the city of Cairo (which he left only three times in his life), Islamic fundamentalism, the evolution of Egypt, the role of women, and the future of civilization.

"[Mahfouz] is not only a Hugo and a Dickens, but also a Galsworthy, a Mann, a Zola and a Jules Romains."

— Edward Said, *London Review of Books*

"A very beautiful portrait of Naguib Mahfouz." — *Le Figaro*

- * 2002 Film Festival, African Literature Association
- * 2001 FilmFest, Middle East Studies Association

49 minutes | color | 1999

Sale/video: \$375 | Rental/video: \$75

COLETTE

A Film by Yannick Bellon



Known simply as Colette, Sidonie Gabrielle Colette (1873-1954) was both a popular and literary sensation. She scandalized Parisian society with her three marriages and career as a music-hall performer. But she was also one of the finest prose stylists of her era.

Colette's work explored the struggle between independent identity and passionate love, and asserted female sexuality in a male-dominated world. The first woman chosen as a member of France's prestigious Goncourt Academy, her semi-autobiographical novels include the *Claudine* and *Chéri* series, as well as *The Vagabond*, and *Gigi*.

Narrated and written by Colette, the film looks back over her carefree childhood, the inspiration she drew from her rural homes, and her career as a performer. The film, which includes conversations with neighbor Jean Cocteau, shows a woman who may be near the end of her life but who remains dynamic and engaged – even if she claims (to the amused disbelief of Cocteau) to now spend her days occupied with needlepoint.

"This video treasure... is highly recommended." — *Library Journal*

"The narrative, written and spoken by Colette, has all the savor of her best pages. With a film like this, the cinema is truly the 'witness' of our times."

— *La Cinématographie Française*

- * 2003 Film Festival, National Women's Studies Association

29 minutes | b&w | 1951

Sale/video: \$225 | Rental/video: \$75

MARGUERITE, A Reflection of Herself

A Film by Dominique Auvray



Marguerite Duras (1914-1996) – best known as the author of *The Lover* and for the screenplay for *Hiroshima, Mon Amour* (the classic 1960 New Wave film directed by Alain Resnais) – was one of the most controversial and renowned cultural figures in post-war France. Extremely prolific, between 1943 (when she published her first book) and 1995 (when she published her last – *That's All*), Duras directed 19 films and wrote more than 70 novels, plays, movies and adaptations.

Dominique Auvray was a friend of Duras and the editor of three of her films: *Baxter, Vera Baxter* (1976), *Le Camion* (1977) and *Le Navire Night* (1978). Given access to an amazing breadth of archival materials, interviews from television programs, extracts from Duras' films, home movies (filmed between 1957 and 1992), and photographs, she creates in *MARGUERITE, A REFLECTION OF HERSELF* a personal portrait of the woman.

Speaking about her youth and family, Duras discusses her mother and brothers in Indochina and their transposition in *Un Barrage Contre Le Pacifique*. She also describes her move to Paris to study at the Sorbonne, her loves and friendships there (the famous Rue Saint-Benoit group of 50's Paris, with Robert Antelme, her first husband, Dyonis Mascolo, the father of her son, Edgar Morin, Claude Roy, and many others).

Duras also speaks of her work, her political engagements, and social commitments. And we see her directing a rehearsal of *Savannah Bay* with Bulle Ogier and Madeleine Renaud in 1984, and on the set of *Agatha* (1981) and *Nathalie Granger* (1972), which was shot in her own home.

Throughout the film Marguerite Duras goes from pain to joy, from the serious to the anecdotal, with lightning speed. As it moves along with the years, themes and locations of her life, *MARGUERITE, A REFLECTION OF HERSELF* becomes a moving portrait of a complex woman, mother, journalist, militant, friend, filmmaker and writer.

"This loving portrait of the writer and filmmaker... is poetic, allusive and elusive – much like her art. The video is suffused with her passion for literature, the process of writing, and cinema."

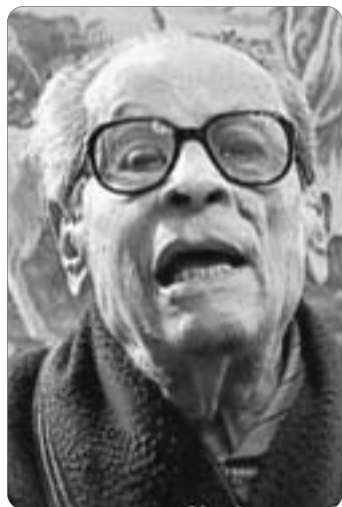
— *The Chicago Reader*

"Tip of the Week! Incredible Charm."
— *New City Chicago*

- * 2003 Michel-Mitrani Prize, FIPA
- * 2003 Belfort Film Festival (France)

61 minutes | color - b&w | 2002

Sale/video: \$390 | Rental/video: \$125



NAGUIB MAHFOUZ:
THE PASSAGE OF THE CENTURY



COLETTE



MARGUERITE, A REFLECTION OF HERSELF

KUXA KANEMA - The Birth of Cinema

A Film by Margarida Cardoso



The first cultural act of the Mozambique Government after independence was to create the National Institute of Cinema (INC). The new president Samora Machel understood he needed to use the power of the image to build an independent nation.

The history of the INC and the films it produced cannot be disassociated from the movement embodied by Machel and FRELIMO (Mozambique Liberation Front). Footage from the films – found by filmmaker Margarida Cardoso in an abandoned, burnt out building – show Mozambique's trajectory from great hope to great disillusionment.

KUXA KANEMA weaves these found images into interviews with the people who produced them, constructing a history of the birth and death of local cinema, and the birth and death of an ideology.

Today, the People's Republic of Mozambique is simply the Republic of Mozambique. Samora Machel's death marked the end of Mozambique's cinema (the current government prefers television). There is nothing left of the INC. The forgotten images that captured the first eleven years of independency – the years of the socialist revolution – are rotting, taking with them both the history of a period, and the history of hope.

★ **2003 Film Festival,
African Studies Association**

52 minutes | color - b&w | 2003
Sale/video: \$390 | Rental/video: \$100

THE UNIVERSAL CLOCK - The Resistance of Peter Watkins

Directed by Geoff Bowie
A National Film Board of Canada
Production

Documentaries are enjoying an unprecedented boom fueled by audiences seeking alternative programming. But now documentary filmmaking, too, finds itself constrained by the imperatives of television. The chief culprit is the so-called "universal clock," a straitjacket that imposes theme and running-time restrictions to meet the demands of the global market. However, there is a rebel resisting this uniformity of the spirit.

For the last three decades Peter Watkins has proven that films may be made without compromise. He continues to work outside the regular boundaries, austere dedication being his only rule for success.

THE UNIVERSAL CLOCK documents Watkins in Paris shooting his acclaimed, epic film *La Commune* (see page 28). But as a stark counterpoint we are harshly reminded of the reality when the camera takes us through the corridors of MIP-TV in Cannes, the annual international television market where industry strategists define standards, negotiate lucrative deals and adjust their famous clock to meet the dictates of globalization.

How, then, do we regain our liberty as television viewers? Perhaps by reviving the spirit of resistance that drove the rebellious Communards of 1871, as suggested by that permanent rebel, the great Peter Watkins.

★ **2001 Toronto International
Film Festival**

76 minutes | color | 2001
Sale/video: \$248 | Rental/video: \$75

NAJI AL ALI: An Artist With Vision

A Film by Kasim Abid

Naji Al-Ali produced thousands of cartoons satirizing the powers that be in the Middle East, and paid the ultimate price. On July 22, 1987 he was shot leaving the London offices of the Al Qabbas newspaper, and died after laying in a coma for 5 weeks. Despite some arrests and an investigation by MI5, the assassin has never been identified.

Naji is still a popular artist in the Arab world, loved for his defense of the ordinary people. Featuring interviews with leading Arab writers, his wife and others, Naji Al Ali give us insight into his subtle cartoons, and allows us to examine the forces that shaped Naji as an artist, and shows how his experiences mirror those of other exiled Palestinians.

"A valuable and vital primer into an extraordinary life, lived in extraordinary times in an unfortunate land... a wonderful visual documentation of the pain of Palestine. The history of the Palestinian struggle can never be recorded without some reference to the trenchant cartoons of Naji al-Ali."

— **Politics and Culture**

"Valuable... Outstanding... goes a long way toward preserving the memory of Naji al-Ali, allowing future generations to draw inspiration from this remarkable individual." — **Al Jadid, A Review & Record of Arab Culture and Arts**

★ **Audience Award for Best
Documentary, 1999 Arab Screen
Film Festival (London)**

★ **Journalist's Choice Award, 2000
Basic Trust Human Rights Film
Festival (Ramallah & Tel Aviv)**

52 minutes | color | 1999
Sale/video: \$390 | Rental/video: \$75

A MOBILE WORLD

A Film by Jean-Michel Mariou,
Francine Raymond & Jean-Paul Gerouard

From Africa's Ivory Coast, where owning a cellular phone is still a practically unaffordable luxury, to Helsinki, Finland, birthplace of Nokia and Ericsson, where 6 out of 10 people own a mobile phone, to this film offers a fascinating and informed assessment of the information age.

Crossing the globe, the filmmakers interview industry professionals on the leading edge of the revolution, as well as prominent sociologists who believe the telecommunications boom will further widen the gap between developed and developing nations.

49 minutes | color | 2000
Sale/video: was \$290 ~~now~~ \$298
Rental/video: \$75

DISTRESS SIGNALS - An Investigation of Global Television

Directed by John Walker
A National Film Board of Canada
Production

The United States' number two export isn't steel or lumber, it's entertainment. While global audiences watch *Law and Order*, regional producers are often ignored in their own countries.

Shot in Africa, North America and Europe, DISTRESS SIGNALS exposes the structure of the global television industry.

"This slick, well-edited production exposes the dumping of another deadly American product on the global market... Certain to be a discussion starter in high school and college media courses"
— **Video Rating Guide for Libraries**

55 minutes | color | 1991
Sale/video: \$285 | Rental/video: \$75



KUXA KANEMA - THE BIRTH OF CINEMA



THE UNIVERSAL CLOCK



A MOBILE WORLD

SEEING IS BELIEVING - Handicams, Human Rights and the News

A Film by Katerina Cizek & Peter Wintonick

Camcorders have become the eyes of the world when no one else is watching. Human rights activists, war crimes investigators, right-wing proselytizers and ordinary citizens are arming themselves with the tools of this visual revolution. From Rodney King to Osama Bin Laden, handicams aren't just for weddings and vacations anymore.

What are the risks and responsibilities? What is the wider impact on television and society? To answer these and other questions, the filmmakers spent two years tracking media activists across the world.

Drawn from original shooting and exclusive contemporary archives, SEEING IS BELIEVING provides a multi-faceted window into the power of do-it-yourself filmmaking.

"Recommended. An appropriate vehicle for portraying the importance of balanced news reporting and the revolutionary results of technology in overcoming the 'digital divide.'" – **Educational Media Reviews Online**

"Fascinating... Essential viewing, particularly for those who still harbour naive notions that the mainstream news media will provide us with all the coverage of world affairs that we need."

– **Montreal Gazette**

- * 2003 Award of Commendation, Society for Visual Anthropology
- * 2003 Film Festival, American Anthropological Association
- * Abraham Award, Conflict & Resolution Series, 2002 Hamptons Film Festival

58 minutes | color | 2002 | CC
Sale/video: \$390 | Rental/video: \$75



SEEING IS BELIEVING - HANDICAMS, HUMAN RIGHTS AND THE NEWS

CULTUREJAM: Hijacking Commercial Culture

Directed by Jill Sharpe
Produced by Lynn Booth & Jill Sharpe

New revolutionaries stand poised along our information highways. They're "Culture Jammers," and their mission is to artfully reclaim our mental environment by causing a bit of brand damage to corporate mindshare. CULTUREJAM punctures the illusion of free speech in public spaces, yet gives us new hope at the same time. Scream at the TV, but don't touch that dial! Yet.

We follow media tigress Carly Stasko, Reverend Billy of the Church of Stop Shopping, and the Billboard Liberation Front as they use the tools of the medium to re-wire the message. Will Mickey Mouse represent a "world of laughter" or "sweatshop labor practices"?

Jammers first appeared in the early 1980s, but medieval jesters, movements like Dada, Surrealism, and the Situationist International of Paris, and recent movements (punk to "post") provide the philosophical lineage.

Is Culture Jamming civil disobedience? Senseless vandalism? The only form of self-defense left?

"Hearing all opinions is what democracy is all about. Besides, if you close your ears to dissent, you could miss out on the sharp, often funny documentary."

– **The Vancouver Sun**

- * 2003 Film Festival, Society for Photographic Education
- * Audience Choice Award, 2001 Vancouver International Film Festival

52 minutes | color | 2001 | CC
Sale/video: \$390 | Rental/video: \$75



CULTUREJAM: HIJACKING COMMERCIAL CULTURE

AL JAZEERA: Voice of Arabia

A Film by Tewfik Hakem



Founded in 1996, Al Jazeera ("The Island" in Arabic) was the first 24-hour news channel in the Arab world. Little known in the U.S. until 9/11, the notoriety of this "Arab CNN" has exploded since then, and has grown during the wars in Afghanistan and Iraq.

Shot on location in Doha, Qatar, AL JAZEERA takes us behind the scenes of the Arab world's independent satellite TV channel. With a multinational staff of seventy journalists and numerous international correspondents, Al Jazeera embodies the idea of a unified Pan-Arab world.

The film explores the paradoxes that emerge between the apparent orthodoxy of Arab societies, and the journalistic freedom flaunted by Al Jazeera. The station's philosophy of open debate is not easily embraced in what Fayçal Al-Quassam, the host of The Opposite Direction, calls "a dictatorial, single-party culture which does not know the meaning of dialogue." An excerpt from his program in which a former Algerian Prime Minister storms off the set, condemning Al Jazeera as, "a place of folklore and lies," illustrates the conflict.

Al Jazeera's impact extends far beyond the Arab world. In Afghanistan when Al Jazeera correspondent Youssef Al-Chouli's exclusive stories from Kandahar show the impact of U.S. bombing on Afghani civilians, Washington correspondent Hafez Al-Mirazi questions Secretary of Defense Donald Rumsfeld about them. He interviews National Security Advisor Condoleezza Rice, who

states her support for Al Jazeera – but one month later, when their Kabul office is bombed, some journalists can only respond with suspicion.

Combining news footage, excerpts from various Al Jazeera programs, and interviews with executives, anchors, and journalists (from Yousri Fouda, trying to uncover stories on the Guantanamo detention camp, to the first Arab female sports reporter, Leila Smati), AL JAZEERA is an invaluable look at the challenges faced and issues raised by the most important television channel in the Arab world.

"Recommended... a rare view of one of the most popular and often controversial satellite television organizations in the Middle East [and] a valuable resource for a Western world eager to learn more about Middle Eastern ideas."

– **Educational Media Reviews Online**

* **Viewers Choice, 2003 FilmFest, Middle East Studies Association**

52 minutes | color | 2003
Sale/video: \$390 | Rental/video: \$75



AL JAZEERA: VOICE OF ARABIA

THE PERFUMED GARDEN

A Film by Yamina Benguigui

THE PERFUMED GARDEN is an exploration of the myths and realities of sexuality in Arab society. Through interviews with men and women of all ages, classes, and sexual orientations, the film lifts a corner of the veil that usually shrouds discussion of this subject in the Arab world.

Made by an Algerian-French woman director, the film begins by looking at the more permissive history of the region, and ends with the experiences of contemporary lovers from mixed backgrounds.

The film examines the desire for pleasure in societies that place a high value on chastity and virginity, and discusses pre-marital sex, courtship and marriage, private vs. public spaces, language, social taboos, and the desire to break them.

THE PERFUMED GARDEN also demonstrates how the rich legacy of fantasy in *A Thousand and One Arabian Nights* continues to permeate contemporary Arab culture, and that a world of eroticism survives as a form of survival and resistance to this day.

- * **Best Documentary, 2001 Turin Women's Film Festival (Italy)**
- * **Best Documentary, 2001 Vues d'Afrique Film Festival (Montreal)**
- * **2002 Seattle Arab and Iranian Film Festival**
- * **2002 OutFest - Los Angeles Gay and Lesbian Film Festival**

52 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75



THE PERFUMED GARDEN

IRAN, VEILED APPEARANCES

A Film by Thierry Michel



Composed of a series of diverse, often contradictory images of mundane, everyday life juxtaposed against historical footage of protest and revolution, IRAN, VEILED APPEARANCES is an insightful documentary about contemporary Iran, 23 years after the Islamic Revolution.

Filmmaker Thierry Michel gained extraordinary access to Iran's Islamist paramilitaries, and to increasingly free thinking groups youth. By illustrating the generational and ideological division inherent in this theocratic society, the film becomes an understated yet powerful document of a country at the cusp of profound change, or perhaps not.

The film opens to a funeral for activist poet Mohammad Mokhtari, a victim in a series of disappearances of prominent intellectuals (presumably assassinated by the Islamist militia). The ensuing scenes witness, even humanize, Islamists worshipping martyrs. Thus, a surprising parallel is drawn between Iranian intellectuals mourning political martyrdom, and fundamentalists celebrating their martyrs for Islam.

The film shifts to teenagers seeking refuge in the mountains surrounding Tehran. The scenes of teens indulging in small acts of freedom, out of the Basijis' reach (with other scenes of a drama school and college dorm) capture the spirit of the Iranian youth. "Our society is in freefall," one youth states, while dancers express hopelessness ("Our lives are suspended"). The younger Iranians express their desire for a more open society, and challenge the wisdom of their parents who fought for – and continue to embrace – the ideals of the Islamic Revolution.



IRAN, VEILED APPEARANCES

SOS IN TEHRAN

A Film by Sou Abadi

What is on the minds of contemporary Iranians? To answer this question Sou Abadi spent five months in Tehran, documenting what happens in the city's social service and psychological institutions. We visit:

The Voice of Assistance, a psychology telephone hotline;

The Committee of the Imam, a charity created by the Ayatollah Khomeini for the poor;

The mandatory pre-marital sex education courses of the Health Ministry;

The group psychotherapy sessions of Dr. Majd, psychoanalyst of Tehran's elite;

The Marriage Foundation, an ultra-Islamic matrimonial agency.

By taking the camera into places where people come to confide, SOS IN TEHRAN shows us the unseen life of the rich and poor, the educated and the illiterate, the religious and the atheistic, the married and the adolescent.

"Remarkable. A compassionate observation of Iranians' private pain."

— **Al Jadid, A Review & Record of Arab Culture and Arts**

- * **Best Documentary, 2001 Brussels International Independent Film Festival**
- * **2001 Jan Vrijman Prize, Amsterdam International Documentary Festival**
- * **2001 SCAM Prize, "Brouillon d'un reve," French Documentary Directors Guild**
- * **2000 Cannes Film Festival, New Talents "Universelles" Section**

52 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75



SOS IN TEHRAN

ZINAT, ONE SPECIAL DAY

A Film by Ebrahim Mokhtari

To work as a nurse, Zinat became the first woman from the Island of Qeshm in the south of Iran to remove her Boregheh, the traditional veil. Now, along with her husband Ahmad, she is running for office in the first local elections held since the Islamic revolution.

Amidst election day rumors, Zinat engages in friendly banter with Ahmad over which of them will get the most votes. She trades spirited jibes with a man who tells her, "a woman should be like a domesticated animal," and her visitors debate the place of women in Iranian society.

The following day, with the elections over, the film presents the newly elected representative Zinat as she expresses her ideas to improve the living conditions of her fellow villagers.

"Celebrates the empowerment of women, not abstractly, but in direct life situations, without sentimentality or manipulation of scenes or dialogue... Zinat's unique qualities, alongside her wit and charm, are no small influence in paving the way for new roles for rural [Iranian] women."

— Al Jadid, A Review & Record of Arab Culture and Arts

* Special Mention of the International Jury, 2000 Cinéma du Réel (Paris)

* 2000 Amsterdam International Documentary Festival

* 2000 Margaret Mead Film Festival

54 minutes | color | 2000

Sale/video: \$390 | Rental/video: \$75



ZINAT, ONE SPECIAL DAY

GENERATION X-SADDAM

A Film by Shelley Saywell

NEW RELEASE On the eve of the 2003 U.S. invasion, acclaimed filmmaker Shelley Saywell traveled to Iraq to film the lives of ordinary people, especially young Iraqis, who were caught between Saddam's tyranny and a devastated economy (for which they blamed the West).

Now, Saywell returns to find the people she met and interviewed before the war. What happened to them? Have they survived? Have their feelings about Saddam and the U.S. changed, or remained the same?

Traveling from Baghdad to Basra, across the severely damaged country, Saywell visits the ruined university campus, the back streets of Baghdad on night patrol, the blood soaked cells of Abu Graib prison, and the mass graves where mothers search for a scrap of familiar clothing.

Surprisingly, Saywell finds all her protagonists. There are surprises, some ironies, and we hear some things that could not be told while Saddam was in power.

But many anti-American feelings remain. Most pervasive is the sense of desperate confusion, the constant worry about what lies ahead in the dangerous, chaotic life under occupation.

45 minutes | color | 2003

Sale/video: \$298 | Rental/video: \$75



GENERATION X - SADDAM

20 YEARS OLD IN THE MIDDLE-EAST

A Film by Agal Moghaizel

NEW RELEASE Filmed after the fall of Saddam Hussein, 20 YEARS OLD IN THE MIDDLE-EAST traverses the region – from Jordan to Syria, Iran, and Lebanon – to take the pulse of Arab and Iranian youth.

The film offers an opportunity for Western students to truly understand the lives and attitudes of their Middle Eastern counterparts: how they're different, and how they're the same.

Hyam Pourla, an Iranian theology student and aspiring mullah who clandestinely sings in a heavy metal band, says, "There are big games being played in the region. Great strategies decided for the Middle East... We are powerless. All people can do is suffer."

It's a feeling echoed by many, including Abbud, a Palestinian studying in Jordan: "We are reduced to silence," he says. "We can't speak freely here."

"We're now lacking ideals," says Kamal, who studies at the American University in Beirut. "The Arab myth is fading. We don't know where to look for references. We're lost."

20 YEARS OLD IN THE MIDDLE-EAST offers an indispensable snapshot of the attitudes of a generation who desire liberty over extremism, but who fear that American policies will lead them into ever more warfare, and who – above all – simply want to pursue their dreams.

52 minutes | color | 2003

Sale/video: \$390 | Rental/video: \$75



20 YEARS OLD IN THE MIDDLE-EAST

THE JUNCTION

A Film by Ilan Ziv

NEW RELEASE Although they had little in common in life, Fahmi Abou Ammouneh and David Biri are linked in death by Netzarim Junction, a crossroads between the Israeli settlement of Netzarim and the Palestinian refugee camp of Nusseirat. It was there that they died – the first Israeli soldier and the first resident of Nusseirat to lose their lives in the 2nd Intifada.

Using home videos and memories of family and friends, THE JUNCTION shows the ripple effects on their loved ones and their communities. David's sister remains angry at the meaninglessness of his death. His dearest friend, El'ad, committed suicide, and his army buddies are disillusioned. For Fahmi's family, his death is both a personal tragedy and one more injustice perpetrated by the Israeli occupiers.

Once a busy intersection in a teeming neighborhood, the Palestinian homes, orange groves, and greenhouses are now rubble and sand.

The narrative spine of THE JUNCTION may be confined in space and time, yet it reaches far into the social fabric of both societies to explore the culture of death that feeds the political impasse, and the violent convolutions that consume both Israelis and Palestinians.

"What is so beautiful about Ilan Ziv's film is its will to never contrast the pain of one family with the pain of another; to never privilege the intensity of one at the expense of the other."

— Telestars (France)

* Best Documentary, 2003 Haifa Film Festival (Israel)

57 minutes | color | 2003

Sale/video: \$390 | Rental/video: \$75

ALGERIA'S BLOODY YEARS

A Film by Malek Bensmaïl, Patrice Barrat & Thierry Leclère

NEW RELEASE ALGERIA'S BLOODY YEARS chronicles the country's struggle for democracy since independence from France. The film traces the rise of fundamentalist groups in the 1980's and 90's in response to the country's authoritarian leadership, and examines Algeria's descent into a morass of massacres among the Islamic guerillas, the military, and civilians that have claimed the lives of nearly 200,000 people over the past 15 years.

Not a simple catalog of atrocities, ALGERIA'S BLOODY YEARS uses contemporary interviews, archival news footage, and testimony from main players on all sides of the conflict – including leaders of the Islamic guerillas, generals from the Algerian military, journalists, French government officials, and others – to unravel the mysterious machinations that have killed thousands of innocent Algerians.

★ **2003 FilmFest, Middle East Studies Association**

59 minutes | color | 2003
Sale/video: \$390 | Rental/video: \$75

BEN BARKA - The Moroccan Equation

A Film by Simone Bitton

In October 1965 Ben Barka was abducted on a Paris street and later murdered. His body was never found, nor were the culprits positively identified. Who was Ben Barka and who wanted him dead?

As Morocco tries to exorcise its past, this film explores the life of the country's greatest and most controversial political figures, because his premature disappearance left his story untold.

The documentary traces the extraordinary career of a gifted child from the slums of the Medina who earned Morocco's first degree in mathematics. As a member of the Istiqlal (freedom) Party, he was a leader in the movement to oust the French from Morocco. But his dreams of an open state were soon frustrated. King Mohammed V and his successor, Hassan II, sought to an absolute monarchy under French tutelage. Barka's radical politics and economic programs led to conflict between the royal family, the governing Istiqlal Party, and Barka's opposition movement.

Using extensive archival materials and the testimony of family members and colleagues, BEN BARKA interweaves the story of the man and the history of Morocco's struggle for independence.

"Highly Recommended! This film well represents Ben Barka's life, as well as the political situation in Morocco in the last several decades. It moves at a crisp pace that will engage the viewer."

– **Educational Media Reviews Online**

★ **2003 FilmFest, Middle East Studies Association**

★ **2003 Film Festival, African Studies Association**

84 minutes | color | 2002
Sale/video: \$440 | Rental/video: \$100

ARAB DIARIES

A Five-Part Documentary Series
Produced by Deborah Davies, Daoud Kuttab & Ilan Ziv

The intimate stories of individuals across the Arab world confronting the life's basic milestones.

"Highly Recommended! Presents a rare critical insight into contemporary life in the Arab world. It dares to bring up strong issues without imposing judgment on the values discussed."

– **Educational Media Reviews Online**

BIRTH

Filmmakers: Suheir Farraj (Palestine), Abbas Hashim (Iraq) & Abeer Esber (Syria)

The stories of an unwanted baby, an absent baby, and a baby in jeopardy.

YOUTH

Filmmakers: Ali Bilail (Egypt), Samia Chala (Algeria) & Muriel Aboulrouss (Lebanon)

Young women striving for independence.

HOME, OR MAIDS IN MY FAMILY

Filmmaker: Yto Barrada (Morocco)

The relationship between a liberal family and their servants.

LOVE AND MARRIAGE

Filmmakers: Samia Chala (Algeria) & Muriel Aboulrouss (Lebanon)

The societal obstacles to personal happiness.

WORK

Filmmakers: Ghalia Sheikh & Lubna Haddad (Syria) Abbas Hashim (Iraq) & Raed Helou (Palestine)

The aspirations of men and women as embodied in flying.

5 x 26 minutes | color | 2001
Sale/video: \$478 | Rental/video: \$150

ALONE WITH WAR

A Film by Danielle Arbid

Exiled to France during the 1975 - 1991 civil war that killed 150,000 people, filmmaker Danielle Arbid returns to Lebanon to interrogate the militiamen about their justifications for the war, while wondering about the collective amnesia that seems omnipresent. A fearless woman in a male dominated society, Arbid is searching for the story of her country, "Peace was declared. But no one explained to us what peace is."

Her interviews with the Muslim and Christian militias are chilling, but she doesn't find the answers she seeks. She walks through the streets, questions people, knocks on doors, heckles politicians.

Her quest reveals a Beirut seen with new eyes, with the echoes of history fading. Maybe the massacres didn't happen after all? Maybe all the bombings and shootings didn't harm anyone?

"The emotional power of this film is in [its] interviews with former militiamen... Arbid, like a public prosecutor with moral urgency on her side, is determined to expose the guilty." – **Al Jadid, A Review & Record of Arab Culture and Arts**

"A courageous and edifying document, a film about a place that is, in many respects, still at war. Arbid [is] a young Lebanese filmmaker of great talent and strong personality." – **Le Monde**

★ **Best Documentary, 2000 Locarno Film Festival**
★ **2001 Seattle Human Rights Film Festival**

58 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75



ALGERIA'S BLOODY YEARS



BEN BARKA - THE MOROCCAN EQUATION



ALONE WITH WAR

BETHLEHEM DIARY

A Film by Antonia Caccia

In the final year of the 20th Century, Bethlehem was expecting 5 million visitors to celebrate the end of the millennium, but the streets are deserted, and shops are empty. Israel has closed off Bethlehem since the 2nd Intifada began the previous September.

BETHLEHEM DIARY focuses on two Palestinian families and an Israeli human rights lawyer during this tumultuous period. Their intimate, surreal, and surprisingly humorous stories illustrate how violence and uncertainty affect both their public and private lives.

Six months later, July 2001. As high-rise Israeli settlements go up a few hundred yards away, the growing violence is forcing these families to consider leaving their homes. BETHLEHEM DIARY brings Palestine into focus, personalizing experiences that are being repeated throughout the region at this very moment.

"Powerful... Impassioned filmmaking and measured analysis."

— **The Big Issue**

★ **2002 FilmFest, Middle East Studies Association**

★ **2002 Human Rights Watch Film Festival**

60 minutes | color | 2001

Sale/video: \$390 | Rental/video: \$100

THE BOMBING

A Film by Simone Bitton

On September 4, 1997, three young Palestinians blew themselves up in central Jerusalem. Among the victims were three 14-year old Israeli girls — Sivann Zarka, Yael Botwin and Smadar Elhanan. The suicide bombers — Tawfiq Yassine, Bashar Sawalha and Youssef Shouli — were from the same West Bank village.

THE BOMBING documents the search for answers in the aftermath of this tragedy. Through interviews with the families of both the victims and bombers, the film attempts to offer insight into the psychology and ideology that perpetuates such violence in the Middle East.

"Highly Recommended. Exposes viewers to the psychological trauma of everyday existence in Israel and provides intimate portraits of this country's inhabitants who live under constant fear and disillusionment. Skillful interviews with Palestinian and Israeli parents and siblings of the bombers and victims transcend the stories of personal tragedy and loss to reveal the broken psyche of a country torn apart by years of war and irreconcilable differences."

— **Educational Media Reviews Online**

"Deconstructs the bombing through interviews, eye-witness accounts and even a Palestinian psychiatrist's analysis of the young bomber's motivations. [It] succeeds in establishing a different, universal context within which to understand the current Intifada."

— **Al Jadid, A Review and Record of Arad**

★ **Honorable Mention, DocAviv International Documentary Film Festival**

★ **2002 Vermont Women's Film Festival**

59 minutes | color | 1999

Sale/video: \$390 | Rental/video: \$75

CITIZEN BISHARA

A Film by Simone Bitton

One in every five Israelis is a Palestinian. Israeli Arab: is there a more "impossible" notion of citizenship? CITIZEN BISHARA introduces us to the most emblematic of Israel's Palestinian citizens, the MP Azmi Bishara.

A sociologist by training, the brilliant Bishara fights for equality for Israel's Palestinian citizens and for their recognition as a national minority. The film follows him in his parliamentary work, his election campaign and records his thoughts on citizenship, national minorities and democracy.

Bishara's erudition, energy and his predilection for provocation make him an outstanding guide through the turbulent wings of Israeli political life, and a caustic observer of events in the Middle East.

"Highly Recommended! An excellent film which offers a dynamic point of view on a host of political and ethical issues."

— **Educational Media Reviews Online**

★ **2002 Human Rights Watch Film Festival**

★ **2002 Argus Human Rights Festival (Denver)**

★ **Closing Night Film, 2002 L'Acharnière Festival (Lille, France)**

★ **2002 Biennale des Cinémas Arabes, Zoom on Palestine (Paris)**

52 minutes | color | 2001

Sale/video: \$390 | Rental/video: \$75

CLOSE, CLOSED, CLOSURE

A Film by Ram Loevy

Like a prison with one million inmates... that's how the people of the Gaza Strip regard their land. Made over a two-year period by an Israeli and Palestinian crew, CLOSE, CLOSED, CLOSURE shows the extent of their deprivation, and their growing frustration.

"A thoughtful and balanced perspective on these all-too-familiar facts with a first-person documentary that combines a dry wit with a deep sense of despair."

— **George Robinson, The Jewish Week**

"A wide range of views... via a panorama that presents life near the Erez Crossing from Israel into Gaza, and the daily litany of obstacles faced. The further deterioration of life in Gaza... stresses the importance of reminding the world that the Palestinians are not merely casualties in the newspaper headlines, but human beings with dreams, emotions, and a persevering sense of humor."

— **Al Jadid, A Review & Record of Arab Culture and Arts**

"An excellent window into the mind of someone who hopes to create peace and justice and is unsure of how exactly to do that... In the end... it puts forth questions that may be uncomfortable for those of us working for peace."

— **Online Journal for Peace and Conflict Resolution**

★ **International Independence Award, 2002 North-South Media Festival (Geneva)**

★ **2002 Cinema Du Reel (Paris)**

53 minutes | color | 2002

Sale/video: \$390 | Rental/video: \$75



BETHLEHEM DIARY



CITIZEN BISHARA



CLOSE, CLOSED, CLOSURE

Presented by Jonathan Demme

I'I SING FOR YOU

A Film by Jacques Sarasin



In the 1950s and 60s, Mali awoke each morning to Boubacar "KarKar" Traoré's voice on the radio, singing of independence. Revered as the Malian Elvis, Traoré introduced the Twist to his country, but because his music was played only on radio, he didn't earn enough money, and became a tailor and a salesman to feed his family.

Then, both his life and his country's struggles spiraled into tragedy, leaving Traoré somewhere between myth and obscurity, before a music producer sought him out and revived his career.

This lyrical presentation of an artist's legacy transports us to the vibrant landscape of Mali and surrounds us with the delicate yet powerful rhythms of the country's most famous musician.

"With a generous serving of music, fantastic black and white photos and newsreels, and vibrantly filmed footage of modern-day Mali, director Jacques Sarasin tracks Traoré's journey in this hypnotically beautiful film." — **LA Weekly**

"Scintillating. Educational value aside, [it] is exciting for its extended performance sequences" — **Variety**

"Lovely, lyrical... A poignant, finally joyous experience." — **The Film Society of Lincoln Center**

- *1st Prize, 2001 Montevideo International Film Festival
- *2002 Tribeca Film Festival
- *2002 Margaret Mead Film Festival

76 minutes | color | 2001

Sale/video: \$348 | Rental/video: \$125

THE INTERNATIONALE

A Film by Peter Miller

THE INTERNATIONALE draws on people's stories about the long-time anthem of socialism to celebrate the relationship between music and social change. The film traces the changing meaning of the song since Eugene Pottier wrote it in 1871 (at the fall of the Paris Commune) through the end of the Cold War.

Rare archival footage, performances by Billy Bragg and Pete Seeger, and interviews with an international cast of activists make THE INTERNATIONALE a serious but often irreverent meditation on the power of music in people's lives.

"An impressive performance! A worthy subject resonant with profound social, cultural, and historical value. A moving... and compelling film." — **Journal of Film & History**

"What a remarkable film! Takes us on a lyrical journey from the Paris Commune to the collapse of Soviet Communism, from the slums of Kingston Jamaica to Tiananmen Square, in search of what might be the only song to change the world." — **Professor Robin D.G. Kelley, NYU**

- *2003 Film Festival, Society for Cinema Studies
- *Best Short Documentary, 2001 Woodstock Film Festival
- *2002 Human Rights Watch Film Festival
- *2000 Margaret Mead Film Festival

30 minutes | color | 2000

Sale/video: \$225 | Rental/video: \$60

THE UNDERGROUND ORCHESTRA

A Film by Heddy Honigmann



Filmmaker Heddy Honigmann illuminates the lives and music of a ragtag group of international bohemians — an Argentine pianist, Romanian father and son violinists, a Venezuelan harpist, and singers from Mali and Vietnam — who play in the Metro and on the streets of Paris.

All are united by their experiences with political repression, and by a spirit that led them to flee any number of horrendous situations throughout the world. Finding refuge in Paris, music becomes their economic lifeline, but as this film makes movingly clear, it is also a metaphor for their will to survive.

"A splendid example of how illuminating and entertaining a documentary can be! A tremendously affecting film." — **LA Times**

"A stirring account of survival in exile. Warmly observed. During the richly diverse musical interludes, Eric Guichard's agile camera cruises the Paris streets. Taking in immigrant quarters, markets and low-rent hotels, the filmmakers casually construct a picture of the vibrantly cosmopolitan, multi-ethnic burg that draws these musical refugees." — **Variety**

108 minutes | color | 1998

Sale/video: \$285 | Rental/video: \$100

MACHITO: A Latin Jazz Legacy

A Film by Carlos Ortiz



In a career that spanned half a century, Cuban bandleader Frank "Machito" Grillo embodied Latin Jazz and influenced generations of musicians, contributing to a cultural explosion on the international music scene.

MACHITO weaves together vintage film clips and recordings, Hollywood production numbers, and one-of-a-kind street performances in Cuba and New York. Sensational shows at such hot spots as the Cotton Club highlight the golden era of Latin Jazz in the 40s and 50s.

"Hugely informative, with astonishing archival footage." — **John Pareles, New York Times**

"Documentaries, at their best, can bring you near to the past, to people and events you might never have known. That's what Ortiz has done here... movie that can make you cry and laugh as well as dance." — **Los Angeles Times**

"** [4 Stars - Highly Recommended]"** — **Video Rating Guide for Libraries**

- *First Prize Winner, 1988 San Juan Film Festival
- *Jury Prize Winner, 1987 San Antonio Film Festival

58 minutes | color | 1987

Sale/video: \$390 | Rental/16mm: \$125
Rental/video: \$100

I'I SING FOR YOU



UNDERGROUND ORCHESTRA



MACHITO: A LATIN JAZZ LEGACY

OPTIMUM - The Crusade for Efficiency

A Film by Henry Colomer

OPTIMUM is the story of three 19th-century visionaries who helped shape contemporary society. Influenced by the maxim, "Everything should be useful, all human resources should be optimized and made profitable," each helped develop a universal philosophy that would allow humanity to become more efficient, more productive, and more powerful. One discovered the principle, the second a tool, and the third, the ideal field of application for this tool.

One of the founders of Utilitarianism, Jeremy Bentham constituted a universal system for increasing the potential usefulness of all individuals.

An obsessive classifier, Charles Babbage invented a litany of common gadgets, but his most important contribution was the Analytical Engine – the genuine forerunner of the computer.

It was Francis Galton who would indicate the ideal field to which the Analytical Engine could be applied: Genetics.

A sardonically witty journey into the world of 19th century science, OPTIMUM illustrates how three eccentric intellectuals envisioned the current genetic revolution at the dawn of the industrial age.

"Informative and entertaining... As the film makes clear, with a dry and perpetual humor, all three of these men were examples of genius-gone-batty. Just how offbeat their research was is explained in meticulous details with vintage photographs, drawings, diagrams and delightful animations."

– Leonardo Digital Reviews

55 minutes | b&w | 2000

Sale/video: \$390 | Rental/video: \$75

MILLE GILLES (A Thousand Gilles)

A Film by Ijsbrand van Veelen

The theories of Gilles Deleuze (1925-1995) have reverberated far beyond academia. One of the most influential thinkers of the last century, Deleuze's books include *The Anti-Oedipus* (1972) and *A Thousand Plateaus* (1980). "Perhaps one day," wrote Michel Foucault, "this century will be known as Deluzian."

From "deterritorialization" to "Rhizomes," MILLE GILLES explores some of his anti-hierarchical ideas, and includes a rare, short sequence with Deleuze himself. More importantly, architect Greg Lynn, musician D.J. Spooky, designer/software developer Bernard Cache, organizational theorist Jules Koster, Media Studies professor Patricia Pisters and others explain how they use Deleuze.

When Deleuze died, Roger-Pol Droit wrote in *Le Monde*, "No one knows what distant posterity will remember of a body of work that contemporaries probably understand only a little. Thought, with Deleuze, is the experience of life rather than reason."

"Informed, clear and intellectually generous... More than the confident repetitions of familiar phrases, the fragility of the film image, as a picture without support, explains the key concepts against the grain of the text. A valiant attempt to break habitual ways of thinking."

– Leonardo Digital Reviews

44 minutes | color | 1997

Sale/video: \$375 | Rental/video: \$75

DERRIDA'S ELSEWHERE

A Film by Safaa Fathy

DERRIDA'S ELSEWHERE investigates parallels between the personal life and the life work of one of the most important philosophers of the 20th century. Shaped around readings from Derrida's book *Circumfession*, the film integrates seemingly disparate themes including hospitality, religion, sexuality and the place of the subject in philosophy. Derrida shows us the common thread he perceives running through them: responsibility.

As we follow Derrida around his home, office, in the classroom and on his travels, he speaks of the suffering, the challenges and the questions that have conditioned his thought since his childhood in Algeria. He describes his mother and childhood in the same manner as he does ideas, somewhere between affect and concept, at a boundary where a work becomes biography and biography gives birth to a work. Related imagery – photos of his life there, super-8 footage from the 1960's and 70's, images from Spain – illustrate his ideas.

DERRIDA'S ELSEWHERE takes us into his worlds – that of his work in Paris and that of his familial and spiritual roots in Algeria and the Spain of Lorca and El Greco. We begin to see how places allow words to appear, producing images that let us catch a glimpse of what's beyond.

"Enthralling!" – Leonardo Digital Reviews

"[A] retrospective glimpse into the complex relation between the man and his thought, or what amounts to Derrida's reflections on the question of autobiography. A filmed confession about his life in which the meaning of its full disclosure remains as elusive as

the expression of any motif Derrida has sought to explore in his writings."

– Janus Head

"Highly Recommended! A unique and intensely personal examination."

– Dr. Brad Eden, University of Nevada Las Vegas, for Educational Media Reviews Online

* 2001 Vancouver International Film Festival

Two Lengths Available:

68 minutes | color | 2000

Sale/video: was \$440 **now** \$298

Rental/video: \$100

52 minutes | color | 2000

Sale/video: was \$390 **now** \$248

Rental/video: \$75

MARX FOR BEGINNERS

A Film by Bob Godfrey & Cucumber Studios

FRIF
CLASSIC

MARX FOR BEGINNERS is a hilarious animated film about Karl Marx's most influential ideas, and contextualizes them by introducing Pythagoras, Plato, Aristotle, da Vinci, Copernicus, Galileo, and Descartes. All in seven minutes!

"This stylistically animated condensation of rambunctious and irreverent quotation and paraphrasing of important historical thinkers will be a stimulating and amusing treat." – Booklist

* Blue Ribbon, 1983 American Film Festival

7 minutes | color | 1978

Sale/video: \$125 | Rental/video: \$35



OPTIMUM - THE CRUSADE FOR EFFICIENCY



MILLE GILLES - A THOUSAND GILLES



DERRIDA'S ELSEWHERE

THE SPECTRE OF HOPE

With Sebastião Salgado & John Berger

Directed by Paul Carlin

Produced by Paula Jalfon, Colin MacCabe & Adam Simon

Over the past 30 years Brazilian photographer Sebastião Salgado's work has had an actual impact on the world and how it is seen, bringing conditions of famine and poverty to the attention of a jaded first world in a profound, arresting way.

Best known for *Ways of Seeing* – the seminal book and BBC series – John Berger is one of the world's leading art and photography critics. His *Selected Essays*, written over nearly 50 years, has just been published (Pantheon Books, 2002).

In *THE SPECTRE OF HOPE* Salgado joins Berger to pore over Salgado's collection *Migrations*. Six years and 43 countries in the making (ranging across Africa, Asia, Eastern Europe and Latin America), *Migrations* contains photographs of people pushed from their homes and traditions to cities and their margins – slums and streets and refugee camps.

Intercut with photographs from *Migrations*, their intimate conversation combines a discussion of Salgado's work with a critique of globalization, and becomes a wide-ranging investigation of the power of the image to relay devastating truths and, surprisingly, hope.

"Salgado's most noteworthy achievement is his ability to remind us that visual imagery changes an abstract idea into an emotional explanation, capable of piercing through to the heart of what life is. [His] capacity to expose a too often obscured side of global reality helps provoke those who look at the pictures to move beyond indifference. Through the still images and the video

we feel the hope of these people from all over the world who are trying to again find a stable position in life, and we add our own hope to it."

– **Leonardo Digital Reviews**

"Both a remarkable conversation... and a stunning portrait (in Salgado's pictures) of what globalization really looks like."

– **John Leonard, New York Magazine**

"Through close-ups of Salgado's black-and-white images we see with unflinching eyes the plight of displaced peasants, refugees and migrant workers as they move out of their rural homelands and into cities and slums. But... Salgado sees hope – especially evident in his portraits of children – in that the current economic situation is chosen, and therefore changeable."

– **Photo District News Online**

"Moving, thought-provoking and utterly enthralling."

– **Judith Bumpus, The Art Newspaper**

★ **2003 Film Festival, Society for Photographic Education**

52 minutes | color | 2001

Sale/video: \$390 | Rental/video: \$100

MAGNUM PHOTOS - The Changing of a Myth

A Film by Reiner Holzemer

Magnum Photos was built upon the principle that the vision of every individual photographer must be respected. Founded in 1947 by Robert Capa, Henri Cartier-Bresson, David Seymour and George Rodger to free photographers from the restrictive formulas of commercial work, Magnum is still owned by its members.

Filmmaker Reiner Holzemer became the first to film the annual Magnum Photos meeting, and one of the few to film camera shy Henri Cartier-Bresson (shortly before his 90th birthday). He also documents Magnum members in the field, while well-known photographers Rene Burri and Philipp Jones Griffiths discuss the historical context of Magnum.

Today the agency runs offices in London, Paris, New York and Tokyo, and continues to record all facets of the human condition, be it beauty or horror. Working on projects for years, resisting trends and sensationalism, the members of Magnum are still considered the premier photographers in the world.

"Utilizing some first rate shots of the classic images on which Magnum's reputation was built, [the film] provides an excellent general introduction to those unique qualities and achievements that still make it the finest photo agency in the world... Quintessentially Magnum on Magnum – honest and dispassionate."

– **History of Photography**

★ **2001 Film Festival, Society for Photographic Education**

58 minutes | color | 1999

Sale/video: \$390 | Rental/video: \$75

EL DIA QUE ME QUIERAS (The Day You'll Love Me)

A Film by Leandro Katz

After Che Guevara was captured and killed in Bolivia, a wire photograph of his corpse was transmitted all over the world. Its publication on October 10, 1967, was the culmination of a legendary, two-year search for Guevara. Taken by Freddy Alborta, it has been compared to Rembrandt's *The Anatomy Lesson of Professor Tulp*.

Using close-up and masking techniques while re-photographing the image, filmmaker Leandro Katz attempts to expose the indeterminate powers of photographic representation. The result invokes a sense of mourning, but the film counters the Guevara myth by placing him into the historical Latin American intellectual context, through references to Borges, Gardel, and Neruda.

"Visually exquisite and deeply moving... at once an elegy to the passing of the age of revolution in Latin America and an investigation into the history and mythos surrounding the infamous photograph of the beatific corpse of its central icon: Che Guevara."

– **Jeffrey Skoller, Afterimage**

★ **2000 Award of Merit in Film, Latin American Studies Association**

★ **2000 Film Festival, Society for Photographic Education**

★ **Coral Prize, 1998 Festival of New Latin American Cinema (Cuba)**

★ **Best Documentary, 1998 International Film Festival of Valdivia (Chile)**

30 minutes | color | 1998

Sale/video: \$225 | Rental/video: \$75



THE SPECTRE OF HOPE



MAGNUM PHOTOS - THE CHANGING OF A MYTH



EL DIA QUE ME QUIERAS (THE DAY YOU'LL LOVE ME)

SCIENTISTS AT THE RIM OF REALITY

A Film by Samy Brunett

The world's largest particle accelerator is being built at the CERN laboratory on the border of France and Switzerland. Six stories high, in a tunnel 300 meters below ground, the accelerator is part of a project designed to allow physicists to recreate the first moment of the universe, the first infinitesimal fraction of a second after the Big Bang.

Filmmaker Samy Brunett, a former employee of CERN, returns to the lab for an update on the quest to understand the universal laws. He finds scientists pushing their machines to the edge of technological feasibility, in search of the 'divine particle,' the Higgs boson, the missing link in the Theory of Everything.

Over the past two decades science has changed dramatically. Scientists have been expanding the limits of their investigative methods by implementing new concepts such as symmetry and uncertainty. Thanks to today's technology, they are formulating theories that may provide insight into the most profound questions of our age.

43 minutes | color | 2001

Sale/video: \$375 | Rental/video: \$75

KILLING TIME

A Film by Ijsbrand van Veelen

Does Time exist? This is one of the central questions raised by KILLING TIME, which explores conflicts between Quantum Mechanics and Einstein's Theory of Relativity. The film centers on the work of Theoretical Physicist Julian Barbour, who gained notoriety with the publication of his landmark book, *The End of Time* (1999).

Physics has always been grounded in Newton's conception of Time. However, through his collaborations with Bruno Bertotti, and his own attempts to reconcile Quantum Mechanics with Relativity, Barbour came to the conclusion that Newton was wrong.

KILLING TIME is a thought-provoking, artful presentation of Barbour's controversial theories, and suggests radical reevaluation of the universe in which we live.

"Highly Recommended. This fascinating and provocative documentary not only presents Barbour's thinking in his own clearly elucidated words but it does it with wit and flowing style. Multiple exposures, slow motion, and other time-altering visual devices successfully enhance Barbour's ideas in a fresh and distinctive manner without disrupting the information presented." — **Educational Media Reviews Online**

*Eadweard Muybridge Award, 2000 Dutch Film Festival

*Magazine Prize, Image & Science, 2000 Science Festival (Paris)

*Premio Arte, 2000 Teleciencia Scientific Film Festival (Portugal)

*Bronze Dragon, 2000 Beijing Scientific Film Festival

30 minutes | color | 2000

Sale/video: \$225 | Rental/video: \$60

CAUGHT IN THE CROSSFIRE - Arab-Americans in Wartime

Directed by David Van Taylor & Brad Lichtenstein

A Lumiere Production in Association with the Independent Television Service

Before 9/11, New York City's Arab population was one among many ethnic groups making their way: politically diverse; Muslim and Christian; assimilated and separatist; wealthy and working class. Now Arab-Americans are finding out how bad it can be when you belong to the wrong immigrant group at the wrong time.

Centered in New York City, CAUGHT IN THE CROSSFIRE puts viewers in the shoes of three individuals, including Raghida Dergham, a high-level correspondent for the leading independent Arabic newspaper and a regular on CNN. While the U.S. has given her the opportunity to be an independent woman, she often feels like a woman without a country. She can't return to her home Lebanon, where she is under indictment for treason, and her reporting of Middle East perspectives earns her hate mail from Americans as well.

Khader El-Yateem is an outsider among outsiders — an Arab Christian. But since 9/11, his Salam Arabic Lutheran Church has become a haven for Brooklyn Arabs, Christian and Muslim alike.

As a child in Yemen, New York Police Officer Ahmed Nasser watched American cop shows. Stationed at Ground Zero in the days after 9/11, he felt the full impact of terrorism. But in the same period, he also saw his fellow officers ignore calls from harassed Arab-Americans in his precinct.

As they wrestle with their place in wartime America, CAUGHT IN THE CROSSFIRE gives voice to a three people whose stories we need to hear.

"Recommended. The film's starkness adds to its power, while its timeliness — as America continues to align itself against predominantly Arab nations — cannot be overstated."

— **Video Librarian**

"In its acute eye and ear for quotidian detail, and in its compassion for innocents, the film proves undeniably affecting." — **New York Times**

"Brilliant... no one who watches will be able to see Arab or American identity in simple black-and-white terms. Among the most eloquent and resonant in all the [9/11 anniversary] programs."

— **Baltimore Sun**

"Invites us to see Arab and Muslim immigrants in the U.S. as individuals, not as a fifth column of Al Qaeda sympathizers. Its human interest story bursts the stereotype of the dangerous Arab in our midst." — **Al Jadid,**

A Review & Record of Arab Culture and Arts

*2002 FilmFest, Middle East Studies Association

54 minutes | color | 2002

Sale/video: \$298 | Rental/video: \$75



SCIENTISTS AT THE RIM OF REALITY



KILLING TIME



CAUGHT IN THE CROSSFIRE - ARAB-AMERICANS IN WARTIME

THE LOBBY

A Film by Benny Brunner

NEW RELEASE How powerful is the American Israel Public Affairs Committee (AIPAC)? THE LOBBY is a balanced examination of this controversial subject.

Considering the pro-Israeli attitude of every recent U.S. administration, it is often suggested that the Jewish lobby dictates Washington's Middle East policy. AIPAC does lobby politicians to support its goals, like the National Rifle Association and the Cuban American National Foundation. But does this organization really have a disproportionate influence on U.S. foreign policy?

In THE LOBBY people with diverse political attitudes from varying backgrounds give their opinion on this matter and other related topics. Some of those interviewed include:

Steven Grossman - former president of AIPAC,

Malcolm Hoenlein - Conference of Presidents of Major Jewish Organizations representative,

Denise Majette - Georgia congresswoman,

J.J. Goldberg - editor of the Jewish weekly *Forward*,

Janet McMahon - editor of the *Washington Report*,

Noam Chomsky - professor at MIT.

The opinions of these and the other interviewees form a rounded, rational and unemotional conversation about an often-avoided subject, a subject that for many is too sensitive to approach.

25 minutes | color | 2003
Sale/video: \$225 | Rental/video: \$75



THE LOBBY

OTHER AMERICAN VOICES

A Film by Corinna Belz & Neil Hollander

NEW RELEASE It seemed that the entire country rallied around George W. Bush during the fearful period after 9/11. But what of that checkered mix of intellectuals, activists, unions and NGOs, which, prior to the attack, leveled vehement criticism at the Administration's domestic and foreign policies?

Interviews with Noam Chomsky, Richard Deats, Katrina van den Heuvel (The Nation), Amy Goodman of Democracy Now, Asif Ulla (War Resisters League) and others create a portrait of a country that, during this period, was unable to tolerate loyal dissent, despite our proud tradition of protest.

The fear of a new McCarthy era runs through the conversations, triggered by the growing volume of legislation, such as the "Patriot Act," which undermines fundamental rights.

The "war against terror" is being pursued in the name of the liberty, yet ultimately also seems to threaten liberty itself.

"As a US citizen I believe OTHER AMERICAN VOICES is a tremendous contribution to social history and the political discourse as well. [Fulfills] a function often associated with art: stirring our emotions and presenting complex points of view in a way that allows us to wrestle with a larger picture. It should be shown in high school and college classroom. Years from now, moreover, this kind of documentation will provide future generations with the words of those who saw other paths were available. America prides itself on its tradition of dissent and, from this perspective, this film's

criticism of the domestic and foreign policies of George W. Bush celebrate this nation's identity." — **Amy Ione, The Diatrobe Institute, for Leonardo Digital Reviews**

"Highly Recommended! If you believe that democracy flourishes only when all points of view are freely expressed, then [the film] provides a much-needed response from the...dissident side of the spectrum of American political discourse to the conservative and mainstream ideology that has dominated the media and the political process in the aftermath of the attacks of September 11, 2001. Very current [and]... appropriate for all age groups over Junior High school level and, by providing a perspective that is not generally represented in the mainstream media, would be useful in presenting information directly or in eliciting class discussion."

— **Educational Media Reviews Online**

"The combination of intelligent interviews and quiet moments merges into a thoughtful documentary on contemporary U.S. politics... The ability to dissent, and to check and challenge government power, fall within the Jeffersonian tradition and is the highest form of patriotism." — **Pop Politics**

52 minutes | color | 2002
Sale/video: \$298 | Rental/video: \$75



OTHER AMERICAN VOICES

LIVE FREE OR DIE

A Film by Marion Lipschutz & Rose Rosenblatt

Abortions have been legal for more than twenty years. Free Speech has been guaranteed for more than two hundred. In Bedford, New Hampshire, the rights to both have collided in a battle of beliefs and wills.

Obstetrician and gynecologist Wayne Goldner performs abortions as part of his practice. When he opposes a merger between the Catholic Medical Center and Eliot Hospital that would threaten access to family planning, pro-life protesters flock to his doorstep and to the middle school where he teaches.

As the community unravels, Goldner feels increasingly threatened by extremists, and abandoned by colleagues. Still, he continues to follow his conscience. "I've always been a fighter," muses Goldner, "I've always been a person who's taken on the odds."

"Should be seen by medical societies, hospital boards, and hospital staffs. It should also prove of interest to those concerned about the marked decline in physicians performing abortions throughout the United States..."

A somber, serious film." — **Journal of the American Medical Association**

* **Justice & Human Rights Award, 2000 Vermont International Film Festival**

* **2000 Shirley Gordon Public Policy Award, Family Planning Advocates of NY**

70 minutes | color | 2000
Sale/video: was \$298 ~~now~~ \$298
Rental/video: \$75



LIVE FREE OR DIE

SOUTH (Sud)

A Film by Chantal Akerman

NEW RELEASE Inspired by her love of Southern writers, Chantal Akerman planned to produce a broad meditation on the American South. However, days before she was to begin, James Byrd, Jr. was chained to a truck by three white men and dragged three miles through predominately black parts of the town of Jasper, Texas.

This event subsequently became the film's symbolic focus. "But this is not an anatomy of his murder," Akerman writes, "nor the autopsy of a black man lynched by three white males. Rather, it is an evocation of how this event fits in to a landscape and climate that is as much mental as physical."

Akerman continues, "How does the southern silence become so heavy and so menacing so suddenly? How do the trees and the whole natural environment evoke so intensely death, blood, and the weight of history? How does the present call up the past? And how does this past, with a mere gesture or a simple regard, haunt and torment you as you wander along an empty cotton field, or a dusty country road?"

✳️ **Directors Fortnight, 1999 Cannes Film Festival**
✳️ **1999 Toronto International Film Festival**

70 minutes | color | 1999
Sale/video: \$440 | Rental/video: \$100

BROTHERHOOD OF HATE

Directed by Pamela Yates
A New York Times Television Production

BROTHERHOOD OF HATE documents one family's legacy of hate, showing how it was handed down from one generation to the next.

Few stories of the violent right are as emblematic as that of the Kehoe family of Coleville Washington, especially the story of the oldest son Chevie. Chevie conspired to build a whites only homeland in the Pacific Northwest, and then embarked on a national rampage of theft, police gunfights and murder. His most serious crime was the murder of Arkansas gun dealer William Mueller, his wife Nancy and her 8-year-old daughter Sarah.

The Muellers lived outside of rural Russellville, Arkansas. Deputy Sheriff Aaron Duvall of Russellville was assigned to investigate what appeared to be an isolated triple homicide. He becomes obsessed with finding the killers of a family he knew.

Through the story of Duvall's investigation of the Muelleur/Kehoe case, this film reveals the virulent, familial nature of white supremacy in America.

"Recommended. A fine addition to any library collection. Does a good job of creating drama through the narrative, keeping the viewers both shocked and intrigued." — **Educational Media Reviews Online**

✳️ **2001 Amnesty International Film Festival**
✳️ **2001 Seattle Human Rights Film Festival**

52 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75

FIRST KILL

A Film by Coco Schrijber

What is the psychology of war? FIRST KILL examines this and other questions through interviews with several Vietnam veterans that evoke the contradictory feelings that killing produces — fear and hate, seduction and pleasure.

FIRST KILL also includes a discussion with Michael Herr (who has refused to be interviewed for ten years), the former war correspondent who wrote the screenplays for *Apocalypse Now* and *Full Metal Jacket*, and wrote *Dispatches*, the most important book about the experiences of the soldier in the Vietnam War. "If war was hell and only hell and there were no other colors in the palate... I don't think people would continue to make war..." he says.

For other people war is just work. Right after taking the infamous photo of Vietnamese General Loan shooting a Vietcong prisoner in the head, Eddie Adams went out to lunch. Other Vietnam veterans are still struggling with their traumas. On the other hand, former "tunnelrat" Billy Heflin recalls his wartime experiences longingly.

These confessions are juxtaposed with images of Western tourists and others who now visit the former killing fields (where they can buy a painting of General Loan shooting that Vietcong prisoner), conveying people's fascination with war and its memory. Tourists' snapshots have replaced the wartime photojournalism, while Vietnamese artists reproduce the infamous photographs from the war in oil, turning them from a silent documentary testimony into works of art.

"Smartly and superbly conceived. FIRST KILL is really about American society at this very moment... The questions it raises pertain to events in Iraq and Afghanistan, to ultra-violent videogames, to explicit violence in films, and to shootings by high school students and factory workers. A cry of concern, it is a stunningly beautiful work about the most terrifying of subjects." — **Leonardo Digital Reviews**

"A chilling (and timely) indictment of the human propensity for violence" — **Leslie Camhi, Village Voice**

"Highly Recommended! Profoundly moving. A compelling portrait of the effect of warfare on the combatant. An excellent teaching aid to explorations of human conduct and capabilities. As well, this film could really force serious introspection by those who may be sure they could never take a life."

— **Educational Media Reviews Online**

"One of the best and most unsettling films." — **Mark Oliver, The Guardian**

✳️ **2003 Film Festival, National Women's Studies Association**
✳️ **2002 Cinema du Reel (Paris)**
✳️ **2002 Seoul Human Rights Film Festival**
✳️ **2001 Amsterdam International Documentary Festival**

52 minutes | color | 2001
Sale/video: \$390 | Rental/video: \$75



SOUTH (SUD)



BROTHERHOOD OF HATE



FIRST KILL

THE TUBE

A Film by Peter Entell

Is there proof that television is addictive, as some people have suspected for years? Scientists have found that viewing a cathode tube (television) causes a decrease in brain activity. The content is irrelevant; the effect is caused by the cathode tube technology itself.

TV networks and corporations like G.E. have been funding research about the physiological effects of television for decades. Journalist Luc Mariot, together with filmmaker Peter Entell, set off to penetrate the very heart of these industries. The film features interviews with experts including Robert Kubey PhD, a professor at Rutgers University and director of the Center for Media Studies.

From Europe to the studios of Japan and on to the clinical laboratories of the U.S., they discover some troubling cases.

"Scary because it makes clear just how little we know about potentially harmful effects of 'tubes' on our brains, but reassuring that someone is finally asking the questions which so desperately need to be answered!"

— **Jane M. Healy, Ph.D., Educational Psychologist, Author of *Endangered Minds and Failure to Connect***

"A convincing, methodical and well-argued denunciation."

— **Le Monde (France)**

87 minutes | color | 2001

Sale/video: \$440 | Rental/video: \$100

DREAMLAND

Directed by Lisanne Skyler
Produced by Greg Little

Following several full-time residents of Las Vegas over a two-year period, DREAMLAND shows the cityscape beyond the strip's grandiose casinos. It is a world of dingy gambling halls patronized by locals who struggle daily with compulsion and self-improvement.

We meet middle-class retirees; working people who 'look for the streaks' and sometimes crash as hard as drug addicts; casino dealers who find that they too are vulnerable to addiction; and professional gamblers who wouldn't wish their life on anyone. And we meet Lou Gerard, a retired tailor from Los Angeles who moved to Las Vegas, with its cheap rent and complementary meals, to do a little "harmless" gambling.

"Intriguing... a realistic look into the daily surroundings and struggles of the Vegas population. If you are looking for a good tool to highlight problem gambling... this is a great film choice."

— **Massachusetts Council on Problem Gambling News**

"A candid, uncompromising look at compulsive gambling and the effect of neighborhood casinos on Las Vegas. Not since... CASINO has the naked truth about Las Vegas been captured so perfectly on screen." — **Las Vegas CityLife**

Two Lengths Available:

71 minutes | color | 2000

Sale/video: \$440 | Rental/video: \$100

57 minutes | color | 2000

Sale/video: \$390 | Rental/video: \$75

LOST

Directed by Teresa MacInnes & Kent Nason
A National Film Board of Canada Production

Being lost is more than a physical state. From the *Odyssey* to the Bible to *The Blair Witch Project*, being lost is a central motif in our culture.

After nine-year-old Andy Warburton disappeared into the Nova Scotia forest, Ken Hill joined the search and rescue operation. Warburton's death left Hill, a psychologist at Saint Mary's University, devastated. So he dedicated his research to understanding the behavior of lost people. LOST documents what he and others have learned about the human reaction to being lost.

We navigate winding streets of London with a cabbie, visit West Edmonton Mall (where 2000 people get lost every year despite many maps), and enter the Hampton Court labyrinth with a young couple, and observe differences in the ways that men and women navigate.

These and other examples, behind-the-scenes coverage of search and rescue operations, Hill's research, and an interview with psychologist Dr. Daniel Montello (University of California) help us to understand the psychology behind the decisions lost people make.

"Highly Recommended! An intelligent and extraordinary film."

— **Educational Media Reviews Online**

* **Chris Award for Education & Information, 48th Columbus Film Festival**

52 minutes | color | 1999

Sale/video: \$390 | Rental/video: \$75

WHY MEN DON'T IRON

A Three Part Series by Anne Moir & Jim Meyer

After three decades of equal opportunity, there are still fundamental inequities between genders. Prominent neuroscientists are studying the biological foundations of these differences, and how genetics and the environment interact to forge our behavior. WHY MEN DON'T IRON examines the research, challenging some long-established myths along the way.

Episode 1 - Learning the Difference

Recent research has shown that girls are outstripping boys at every academic level. *Learning the Difference* explains why, and questions conventional teaching methods.

Episode 2 - The Brain at Work

More women than ever are now entering the workforce, but men still occupy most top positions. *The Brain At Work* presents evidence that biology plays a role in men's drive to succeed more than it does for women. "Women who really are determined to get to the top can do it these days — what's remarkable is that more women don't." says anthropologist Helen Fisher.

Episode 3 - The Emotional Difference

The Emotional Differences explores neurological elements that help to perpetuate divisions of household labor.

"A well-developed and provocative resource for high-school, college, and general audiences." — **Booklist**

* **2000 Film Festival, National Women's Studies Association**

3 x 52 minutes | color | 1998

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



THE TUBE



DREAMLAND



LOST

RAISE THE DEAD

A Film by James Rutenbeck

H. Richard Hall grew up as a child evangelist in the backwoods and small towns of Depression-era Appalachia. Hall was mentored by William Branham, the illiterate son of a Kentucky bootlegger who rivaled Oral Roberts as the preeminent evangelist of the 1940's and 50's. By the 60's, Branham had died in a car accident, the tents had folded, and business savvy evangelists were moving to television.

But Brother Hall still travels the back roads of the American South. RAISE THE DEAD is a contemporary journey into his world. It is an exploration of the land, people, and milieu of a misunderstood and largely undocumented religious tradition.

"The best and most sensitive documentary on the Appalachian religion and Pentecostalism that I have ever seen in my extensive research – accurate and insightful." – **Professor Harvey Cox, Harvard University Divinity School**

"Stunning... a gorgeous documentary testament to an often misunderstood and marginalized religious tradition."

– **Sharon Hatfield, Journal of Appalachian Studies**

- * 2000 Film Festival, American Anthropological Association
- * 1999 Margaret Mead Film Festival

54 minutes | color | 1998
Sale/video: \$345 | Rental/video: \$75



RAISE THE DEAD

BREAD DAY

A Film by Sergey Dvortseyov

In a forgotten settlement north of St. Petersburg, a group of elderly people lives isolated from the outside world. But once a week a train brings them bread.

BREAD DAY is an unforgettable portrait of rural poverty, traditional life, and old age at the end of the 20th century.

"A deadpan parable of Soviet Civilization at the end of its tether. More than that, it is a coolly beautiful look at a very unbeautiful situation."

– **Slavic Review**

- * Best Short Documentary, 1998 Visions du Reel Festival (Nyon)
- * Golden Centaur, 1998 St. Petersburg Film Festival
- * 2000 Film Festival, American Anthropological Association

53 minutes | color | 1998
Sale/video: \$390 | Rental/video: \$75

CHASTIE (Paradise)

A Film by Sergey Dvortseyov

After spotting a tiny hamlet while flying over the steppes of Kazakhstan, filmmaker Dvortseyov decided to visit. Culled from three months of filming, CHASTIE presents unadorned images, but the film's thirty sequences are so breathtakingly photographed that they become a magnificently wrought ethnographic poem.

"Astonishing." – **New York Times**

- * Best Short Film, 1996 Cinema du Reel
- * Grand Prize, 1995 Vision du Reel Film Festival (Nyon)
- * Public Fipressi Prize, 1995 Leipzig Film Festival

23 minutes | color | 1995
Sale/video: \$190 | Rental/video: \$45



BREAD DAY

THE BELOVS

A Film by Victor Kossakovsky

FRIF CLASSIC In a rural Russian village, twice widowed Anna Feodorovna Belova and her brother Michail Feodorovitch are visited by two other brothers. They drink a great deal of tea, steam in a Russian bath and discuss whether there exists "a measure to measure ordeals."

"A Masterpiece... a real life Beckett play."

– **The Times (London)**

- * International Jury Prize, 1993 Nyon Film Festival
- * Joris Ivens Award, 1993 Amsterdam International Documentary Festival

60 minutes | b&w | 1992
Sale/video: \$390 | Rental/video: \$75

WEDNESDAY 19.7.1961

A Film by Viktor Kossakovsky

A riveting portrait of existence in contemporary Russia.

"Exhilarating and poignant, humorous and chilling... a poetic essay on what time does to hope." – **Sunday Times**

"Captivating... a cinematic patchwork quilt composed of brief, often wordless glimpses into the lives of Russians who have in common only the accident of their birth at the same time and place."

– **Slavic Review**

93 minutes | color | 1997
Sale/video: \$440 | Rental/video: \$100



WEDNESDAY 19.7.1961

HIGHWAY

A Film by Sergei Dvortseyov

A small family circus traverses the steppes of Kazakhstan and other Central Asian republics of the former Soviet Union. With virtuoso visual compositions, Dvortseyov captures them presenting their act to handfuls of villagers, transforming the barren landscape.

A drum rolls, a boy lifts a 70-pound weight with his teeth. Then, as he lies down over shards of shattered glass, his father drops the weight upon him. Miraculously, the boy jumps up unharmed, and bows to the camera.

After each performance, the energy of the circus dissipates, making way for the father's prayers and screaming children. Their mother is exhausted, and the dilapidated bus won't start.

While the mother sings a lullaby, a captured desert eagle observes the scene. Dvortseyov's subtle rhythm allows us to mingle with the people and animals, to share in the existence of the highway.

"Splendid... Mesmerizing... a testament to the magical power of film to transport the onlooker into other lives and distant lands, to kindle contemplation, offer perspective and excite with the poetic beauty of exotic images."

– **New York Times**

"Amazing! Dvortseyov chooses to document quiet moments of unremarkable lives, to make grander statements about human beings' ability to endure and survive. Minimalist filmmaking at its finest." – **Chicago Tribune**

- * Grand Prize, 1999 Vue Sur Les Doc Festival (Marseilles)
- * 2000 FilmFest, Middle East Studies Association
- * 2001 Film Festival, Association for Asian Studies

52 minutes | color | 1999
Sale/video: \$390 | Rental/video: \$75



HIGHWAY

Pierre Bourdieu SOCIOLOGY IS A MARTIAL ART

A Film by Pierre Carles

Pierre's Bourdieu's work comprises the most brilliant, fruitful renovations and applications of social science in our era. The highly influential, controversial intellectual – a longtime Professor of Sociology at the College de France – passed away in January 2002.

Filmed over three years, director Pierre Carles' camera follows Bourdieu as he lectures, attends political rallies, travels, meets with his students, staff, and research team in Paris, and includes Bourdieu having a conversation with Günter Grass.

A "committed" thinker in the vein of Foucault, his work is concerned the processes of symbolic violence and cultural domination in various areas of social life. His most well known book, *Distinction* (1979), addressed these themes in an effort to overcome the opposition of objectivist (Marxist) and subjectivist (Weberian) theories of class.

In the late nineties he became one of the world's most important academics actively associated with the anti-globalization movement. Bourdieu himself argued that scholars could and should bring their specialized knowledge to bear on social and political issues. His powerful critiques of the neoliberal revolution were the natural outgrowth of a lifetime of research into economic, social and cultural class domination among peoples as disparate as Algerian peasants and French professors.

The film's very title stresses the degree of Bourdieu's political engagement. He took on the mantle of Emile Zola in French public life, slugging it out with politicians because he considered those lucky enough to have spent their lives studying the social world could not be indifferent to the struggle for justice.

"Extremely valuable... The perfect representation of Bourdieu... shows the man in action as sociologist, political activist, Frenchman, mentor, and human being. The various contexts of action it captures are essential for understanding the person and his activities. Not only does the viewer receive clarification about certain concepts of his and their social and political implications, but also clarification in the portrayal of his work's process." – **Teaching Sociology**

"Compelling... It is truly moving to see [Bourdieu] discussing his radical brand of sociology – in an empathetic and unpatronizing fashion – with callers to a radio talk show, admirers at a book signing, and angry unemployed workers." – **Cineaste**

"A tremendous portrait... breathtaking." – **Positif (France)**

146 minutes | color | 2001
Sale/video: \$490 | Rental/video: \$125

NO LOANS TODAY

A Film by Lisanne Skyler

Centering on a pawnshop/check-cashing outlet, NO LOANS TODAY documents daily life in the African-American community of South Central Los Angeles.

With interviews and cinema-verité scenes of day-to-day living, NO LOANS TODAY examines the relationship between what are known as "fringe banks" to other economic problems that this community endures, such as crime and unemployment. Portraying the pawnshop as a metaphor for survival, the film explores economic and psychological marginalization, and reveals the unseen resiliency of the people of this community.

"Right on target and quite moving... From the amazingly forthright interviews, one gets in a very brief span a feel for many of the complex issues associated with inner-city, black poverty." – **Professor John P. Caskey, Author, Fringe Banking - Check Cashing Outlets, Pawnshops and the Poor**

"This mesmerizing look at a slice of life in a hostile urban environment has much to offer for both general audiences and classroom viewers." – **Booklist**

★ **Editor's Choice, Booklist (1996)**
★ **1995 Sundance Film Festival**
★ **1995 AFI Los Angeles Film Festival**
★ **1995 San Francisco Film Festival**

56 minutes | color | 1994
Sale/video: \$390 | Rental/video: \$75

OLDTIMERS

A Film by Lisanne Skyler & Joseph Todd Walker

When Original McCarthy's **NEW RELEASE** opened in 1933, San Francisco's Mission District was predominantly Irish, German, and Italian. Today, it is a gentrifying Latino community, but McCarthy's still serves their original clientele, survivors of another urban era.

"Critics Choice! A beautifully shot and very moving documentary." – **San Francisco Bay Guardian**

★ **Golden Gate Award, 1993**
★ **San Francisco International Film Festival**

17 minutes | b&w | 1993
Sale/video: \$175 | Rental/video: \$50

OLD ENOUGH TO KNOW BETTER

A Film by Ron Levaco

At the Fromm Institute for Lifelong Learning the student body is composed entirely of retired persons. All the classes are taught by retired professors, who are encouraged to develop new courses in subjects of interest to them. The only criterion for acceptance is the desire to learn.

"A moving and inspirational view of old age as an invaluable time of personal growth." – **Aging and the Human Spirit**

"Direct, honest, engaging! A gem of a tribute to the transformative power of lifelong learning." – **Richard Dubanowski, Dean, University of Hawaii**

★ **Film Festival, 54th Gerontological Society of America Conference**

58 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75



PIERRE BOURDIEU - SOCIOLOGY IS A MARTIAL ART



OLDTIMERS



OLD ENOUGH TO KNOW BETTER

LOVE STORIES

A Three Part Series Produced by
Harriet Gavshon & David Jammy
A Curious Pictures Production

Among the stories of sacrifice in the struggle against apartheid are those of ordinary people with fascinating private worlds, which were often shattered by politics. As it enters three of these hidden worlds, LOVE STORIES explores the complex nature of love and passion, obsession and transgression.

THE MOON IN MY POCKET

(Directed by Kgomoiso Matsunyane) is the story of a senior ANC commander imprisoned for treason in 1966, who, for twenty years, applied every year for permission to marry his sweetheart, but was denied each time.

BUBBLES AND ME (Directed by Marie Human) begins in 1976. Bubbles was a black fashion model unafraid of apartheid. Jannie, a white Afrikaans body builder who owned a Johannesburg gym, and a member of the Nationalist Party, fell in love with Bubbles...

WHITE GIRL IN SEARCH OF THE PARTY (Directed by Pat van Heerden) is about the love between Pauline Podberry and the dashing trade union hero, H.A. Naidoo. Their story is a complex mix of ideology, heroism and romance.

"A unique perspective on South African history... Sensational!" – **Sunday Times (South Africa)**

- * 2002 Film Festival, African Literature Association
- * 2001 Film Festival African Studies Association

3 x 24 minutes | color | 2000
Sale/video: \$398 | Rental/video: \$100



BUBBLES AND ME

IF YOU ONLY UNDERSTOOD

A Film by Rolando D  a

A well-known Cuban director is searching for a black woman to play the lead in his next film – a musical comedy. Rather than opting for an experienced actress, he seeks the spontaneity of inexperience. He sets about searching the Cuban Film Institute's files and, with the enthusiastic support of friends and the aid of a small video camera, he scours the streets of Havana in search of his actress.

Echoing seminal Cuban films, IF YOU ONLY UNDERSTOOD follows the experiences of the director and crew from behind the camera. The questions posed to the auditioning hopefuls draw us to the underlying ethnic and gender conflicts in Cuba.

"Painting a multi-faceted portrait of contemporary Cuban life, the film doesn't hesitate to criticize the racism, sexism, and economic inequality that cause daily unhappiness for many of the women." – **Christian Science Monitor**

"A valuable testimony of [Cuban] reality; full of paradoxes, contradictions, and complex sentiments. A profoundly honest film which overflows with the humanity and sensuality of Cuba today." – **Michael Chanan**

"Bewitching... somewhat subversive... The women are the shining stars of the film." – **Newsday**

- * 2000 Award of Merit in Film, Latin American Studies Association
- * Special Mention, 1998 Festival of New Latin American Cinema (Havana)
- * 2001 Film Festival, African Literature Association

87 minutes | color | 1998
Sale/video: \$440 | Rental/video: \$100



WHITE GIRL IN SEARCH OF THE PARTY

CHORE WARS

A Film by Kathy Garneau & Lauren Davis

FRIF CLASSIC An increasing percentage of families rely on two incomes. With two partners working outside the home, how do they share work inside the home? CHORE WARS is a light-hearted look at the present day housework dilemma. The film takes us into four homes to find out who does the laundry, washes the dishes, mows the lawn, vacuums carpets, parents, and who trains the kids on how to do chores.

CHORE WARS also features commentary by Dr. John Gottman, a psychologist from the University of Washington, and Dr. Arlie Hochschild, a sociologist and author of "The Second Shift." Their insights into the sociological and emotional significance of chores reveal just why the struggle over who does the dishes is so important in society today.

"A delightful combination of humour and information. The film effectively raises complex and serious issues facing women and men in North America and elsewhere."

– **Professor Gillian Creese, Chairperson of the Women's Studies Programme, University of British Columbia**

"A humorous and enlightening film about domestic chores and sex roles." – **Teaching Sociology**

- * 2000 Film Festival, National Women's Studies Association
- * Honorable Mention, 1995 Columbus Film Festival
- * 1995 Vancouver Film Festival
- * 1995 Arizona Film Festival

48 minutes | color | 1995
Sale/video: \$375 | Rental/video: \$75



YOU GOT TO MOVE

YOU GOT TO MOVE

A Film by Lucy Massie Phenix & Veronica Selver

FRIF CLASSIC A stirring documentary about personal and social transformation, YOU GOT TO MOVE shows the grassroots struggles of "ordinary plainfolks" for women's rights, against strip mining in Kentucky, toxic waste dumping in Tennessee and illiteracy and discrimination in South Carolina.

These grassroots movements all gained impetus from the legendary Highland Folk School, founded by Myles Horton. For over 50 years the School has catalyzed communication and community change.

The film takes us beyond the individual issues to the very process of social change and the evolution of leadership. At a time when so many people may feel powerless, this film joyfully announces people do count, that they can make a difference.

"Provocative and joyful... Highlander's work translates to the film in wonderful ways. YOU GOT TO MOVE vibrates with the energy of people who have found an inner strength. They are funny, tough, eloquent." – **San Francisco Chronicle**

"The film's impact is in its message: dedicated individuals have the power to create social change. Recommended for collections in Southern history and/or social activism." – **Library Journal**

- * Blue Ribbon, 1986 American Film Festival
- * Silver Apple, 1986 National Educational Film Festival

87 minutes | color | 1985
Sale/video: \$390 | Rental/video: \$150

WESTERN EYES

Directed by Ann Shin
A National Film Board of Canada
Production

WESTERN EYES examines internalized racism and the search for self-acceptance through the experiences of Maria Estante and Sharon Kim – young women of Asian descent contemplating cosmetic surgery.

Both Maria and Sharon feel unsettled in Western society, and believe their appearance – specifically their eyes – affect the way they are perceived by others. "I am recreating myself, I am balancing East and West. I'm getting [surgery] because I want to feel better," explains Sharon.

References to pop-culture icons draw viewers into their emotional journey, while cinematic tools, from infrared light to optical microscopic lenses, illustrate the relative nature of beauty. Using these techniques to look beyond appearances, Shin captures the pain that almost always lies behind the desire for plastic surgery.

"Captures the emotional pain that these two women experience because they feel they don't measure up to some perceived standard of beauty."


– Voice of Youth Advocates

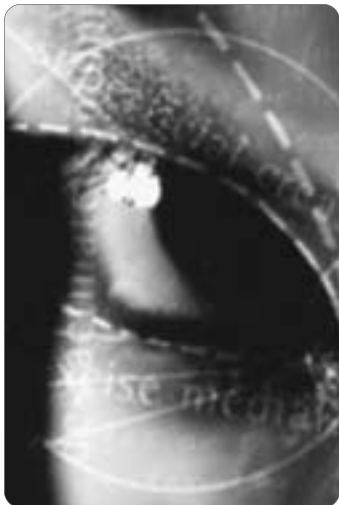
"Remarkable... A smooth, flowing, even lyrical visual production."

– General Anthropology Newsletter

★ 2002 Film Festival, Association for Asian Studies

★ 2001 Film Festival, National Women's Studies Association

40 minutes | color | 2000 
Sale/video: \$285 | Rental/video: \$75



WESTERN EYES

AGAINST MY WILL

Directed by Ayfer Ergun
Produced by Humanist Broadcasting Foundation



"I wouldn't dream of trusting my family." – Anita

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 Women Action Forum estimates 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.

Kubra is one such woman. After enduring repeated beatings, the 28-year-old fled to Dastak. We meet Kubra – armed guard in tow – on her way to a meeting with members of her family. They entreat her to return. Eventually, she agrees. Three weeks later, she is murdered, shot to death in her sleep.

AGAINST MY WILL is a shocking documentary about the women who take control of their own lives, and risk being killed for it. Through Kubra's story, and the stories of other women at Dastak, the film creates a portrait of one institution that is protecting Pakistani women, at least the women who can make it there.



AGAINST MY WILL

SOUHA - Surviving Hell

A Film by Randa Chahal Sabbag

In 1989, Souha Béchara tried to assassinate General Lahad, who was collaborating with the Israeli Army in Lebanon. Lahad survived, but Souha was arrested and thrown in Khiam prison, where she spent ten years, six in solitary confinement. Tortured repeatedly, Souha's refusal to collaborate made her a legend. She was freed in 1998 after an international campaign.

After her release Souha traveled to the Paris home of filmmaker Randa Sabbag, who filmed Souha as she released all of the emotions that had been forbidden during her captivity.

After Israel withdrew in May 2000, and Lahad's militia collapsed, Souha returned to Lebanon with Sabbag. They visit to the spot of the attempted assassination, and Khiam prison, where Souha meets fellow former prisoners – men and women, secularists and Islamists alike.

Despite her suffering, Souha shares her story with a sense of hope for the future – both her own and that of Lebanon.

"Succeeds in shattering images of female confinement to private, domestic roles and political passiveness. There is an unmistakable triumph in Souha's story, an inner strength well-documented." – Al Jadid, A Review & Record of Arab Culture and Arts

"Moving... This is a Lebanon no journalist has shown us." – The Guardian (UK)

★ 2002 Human Rights Watch Film Festival

57 minutes | color | 2001
Sale/video: \$390 | Rental/video: \$75



SOUHA - SURVIVING HELL

A FEMALE CABBY IN SIDI BEL-ABBES

A Film by Belkacem Hadjadj

When her husband died Soumicha, mother of three, became the only female cabby in Sidi Bel-Abbès, Algeria. This film accompanies Soumicha around a city where religious and political violence rages, and records her experiences in a job normally reserved for men.

Soumicha's customers illustrate the complexities of Algerian society. Many of the women she meets offer her encouragement, tempered with warnings to be careful. Men who frown on working women are happy to have a cabby with whom they can trust their wives and daughters. Other men are supportive, and critical of their society's treatment of women.

When a rumor that Soumicha has been murdered spreads, once critical men are now openly worried, and gather for the latest news, until someone spots her yellow Renault 4. The rumor was a warning for Soumicha, and all Algerian women.

"A valuable glimpse into a class of people and some very courageous individuals." – **Al Jadid, A Review & Record of Arab Culture and Arts**

- * **Best Documentary, 2001 Zanzibar International Film Festival**
- * **Special Jury Prize, 2000 Bennale des Cinemas Arabes (Paris)**
- * **2001 FilmFest, Middle East Studies Association**
- * **2001 Film Festival, National Women's Studies Association**

52 minutes | color | 2000
Sale/video: \$390 | Rental/video: \$75

THE SETTLERS

A Film by Ruth Walk

In the middle of the densely populated Palestinian city of Hebron on the West Bank, seven Orthodox families and their forty-three children comprise the Jewish settlement of Tel Rumeida.

In their relentless efforts to preserve 'normality' they ignore their surroundings, and refuse to acknowledge their Arab neighbors. Only religious celebrations, and excitement when the Israeli government grants permission to build permanent housing, punctuate their routine.

Despite the settler's mistrust of the media, filmmaker Ruth Walk managed to create trusting relationships with the women of Tel Rumeida. The resulting accessibility provided unique insight into their lives and psychology.

Through the eyes of Naomi Horowitz, a militant 34-year-old mother of six, we witness an intensely maintained normalcy, which verges on delusional denial, set against a backdrop of regional mayhem.

"Pick of the Day! The focus is on the mothers as they go about their domestic duties, in an atmosphere where bullets may fly into their children's bedrooms. There is no question of leaving, however: all insist that their faith will see them through." – **Camilla Redmond, The Guardian**

"In its quiet, observant way, this is one of a handful of really important films if you want to understand what is going to have to happen in the Middle East before peace breaks out."

– **Nick Fraser, BBC**

- * **Best Director, 2002 DocAviv Film Festival**

58 minutes | color | 2002
Sale/video: \$390 | Rental/video: \$75

THE VIRGIN DIARIES

A Film by Jessica Woodworth
Produced for the Independent Television Service
With funding provided by the Corporation for Public Broadcasting


It all begins with a controversial kiss of the hand... Fatiha is on the verge of marrying the man chosen for her long ago. But her fiancé's disturbing views shock her, especially his opinion that in the eyes of Islam, a premarital kiss of the hand is forbidden.

So Fatiha and her friend Jessica, an American researching Moroccan family law, embark on a journey through Morocco in search of answers to questions about virginity, sex and Islam. From ancient Islamic schools to the Saharan camel markets, and to the offices of city doctors (the most common minor surgery in Morocco is the repair of the hymen), THE VIRGIN DIARIES is the story of their investigation.

"Highly Recommended! An important movie for understanding contemporary Islam and traditional Middle Eastern cultures. This informative video would be useful in both women's studies and religious studies classes."

– **Educational Media Reviews Online**

- * **2003 Brooklyn International Film Festival**
- * **2003 Film Festival, National Women's Studies Association**
- * **2002 FilmFest, Middle East Studies Association**

57 minutes | color | 2002 
Sale/video: \$390 | Rental/video: \$75

WOMEN OF HEZBOLLAH

A Film by Maher Abi-Samra

Settled in the 1950's by Shiites from the villages of southern Lebanon and the Beka Valley, Ramel el Ali (a neighborhood in southern Beirut) grew on the rubble of the civil war. By the early 1980's it was one of the strongholds of the Islamic Party of God, the Hezbollah.

Filmmaker Abi-Samra returned to Ramel el Ali – his childhood home – to create a portrait of Hezbollah activists Zeinab and Khadije. Abi-Samra's goal is not to criticize or apologize for the Hezbollah, only to understand the personal, social and political factors that underlay their commitment to Hezbollah.

"Highly Recommended! An excellent historical primer on the social and political conditions contributing to this culture... a historical perspective from which the viewer can distill a clearer picture of the nature of the Islamic Party of God... thus putting a face of human emotion to a topic often foreign to Western, non-Muslim audiences."

– **Educational Media Reviews Online**

"A stimulating and complex picture of Islamism, gender relations, feminism, and nationalism. The film helps reconceptualize the framework of female Islamic militancy in the Middle East... A welcome addition to [any] film library."

– **Al Jadid, A Review & Record of Arab Culture and Arts**

49 minutes | color | 2000
Sale/video: \$375 | Rental/video: \$75



THE SETTLERS



THE VIRGIN DIARIES



WOMEN OF HEZBOLLAH

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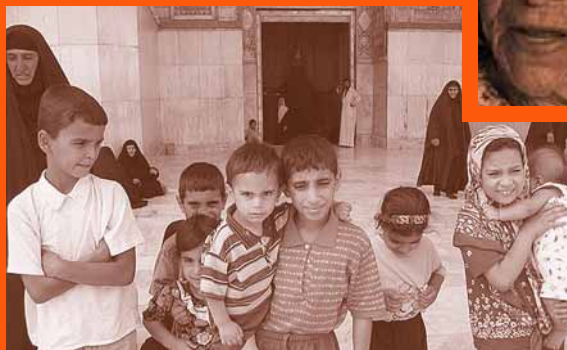
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