



Berkeley Media LLC

Social Psychology, Sociology and Nonverbal Behavior

*New and Award-Winning
Videos and DVDs
from
Berkeley Media LLC*

Featuring on pages 2 and 3

**Gender and Communication: Male-Female
Differences in Language and Nonverbal Behavior
and
Gender and Relationships: Male-Female
Differences in Love and Marriage**

Two “Indispensable” Works by Professor Dane Archer,
Producer of the Classic *A World of Gestures*

2005-2006



Flag Wars (page 8):

“Powerful and intelligent. By documenting the changing face of one American neighborhood, this film tells the story of a thousand more. It should be included in any class studying the many pressures and forces that shape life in contemporary America.”



*A World of Differences: Understanding
Cross-Cultural Communication* (page 4):

“I’d feel a lot better about the future of our planet if I knew every student in school today had seen this video and discussed the issues it raises.”



Monkey Dance (page 9):

“This brilliant film brings to life so many of the important issues facing today’s second generation — children born in the U.S. of immigrant parents.... A terrific resource for courses on immigration, ethnicity, and sociology.”

<http://www.berkeleymedia.com>



Gender and Communication: Male-Female Differences in Language and Nonverbal Behavior

Gender and Communication: Male-Female Differences in Language and Nonverbal Behavior

GENDER EXERTS a powerful influence on all facets of human communication and raises many profound social issues. How does our gender affect us in everyday interactions? Are we treated differently because we are male or female? When we speak to someone, does the way we speak depend on the listener's gender?

This provocative and richly discussible video explores the impact that gender has on both verbal messages (including speech, language, and vocabulary) as well as the nonverbal channels of communication such as vocal paralinguistics, haptics (touch), kinesics (movement, gestures, and posture), proxemics (spatial behavior) and other "unwritten" languages.

Gender and Communication examines a variety of fascinating topics that will engage students' interest. These include interruptions in conversations, gender bias in vocabulary and language, patterns of inequality in speech and conversation, cultural images of men and women, male-female differences in movement and kinesics, the intriguing communication changes needed by individuals who change from one gender to another, and how gender affects communication patterns in different ways in cultures around the world.

Gender and Communication is thoughtful, compelling, powerful, and frequently outrageous. The many topics covered are significant, controversial, and of crucial importance to anyone interested in communication, social interactions, or gender differences. The video is unique in its scope, and it illustrates many gendered forms of both verbal and nonverbal behavior. As just one example, students will never forget the video's radical exploration of the imagery produced by the fashion and advertising industries.

Gender and Communication carves new territory in its examination of the impact of gender on key areas of speech, language, social interactions, and nonverbal behavior. This landmark work will become a "must see" for students in a wide array of disciplines. It was produced by Prof. Dane Archer, of UC Santa Cruz, and is filled with the same characteristic zest, vibrancy, and instructional savvy that have brought widespread acclaim to all of his best-selling videos on nonverbal behavior, cultural differences, and communication.

"Students will love this video, and once you discover it, you won't want to teach your classes without it. This delightful work breaks new ground and covers some 20 extremely important topics. I was particularly impressed by the focus on both spoken language (e.g., interruptions, interaction work, tag questions, etc.) and nonverbal behaviors (e.g., smiling, touching, spacial proximity, kinesics, and vocal paralinguistics). These two domains of human communication occur in context, and this new video explores both. The field has needed a compelling introduction to the impact of gender on both language and nonverbal behavior. I predict that *Gender and Communication* will become a classic teaching tool in numerous disciplines, including psychology, social psychology, sociology, communication, women's studies, linguistics, and anthropology." — Elizabeth J. Aries, Prof. of Psychology, Amherst College, author of *Men and Women in Interaction*

42 min. Color 2001 #0010

Sale: VHS or DVD \$295, Rental: VHS \$95

Cover background image from *Gender and Communication*.

What Reviewers Are Saying:

"This video breaks new ground, both substantively and stylistically. Substantively, it synthesizes discussion of both verbal and nonverbal behavior, grounding this discussion in the complex and compelling ways in which cultural patterns and expectations shape those behaviors. Stylistically, the video is a delight. In using real students, people who look and are as varied as the likely viewers, the messages of the video become much more compelling. There is a delightful humor; the role reversals of the kinesics examples and the hyper-masculine and hyper-feminine voices are wonderful. This will be an excellent tool for any classroom discussion of gender and communication." — Judith A. Howard, Prof. of Sociology and Chair, Dept. of Women's Studies, Univ. of Washington

"Always a complex and politically fraught topic, gender differences in communication are presented in a balanced and humorous way, with the points and questions being clear but not oversimplified. One reason Prof. Archer's videos are fun to watch is that the people in them obviously had fun making them. In this case, the guys he asked to pose like women in magazine ads must have had a blast and learned something in the bargain. I loved this section." — Judith Hall, Prof. of Psychology, Northeastern Univ, author of *Nonverbal Sex Differences*

"This is a wonderful tool for teaching and for promoting classroom discussions about how gender inequality is reproduced in daily life. Students are delighted by this highly entertaining film. It covers many forms of verbal and nonverbal communication in ways that students can understand and also recognize from their own experience. It makes students think about how poses, vocabulary, gestures, and talk are structured by gender inequality and linked to gender and power." — Scott Coltrane, Prof. of Sociology, Univ. of California, Riverside, author of *Family Man: Fatherhood, Housework, and Gender Equity*

"I'm hoping that Roger Ebert doesn't have a copyright on 'two-thumbs up.' In my view, this video demonstrates far better than any lecture or readings the concepts that students need in order to understand gender differences in both language and nonverbal behavior. While seriously academic, the video is far from dry. Indeed, my class loved the film. Students roared with laughter at Archer's irreverence for advertising's positioning of women. In another section, students were amazed at the fundamental verbal and nonverbal work it takes to change genders. In other words, this video makes students laugh and think!" — Cynthia Siemsen, Prof. of Sociology, California State Univ., Chico

"Another video bearing the hallmarks of Dane Archer: Engaging, clever, funny, accurate, insightful, informative, and charmingly unpretentious. Most remarkable about the production is its interdisciplinary and multidisciplinary nature across the social sciences and humanities. Wherever this video is shown, it will open eyes, ears, and minds." — Robert Rosenthal, Distinguished Prof., Univ. of California, Riverside, and Edgar Pierce Prof. of Psychology, Emeritus, Harvard Univ.



Gender and Relationships: Male-Female Differences in Love and Marriage

Gender and Relationships: Male-Female Differences in Love and Marriage

ONE OF THE most important journeys in human life is the quest for a satisfying, enduring love relationship. This search is nearly universal, and a lasting love is the goal of most people in most societies. This search has an unparalleled power and immerses us in many of the strongest emotions we will experience in our entire lives. This often humorous, often poignant, and always profound video explores the differences in the ways that men and women experience the love relationship. The video features men and women from a variety of cultural and social backgrounds who provide eloquent — and sometimes rueful — testimony on how gender differences affect love, courtship, “couplehood,” marriage, emotions, understanding, and sensitivity. In powerful and revealing interviews they discuss what women believe is the most important thing a man needs to know about women, and what men believe is the most important thing a woman needs to know about men.

Gender and Relationships begins in infancy, with the ways society constructs boys and girls with gendered ideas about who we are, what is important about us, and what we need. It goes on to illustrate how the differential treatment of boys and girls ensures that they will bring to a love relationship different gifts, needs, and goals. The video also explores how women and men detect “attraction signals.” These are subtle, fleeting, critical nonverbal cues that can lead to a relationship — but only if they are detected and accurately interpreted. Verbal communication is also examined, especially the presumed goals of conversation. The video demonstrates how gender differences can lead one partner to regard a conversation as enjoyable, while the other person sees the very same exchange as confusing, enigmatic, or even irritating.

In powerful sequences, children give their views on love and relationships and adults describe lost loves and their devastating impact on their lives. The video also introduces non-traditional couples, considers evolving meanings of “marriage,” “family,” and “parent,” and reveals the anguish caused by the denial to non-traditional couples of the rights and privileges routinely given to traditional couples.

There is a consistency, power, and persuasiveness in these revelations, and all viewers of *Gender and Relationships* will emerge with an enhanced understanding of what women and men bring to a love relationship, and — just as important — what they need to get from it. This work is destined to become an indispensable classic and a “must-see” for students in many disciplines, including social psychology, sociology, nonverbal behavior, women’s and gender studies, communication, and anthropology. It was produced by Prof. Dane Archer, of UC Santa Cruz, and is imbued with the same flair, instructional effectiveness, and vitality that have made all of his best-selling videos on nonverbal behavior and cultural differences favorites of students and faculty alike.

42 min. Color 2002 #0011

Sale: VHS or DVD \$295, Rental: VHS \$95

What Reviewers Are Saying:

“This video raises issues that are at the forefront of our students’ lives, and it will be a powerful pedagogical tool in the classroom.”

— Robin Akert, Prof. of Psychology, Wellesley College, author of *Social Psychology: The Heart and the Mind*

“Falling in love, staying in love or, unfortunately for some, falling out of love. This is the raw material for Gender and Relationships, and the film will capture all who see it. This is a first-class blend of social science and video. It shows that even the way we nuzzle our babies is gendered and sets our children down the path of differential expectations of the love relationship. Students will be moved by this film and they will still be grappling with its portrayals long after it is over.”

— Cynthia Siemsen, Prof. of Sociology, California State Univ. at Chico

“Prof. Archer’s method of showing real people uttering their real thoughts works superbly in this film. No experts talking about gender and relationships could be a fraction as powerful as hearing people reflect on their own perceptions and relationships. Every segment offers food for discussion and debate. No one in the audience can come away feeling untouched by one — and probably many — of the themes discussed in this film.”

— Judith Hall, Prof. of Psychology, Northeastern Univ., author of *Nonverbal Sex Differences*

“Students will appreciate this film’s authentic look and feel: these are real people talking about life and love in ways that will generate useful discussions about underlying sociological principles. The video provides an illuminating window on relationships that allows students to integrate their own experiences with an understanding of the social forces that produce gender inequality on the most intimate levels. Because the video presents such raw honesty from both men and women, the discussions it will stimulate are likely to further students’ education more than any standard lecture.”

— Scott Coltrane, Prof. of Sociology, Univ. of California, Riverside, author of *Gender and Families*

“Students will love this video because it hits them where they live. Teachers will love it because it raises provocative issues in a way that will make students think. It is filled with humor, pathos, and challenging issues and it virtually guarantees lively and stimulating classroom discussions.”

— Mark L. Knapp, Jones Centennial Prof. in Communication, Univ. of Texas, Austin

“Students will find this video real, honest, down-to-earth, and above all, provocative. Rather than focusing on abstract discussions, it foregrounds average folks who speak candidly about what works and what doesn’t in their relational lives. Students will see themselves in this film. Its strength lies in the voices of the subjects who speak for themselves ‘from the gut.’ I would use this film to initiate spirited class discussion about the differing ways men and women approach all phases of relationships, the realities of straight privilege, and the persistence of gender norms over time.”

— Chris Bobel, Prof. of Women’s Studies, Univ. of Massachusetts, Boston



A World of Differences: Understanding Cross-Cultural Communication

A World of Differences: Understanding Cross-Cultural Communication

WHEN WE ENCOUNTER PEOPLE from other societies or cultures, we may fail to understand them for many reasons, including differences in language, values, gestures, emotional expression, norms, rituals, rules, expectations, family background, and life experiences. This extraordinary new video shows that cross-cultural communication can be successful if we manage to understand the powerful differences that separate people who come from differing cultures.

A World of Differences examines 14 key facets of cross-cultural miscommunication. In each case, the power and subtlety of cultural differences are explored and illustrated. As the video demonstrates, culture can be like a veil that prevents us from understanding those from other societies, and also prevents them from understanding us. While some aspects of "culture shock" are predictable, such as language differences, many key differences are less obvious, and perhaps therefore even more "culture shocking." Examples include dramatic differences in personal space, patterns of touching, etiquette and ritual, the expression of emotions, ideas about edible and delicious food, gestures, courtship patterns, and parent-child relationships.

A World of Differences was produced by Prof. Dane Archer, of UC Santa Cruz. Like his other widely acclaimed videos, this one is both richly instructional and keenly enjoyable and features an exemplary in-depth Instructor's Guide. This is essential viewing for a variety of courses in psychology, sociology, anthropology, ethnic and multicultural studies, and communication. Viewers will be rewarded with a greatly enhanced awareness of the importance and nature of cultural differences. Closed-captioned.

30 min. Color 1997 #0007 CC
Sale: VHS or DVD \$295, Rental: VHS \$95

What Reviewers Are Saying:

"In my opinion, showing A World of Differences to students is likely to make a world of difference in them. This video will surely affect those student perceptions and attitudes which make or break encounters between people with different cultural experiences. It speaks directly and forcefully to students by using the words and experiences of their fellow students from around the world — with an impact no instructor's lecture could duplicate. I'd feel a lot better about the future of our planet if I knew every student in school today had seen this video and discussed the issues it raises." — Mark L. Knapp, Jones Centennial Prof. in Communication, Univ. of Texas

"An indispensable tool for the instructor who wishes to explain the difficulties inherent in cross-cultural communication. The video is fascinating and is sure to arouse and hold students' interest. The accompanying Instructor's Guide offers a variety of innovative techniques for using this tool in the classroom. Along with previous videos by Prof. Dane Archer, A World of Differences is bound to change the way nonverbal communication is taught and understood." — Miron Zuckerman, Prof. of Psychology, Univ. of Rochester

"A wonderful introduction to the myriad problems of intercultural communication. The many examples of real difficulties experienced by people have charm and relevance. The net effect is a funny, sensitive, and ultimately loving embrace of the varieties of human cultural experience. Archer's technique of having real people talk about what has happened to them works superbly; what might be just words on a page comes to life through the empathy the viewer feels for each speaker. This film superbly teaches an ever more important lesson." — Judith Hall, Prof. of Psychology, Northeastern Univ.

A World of Gestures



*Western Psychological Assn. honoree
American Anthropological Assn. honoree*

This often humorous and always entertaining video explores gestures from cultures around the world. While American gestures for such messages as "OK," "Shame on you," and "Crazy" are well-known, gestures from other societies provide fascinating cross-cultural examples of nonverbal communication.

A World of Gestures shows people from dozens of countries performing gestures that are by turns powerful, provocative, poignant, subtle — and sometimes outrageous. Many types of gestures are illustrated, including those for beauty, sexual behavior, suicide, aggression, and love.

The video also examines the meaning and function of gestures and studies their origins and emotional significance. Many issues are explored: Why do some cultures have many obscene gestures and others none? How are new gestures created in a society? How do children acquire "fluency" in gestures?

A World of Gestures is essential viewing for a variety of courses in psychology, sociology, communication, speech, and anthropology. Viewers are guaranteed a greatly enhanced appreciation of cultural diversity and richness — and of the power of nonverbal communication.



A World of Gestures

An accompanying in-depth Instructor's Guide provides suggested uses of the video, classroom demonstrations to show the power of gestures, and background reference material on gestures and nonverbal communication. The video was produced by Prof. Dane Archer, UC Santa Cruz.

"An outstanding teaching tool. Nothing like it exists and, having seen it, I can't imagine teaching my classes without it." — Robin M. Akert, Prof. of Psychology, Wellesley College


"This video helps students gain a cross-cultural perspective on nonverbal behavior in a wonderfully informal, informative, and entertaining way. I highly recommend it!" — Robert Rosenthal, Edgar Pierce Prof. of Psychology, Harvard University

28 min. Color 1991 #0003
Sale: VHS or DVD \$295, Rental: VHS \$95



Personal Space: Exploring Human Proxemics

Personal Space: Exploring Human Proxemics

 Western Psychological Assn. Award of Merit
American Psychological Assn. honoree
American Psychiatric Assn. honoree

SPACE IS A SILENT LANGUAGE, and we all “speak” it, whether consciously or not. This fascinating and frequently funny video portrays the effects of space on everyday human behavior in an engaging and dramatic manner. Students from a variety of cultural backgrounds vividly demonstrate how our culture defines our use of space, territory, and touching. The video does a masterful job of blending student testimony and often amusing field experiments to illuminate the use of space, territory, and touching in virtually every facet of life — where we live, work, play, eat, and even go to the bathroom.

Topics covered in the video include people’s reactions to invasions of their personal space, powerful cultural differences and strong habitual patterns in how individuals use space, family spatial arrangements, how spatial factors affect our perceptions of relationships, hierarchical space in organizations, rank and spatial “deference,” the spatial bases of successful architecture, and intriguing spatial behavior in places as diverse as university classrooms and public restrooms.

This video was produced by Prof. Dane Archer, of UC Santa Cruz. Like all of Prof. Archer’s videos, it is both delightful and instructional and includes an exemplary Instructor’s Guide. Closed-captioned.

28 min. Color 1999 #0008 CC
Sale: VHS or DVD \$295, Rental: VHS \$95



Prof. Dane Archer in *Personal Space*

What Reviewers Are Saying about Personal Space


“Another clear-as-a-bell and memorable set of video demonstrations from Dane Archer’s Nonverbal Workshop. Students will easily understand and relate to these examples of the unspoken rules and the cultural influences that define personal space. We should all thank Prof. Archer for his continuing contributions to the teaching of social psychology.”—David Myers, Prof. of Psychology, Hope College, and author of *Social Psychology*

“Witty, engaging, instructive, and thought-provoking! Students will readily recognize the examples presented in the video — classroom seating habits, family spatial arrangements, and even bathroom stall preferences, to name a few — and can’t help but be intrigued by the norms and meanings these involve. This video will spark student interest and discussion when considering topics such as social interaction, nonverbal communication, cultural differences, social influence, and spatial design. This is a well-produced, delightful, and stimulating video, and I recommend it highly.”—Neil Lutsky, Prof. of Psychology, Carleton College

“Instructors teaching courses on nonverbal behavior will want their students to see this latest addition to Prof. Dane Archer’s video series on nonverbal communication. The video is interesting, funny, intriguing, and without one dull moment. I particularly liked the way the camera follows people’s natural reactions to the invasion of their space and the way these people explain their reactions in a subsequent interview. An experiment on spatial behavior in public bathrooms, particularly the choice of urinals, was amusing and instructive at the same time.”—Miron Zuckerman, Prof. of Psychology, Univ of Rochester

“Add this new work to your video library! It is a must for any course that explores the intricacies of human behavior and/or the nature of culture. As always, Prof. Archer did a great job on this video. It is educational, entertaining, and stamped with his delightful sense of humor.”—Mark L. Knapp, Jones Centennial Prof. in Communication and Distinguished Teaching Prof., Univ. of Texas

The Human Voice: Exploring Vocal Paralanguage

 Western Psychological Assn. Award of Merit
American Anthropological Assn. honoree

The voice is an extraordinary human instrument. Every time we speak, our voice reveals our gender, age, geographic background, level of education, native birth, emotional state, and our relationship with the person spoken to. All these clues (and many more) are contained in even small fragments of speech, and other people can “read” our voices with remarkable accuracy. When we speak, we “encode” important information about ourselves; when we listen to others, we “decode” important information about them. This remarkable video explores the power and importance of “vocal paralanguage.” Spoken language contains two distinct types of communication. Text (the words themselves) is whatever can be typed on a page. Vocal paralanguage is everything else — the thousands of ways in which any given words can be said.

The Human Voice examines twelve different types of “clues” that are contained in vocal paralanguage. These include clues to our biography and background, our identity and uniqueness, our use of standard or nonstandard speech, our regional and national accents, our emotions and true feelings, our voices when we speak to children, our ability to perform and recognize sarcasm, our efforts to tell if others are telling the truth, and our response to dialects and other variations in vocal paralanguage.



The Human Voice: Exploring Vocal Paralanguage

The Human Voice comes with an in-depth Instructor’s Guide that provides suggested uses of the video, classroom demonstrations designed to show the power of the voice and our ability to read vocal paralanguage, and reference materials on the voice and nonverbal communication. The video was produced by Prof. Dane Archer, of UC Santa Cruz. Closed-captioned.

“I’m simply delighted. This is an exciting and comprehensive video, and its style is highly interactive and very engaging. Like Prof. Archer’s A World of Gestures, this video is highly entertaining, involving, and witty: an excellent tool for promoting class discussion. Students will love this video! Dane Archer has created another hit and instant classic — this is the ‘Gold Standard’ for videos on nonverbal communication.”—Robin M. Akert, Prof. of Psychology, Wellesley College

30 min. Color 1993 #0004 CC
Sale: VHS or DVD \$295, Rental: VHS \$95



The Human Body: Appearance, Shape and Self-Image

The Human Body: Appearance, Shape and Self-Image



Western Psychological Assn. Award of Merit
American Psychological Assn. honoree

THIS OFTEN POIGNANT and always compelling video examines with sensitivity and cross-cultural insight the variety, meaning, and importance of the bodies we inhabit. It explores 12 different facets of the human body, each of which impacts our preferences, our ideals, our attitudes, and — perhaps most important — our self-images.

Some of the subjects examined in the video are bulimia, anorexia, tattooing, branding, plastic surgery, scarification, body prejudices and “weightism,” the impact of “super-models” and beauty pageants, the effects of aging, and cultural differences in ideas about personal beauty. In each case, the power, subtlety, and significance of the body is explored. Using the vivid evidence of their own lives, the people who appear in the video demonstrate how each of us is dramatically affected by the strong attitudes, preferences, and feelings we have about our own bodies.

The Human Body may be the most moving and deeply emotional of all the videos on nonverbal behavior produced by Prof. Dane Archer, of Univ. of California Santa Cruz. It is also imbued with the same zest and humor that have made all his other works so popular.

An in-depth Instructor’s Guide provides suggested uses of the video, classroom activities that demonstrate the social, psychological, and cultural significance of the human body, and background and reference materials on the body and nonverbal behavior in general.

37 min. Color 1998 #0006

Sale: VHS or DVD \$295, Rental: VHS \$95

What Reviewers Are Saying about The Human Body

“Students cannot watch this video without wanting to discuss and debate the issues it raises. It is that good, that compelling. And the more matters such as weight discrimination, eating disorders, and other excesses in the name of youth and beauty are discussed, the greater the chances we will deal more sensibly with them in the future.” — Mark Knapp, Jones Centennial Professor in Communication, Univ. of Texas

“An excellent teaching tool. The video offers fascinating visual images and first-person accounts on a range of provocative topics, including ‘weightism,’ eating disorders, cosmetic surgery, and body decoration. It should go a long way in helping students think about the links between these important topics. I found the speakers very powerful. I loved hearing the men from the Ivory Coast and Kenya offer alternative, positive views of large women — with large women being seen as beautiful and thinness being seen as an undesirable sign of poverty and starvation.” — Prof. Diana Dull, Dept. of Sociology and Women’s Studies, Sonoma State Univ.

“A fantastic teaching tool! It captures students’ attention and makes them look at the world in new ways. My students loved the way that the film uses real people, highlights cross-cultural differences in beauty ideals, and reveals the human costs of trying to live up to ‘barbie doll’ standards. The segments on branding, piercing, and tattooing are especially effective in helping students see how the body is a vehicle for expressing both individual identity and social conformity. The film does a masterful job of illustrating how unrealistic beauty ideals at the societal level are linked to eating disorders at the individual level. Perhaps most important, it gives students a first-hand look at how beauty standards differ across cultures.” — Scott Coltrane, Prof. of Sociology, Univ. of California, Riverside

The Human Face: Emotions, Identities and Masks



Western Psychological Assn. Award of Merit
American Psychological Assn. honoree

The face is one of our most important and expressive means of communication. It has been called “the organ of emotion,” and indeed it provides vital clues to our own feelings and to those of others. The face is also a crucial source of identity, and perhaps the most powerful “channel” of nonverbal communication.

This outstanding video explores the expressive power of the human face. It examines a wide variety of facial properties and demonstrates the importance of each. Twelve different facial properties are explored and a strong cross-cultural perspective is maintained. Topics covered include facial expressions and nuances; true emotions and “masks”; culture and the face; facial identity; the importance of the face in law enforcement; how we “read” people’s faces; the face as it ages; eye contact in human interactions; hair styles; beauty, both natural and “manufactured”; facial piercing; and myths and prejudices about facial attributes.

The Human Face was produced by Prof. Dane Archer, of Univ. of California, Santa Cruz, with the same insight and humor that have made this entire series among the most widely used educational videos in recent years. An in-depth Instructor’s Guide is included.



The Human Face: Emotions, Identities and Masks

“Students will love this video! They’ll laugh and be entertained; they’ll argue and be intellectually stimulated. It bears the stamp of Dane Archer, a master scholar and communicator. The video is original, instructive, funny, inclusive, unobtrusively scholarly, and characteristically cross-cultural. It will be widely used in courses in psychology, sociology, anthropology, education, communication, theater, and criminal justice. Its wise classroom use is greatly facilitated by the valuable Instructor’s Guide.” — Robert Rosenthal, Edgar Pierce Prof. of Psychology, Harvard Univ.

31 min. Color 1995 #0005

Sale: VHS or DVD \$295, Rental: VHS \$95

Prof. Dane Archer teaches at the University of California, Santa Cruz. Prof. Archer has his own web site, which is a must “visit” for anyone interested in nonverbal behavior and communication. Go online at: <http://nonverbal.ucsc.edu>.



A World of Food: Tastes and Taboos in Different Cultures

A World of Food: Tastes and Taboos in Different Cultures

WHAT'S DELICIOUS? What's disgusting? What's even edible in the first place? These questions may seem simple, but they tap into powerful cultural, religious, and individual differences. This delectably engaging video explores the extraordinary variety of food likes, food dislikes, food taboos, and food rules around the world. It features frequently humorous and always compelling testimony from people representing a wide array of cultures. In discussing their own experiences, conflicts, and confrontations over food, they bring real substance and drama to the otherwise abstract notion of "cultural differences."

From vegans to cannibals, human beings consume an infinite variety of foods. They also form fiercely emotional views about people who follow food practices unlike their own. Many Americans, for example, are horrified by the consumption of dog meat in certain Asian countries. But staples of the American diet may be equally horrifying to others. For instance, the simple American hamburger can deeply offend Hindus and others who regard cows as sacred creatures. When they visit an American supermarket, many Hindus try to avoid the meat counter, where the "dead animals" are kept.

Among the many issues and questions covered in the video are: What are the prohibitions against certain foods in the major religions of the world? What are the reasons for these food rules, and what happens when the rules are violated? What is the "hierarchy of eligible foods?" Why are dogs near-sacred pets in some cultures, and just another food item in others?

What is the "part/whole" problem, and how does it influence whether a food strikes us as delicious or disgusting? What common American foods are regarded as inedible or disgusting in other cultures? In turn, what foods and food behaviors do Americans find disturbing in other cultures? What are the important but unwritten food etiquette rules in other countries, and what happens if an unwary visitor violates them?

A World of Food is the perfect "antidote" to ethnocentrism, the all-too-common assumption that one's own culture is superior to others. Students cannot see the video without learning the critical lesson that all cultures (including American culture) consume foods that people in other cultures see as highly debatable, inherently disgusting, or simply too bizarre to eat at all. All who view this funny, fascinating, and illuminating video will emerge with an enhanced understanding of food practices in other cultures and—no less important—a deeper awareness of the need for cross-cultural understanding in an increasingly interconnected world.

A World of Food was produced by Prof. Dane Archer, of UC Santa Cruz, and is filled with the same characteristic zest, vibrancy, and instructional savvy that have brought widespread acclaim to all of his best-selling videos on nonverbal behavior and communication. This film is closed-captioned.

"We could all use an extra helping of this outstanding video, which is full of nourishment for both the brain and the heart. In it, food practices and preferences around the world are used to stimulate thinking about tolerance, understanding, and culture. Viewers may be surprised at the many ways food can reflect values which cut to the heart of our individual, cultural, and religious identities. This discussion of food, told engagingly by students from different countries, is a unique and provocative way of encouraging viewers to think about issues of ethnocentrism and effective communication across cultures."—Mark L. Knapp, Jones Centennial Prof. in Communication and Distinguished Teaching Prof., Univ. of Texas

34 min. Color 2000 #0009 CC
Sale: VHS or DVD \$295, Rental: VHS \$95

The Interpersonal Perception Task



*Western Psychological Assn. honoree
Intl. Visual Sociology Assn. honoree*

Unlike most videos, this study of nonverbal communication and social perception allows viewers to participate. It shows 30 brief scenes of common social interactions. Each is followed by a multiple-choice question, giving the viewer the chance to "decode" something important about the interaction. Only one answer is correct in each instance. There are five essential themes: intimacy, competition, deception, kinship, and status. The video comes with a blank answer sheet to be duplicated for classroom use, a "key" with correct answers, and an updated, extensive facilitator's guide with references concerning nonverbal communication research. By Dane Archer, UC Santa Cruz, and Mark Costanzo, Claremont McKenna College.

"This unique, high-quality video can be used productively in both research and teaching. I've found that its testing format challenges my students and they are eager to discuss and analyze the various verbal and nonverbal signals. A valuable resource for anyone whose work focuses on the subtleties of social perceptions."—Mark L. Knapp, Prof. of Speech Communication, Univ. of Texas

40 min. Color 1987 #0001
Sale: VHS or DVD \$295, Rental: VHS \$95

The IPT-15



*American Psychological Assn. honoree
Intl. Visual Sociology Assn. honoree*

This is a shorter version of our best-selling video on nonverbal behavior and social perception, *The Interpersonal Perception Task* (see above). It shows 15 (rather than 30) selected scenes from the longer video. As always, each is followed by a multiple-choice question, giving the viewer the chance to "decode" something important about the interaction. This shorter version was designed largely for researchers, as its brevity enables it to be easily included in research projects using multiple measures or a battery of tests. For instructors, it also allows a quicker demonstration of essential principles. The video comes with a blank answer sheet to be duplicated for classroom use, a "key" with the correct answers, and a revised facilitator's guide. By Dane Archer, UC Santa Cruz, and Mark Costanzo, Claremont McKenna College.

20 min. Color 1993 #0002
Sale: VHS or DVD \$195, Rental: VHS \$95

Special Discount Offer!

Purchase any three or more of the eleven acclaimed videos by Prof. Dane Archer on pages 2 through 7 and take a 10% discount off the list prices. Or better yet, purchase any six titles together and receive a seventh title of your choice free!

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Featured New and Recent Releases

Flag Wars



"Best Documentary, Grand Jury Award," South by Southwest Film Festival
 "Filmmaker Award, Center for Documentary Studies," Full Frame Documentary Film Festival
 Honorary Mention, "Best Documentary," Nashville Film Festival
 Centerpiece Program, Outfest 2003: Los Angeles Gay and Lesbian Film Festival
 PBS National Screenings, P.O.V. 2003 Season Premiere

SIMPLY PUT, this profoundly compelling and thought-provoking documentary is the best case study available of the social and human consequences of urban gentrification in contemporary America. Filmed over a four-year period in Columbus, Ohio, *Flag Wars* explores with eye-opening candor and unforgettable poignancy the effects on a long-established black neighborhood when gay white professionals move into and begin to transform the area.



Flag Wars

address that he hangs above his porch is now in violation of Historic (i.e., Victorian) Code because it is carved in an African-relief style. Baba is also prosecuted in court before Judge Pfeiffer and faces fines and possible arrest for refusing to remove his sign.

Once cited as the "All-American City," Columbus is steeped in middle-American manners and traditions. While located principally in a neighborhood known as "Olde Towne," the film's characters intersect the world outside the community when they are targets for protests by the Christian Right and the Ku Klux Klan. As the film spirals to its seemingly inevitable yet still surprising conclusion, it provides a sobering and extraordinarily revealing look at the everyday reality of social processes occurring throughout the nation.

Flag Wars will engage and inspire students and stimulate discussion in a wide array of courses in urban studies, sociology, American studies, African-American studies, social psychology, anthropology, gender and gay studies, and public policy issues. It was produced by Linda Goode Bryant and Laura Poitras of Zula Pearl Films for the Independent Television Service, in association with P.O.V./American Documentary, and the National Black Programming Consortium.

"A powerful and intelligent film. By documenting the changing face of one American neighborhood, it tells the story of a thousand more. This film should be included in any study of the many pressures and forces that shape life in contemporary America."—J. Ward Regan, Asst. Prof. of Social Science and Cultural Studies, Pratt Institute School of Art & Design

"This film is the new frontier in cinéma-vérité. It shows the new forms of racism and bigotry through the intersections of race, class, and sexual preferences."—Manthia Diawara, Director of Africana Studies, New York Univ.

"Profoundly addressing issues of race, class, and gender, the film provides a vivid view of the universal struggle to maintain community in the face of economic transformation, providing a way for audiences to understand their own participation in this nearly universal American story."—Tom Rankin, Director, Center for Documentary Studies, Duke Univ.

87 min. Color 2003 #0073

Sale: VHS or DVD \$295, Rental: VHS \$95

The film unfolds as a narrative drama with multiple storylines and memorable characters. There is Nina, a lesbian realtor who lives and works in the neighborhood and is at the center of the changes taking place. The changes include the designation of areas of the neighborhood as a Historic District (creating restrictive housing codes), an increase in code enforcement complaints, and efforts to reduce low-income housing in the community.

Code enforcement is complaint-driven and seems to target long-time residents like Linda, who believes the new gay residents moving in on her block are responsible for the code and zoning citations that have landed her in Judge Pfeiffer's Environmental Court. Linda suffers from cirrhosis of the liver and lives on minuscule disability payments. She refuses to address the zoning violations and her limited resources prevent her from making repairs to her home. This puts her in jeopardy of arrest.

Baba, a black Yoruba priest and plumber, is the founder of the neighborhood community gallery, which occupies the bottom two floors of his three-story house. The sign with his name and



All for the Taking: 21st-Century Urban Renewal

All for the Taking: 21st-Century Urban Renewal

In a highly controversial decision in mid-2005, the U.S. Supreme Court ruled that local governments could use their power of eminent domain to forcibly acquire private property and transfer it to another private owner. In so doing, the Court put its stamp of approval on a nationwide epidemic of eminent domain abuse.

This thought-provoking documentary provides an insightful case study of the uses and abuses of the power of eminent domain by the city of Philadelphia as it tries to redefine itself through urban renewal and planned gentrification.

In 2001, Philadelphia approved the Neighborhood Transformation Initiative (NTI)—the most ambitious urban renewal project in its history. With a proposed budget of \$1.6 billion over five years, the NTI is designed to reverse a 50-year pattern of population decline, brought about in part by the city's earlier wave of postwar urban renewal.

Through the use of eminent domain, the city has authorized the seizure of thousands of homes—mostly owned or rented by the elderly, the poor, and by people of color—in order to create a massive land bank to entice private developers to rebuild some of its most historic neighborhoods.

The film explores the consequences of the city's urban renewal policies on the lifelong residents of the communities affected and places their opposition to the city in the context of an increasingly global economic order that devalues labor, local economies, and the sense of community that once formed the core of urban America. The film demonstrates that urban renewal and eminent domain policies are usually aimed at community residents who are unaware of their rights and are easily confused and frightened by the powerful forces that are changing their neighborhoods and disrupting their lives.

All for the Taking will engage students and generate analysis and discussion in a variety of courses in sociology and social issues, urban studies, American studies, ethnic studies, development studies, and public policy. It was produced by George McCollough.

58 min. Color 2005 #0143

Sale: VHS or DVD \$250, Rental: VHS \$95



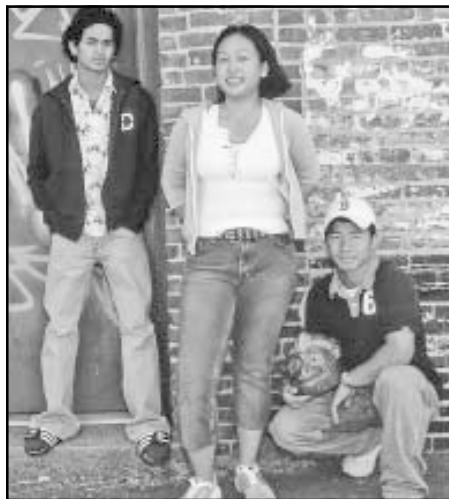
Featured New and Recent Releases

Monkey Dance



New England Film & Video Festival honoree
 Santa Fe Intl. Film Festival honoree
 San Francisco Intl. Asian American Film Festival honoree
 Asian American Intl. Film Festival (New York) honoree
 Museum of Fine Arts (Boston) honoree
 Museum of Natural History (New York) honoree

THIS ACCLAIMED NEW DOCUMENTARY provides an illuminating and richly discussible case study of immigrant acculturation in contemporary America. With keen sensitivity to detail and a sharp eye and ear for nuance, the film explores the lives of three teenagers as they come of age in Lowell, Massachusetts. Children of Cambodian refugees, the three teens inhabit a gritty blue-collar American world that is indelibly colored by their parents' nightmares of the Khmer Rouge. Traditional Cambodian dance links each of them to their parents' culture, but fast cars, hip consumerism, and young romance pull them even harder into American popular culture.



Monkey Dance

photo: Andrew Page

Their parents fled the Khmer Rouge genocide in Cambodia in the 1970s, trekking through the jungle to refugee camps in Thailand. In the early 1980s, they resettled in Lowell, a historic New England mill city now home to America's second-largest Cambodian community. For these immigrants, Lowell offered hope of safety and employment and a chance to rebuild some of what was shattered by the Khmer Rouge. But for their children, the city offers a dizzying array of choices — many of them risky. Deftly interweaving scenes of great poignancy and scenes of engaging drama, *Monkey Dance* examines how the teenagers navigate the confusing landscape of urban American adolescence and ultimately start to make good on their parents' dreams.

Linda Sou is a freewheeling 17-year-old who struggles to overcome the shame cast on her family when her older sister was imprisoned for murdering an abusive boyfriend. Linda has been dancing since age three, when her father

founded the Angkor Dance Troupe in an attempt to preserve traditional Cambodian culture. Over time, Linda is lured away from the dance troupe by the excitement of fast cars and hot dates. Her wild ways intensify until she and a friend are injured in a serious car accident. A trip to Cambodia with her family to meet her village relatives endows Linda with perspective on her life and a new awareness of her parents' losses and sacrifices.

Samnang Hor, an athletic 16-year-old born in a refugee camp in Thailand, is driven to achieve to make up for his two older brothers, who dropped out of high school because of their involvement with gangs and drugs. Sam works hard, and his mentors encourage him to see education as a way out of the ghetto. On the exciting day he receives his college acceptance letters, he also realizes that getting into school is only part of the challenge — finding money to pay for it may be even more difficult.

Sochenda Uch is a lanky, fashion-conscious 16-year-old. Hungry to reinvent himself, Sochenda drops out of Angkor Dance Troupe and becomes a backup dancer in a hip Cambodian-American band. Too many distractions soon take their toll: Sochenda's grades start to slide, leading him to be rejected from all the colleges he applies to. Only after another year-and-a-half of hard work does he begin to understand what success or failure means to himself and his family.

Dance — both traditional and modern — is ultimately what makes a difference for the three. The Angkor Dance Troupe to which they belong provides rigor and structure in their lives. Sam performs the troupe's signature piece: the Monkey Dance, a traditional folk tale that has been electrified and transformed by Sam's addition of hip-hop choreography. Cambodian dance provides Linda, Sam, and Sochenda with a unique connection to their parents' culture at a time when many children of immigrants reject their traditional culture as irrelevant to their lives in America. By making the dance their own, the three teenagers forge a link with the past while also finding their way in America.

Monkey Dance will challenge and inspire students and generate discussion and analysis in a variety of courses in sociology, psychology, American studies, ethnic studies, Asian-American studies, and anthropology. It is essential viewing in any course studying contemporary immigration, acculturation, and popular culture in America.

Monkey Dance was produced by Julie Mallozzi in association with ITVS, NAATA, and WGBH. The Director's Version of the film contains more background material on the holocaust in Cambodia and more detail on the three teenagers' experiences, as well as a few instances of unedited street language. It is not closed-captioned. The PBS Version has been edited for street language and is closed-captioned.

What Reviewers Are Saying about Monkey Dance

"This brilliant film brings to life so many of the important issues facing today's second generation — children born in the U.S. of immigrant parents. The young people in this film face the challenges of growing up both American and Cambodian, and they overcome many obstacles growing up in poor neighborhoods. This rich and engaging film is a terrific resource for courses on immigration, ethnicity, American studies, sociology, and anthropology. My students loved it!" — Mary C. Waters, Prof. of Sociology, Harvard Univ.

"A fascinating portrait of a working-class Asian-American community and a catalyst for thought-provoking and stimulating classroom discussion. My students strongly identified with the film's protagonists and their struggle to negotiate between ethnic family and American popular culture. Yet the depiction of this conflict is not stereotypically represented as an either-or choice between acculturation and loyalty to community. Rather, the film captures the true complexity of the situation and offers a third option, one metaphorically represented by dance. In focusing on Cambodian Americans, the film expands the canon of Asian American Studies and is a valuable resource for any Ethnic Studies classroom." — Prof. Leslie Bow, Director, Asian American Studies, Univ. of Wisconsin, Madison

"A fascinating narrative of fusion, assimilation, and renewal — the hard inevitabilities of multiculturalism." — Marcia B. Siegel, *Boston Phoenix*

"A truly masterful work portraying the lives of youth and families who are trying to begin new lives in a strange land while making peace with the ghosts of their past." — Dr. David Wilcox, Clinical Instructor in Psychology, Harvard Medical School



Monkey Dance

photo: Andrew Page

Director's Version:

65 min. Color 2005 #0145

Sale: VHS or DVD \$275, Rental: VHS \$95

PBS Version:

56 min. Color 2005 #0146 CC

Sale: VHS or DVD \$275, Rental: VHS \$95

Featured New and Recent Releases



Waiting to Inhale: Marijuana, Medicine and the Law

Waiting to Inhale: Marijuana, Medicine and the Law



"Special Jury Award," WorldFest Houston
 "Best Documentary" (co-winner), New Jersey Intl. Film Festival
 CINE Golden Eagle Award
 "Best Documentary" Finalist, Kansas Intl. Film Festival
 Dallas Intl. Film & Video Festival honoree
 Ann Arbor Film Festival honoree
 Maui Intl. Film Festival honoree

THIS PROVOCATIVE AND POWERFUL DOCUMENTARY explores the conflict over the legalization of medical marijuana in the United States. Ten states have passed legislation permitting the use of medical marijuana. Yet all marijuana use, cultivation, and possession — for any reason — remain illegal under federal law.

Produced with great sensitivity and compassion by noted documentarian Jed Riffe, *Waiting to Inhale* investigates a world in which critically ill patients are arrested at gunpoint for growing the only effective medicine for relieving their pain. These patients speak eloquently of the relief that marijuana has provided them from the debilitating symptoms of terminal illnesses, and question why the federal government continues to resist studies of marijuana's medicinal properties when significant clinical evidence supports its efficacy in treating symptoms of cancer, epilepsy, AIDS, multiple sclerosis, and glaucoma. In response, the government contends that the movement to legalize medical marijuana is merely a smoke screen for the legalization of marijuana altogether.

Waiting to Inhale takes the viewer from underground pot clubs to the United States Supreme Court, and from Israeli science labs to government-approved marijuana gardens outside London. It features leading experts and researchers from all over the world on both sides of the controversy over the therapeutic potential of marijuana. The film also surveys the history of cannabis use and attitudes toward the drug in America, and examines the results of the first major scientific study of medical marijuana to take place in more than 30 years, currently in progress at the University of California, San Francisco. This groundbreaking research, led by Dr. Donald Abrams, tests the ability of marijuana to provide pain relief for patients with HIV and cancer and has added an important new dynamic to the debate over legalization.

Waiting to Inhale sheds new light on one of America's most contentious conflicts. The film will engage students and generate thought and discussion in a variety of courses in sociology, psychology, public policy, American studies, public health, medicine, and law. It was produced by award-winning filmmaker Jed Riffe. It is closed-captioned.

"Educators will find this a moving depiction of medical marijuana users that gets students thinking about the human costs of prohibition. It's sure to generate discussion." — Mitch Earleywine, Assoc. Prof. of Psychology, University at Albany, SUNY, author of *Understanding Marijuana: A New Look at the Scientific Evidence*

"Ostensibly is about medical marijuana and the individuals who require it to ease a variety of ailments. But it's also a methodical and damning denunciation of this country's drug policy." — Robert W. Butler, *Kansas City Star*

73 min. Color 2005 #0148 CC
 Sale: VHS or DVD \$225, Rental: VHS \$95

Funny Old Guys



American Psychological Assn. honoree
 Western Psychological Assn. honoree
 Boston Jewish Film Festival honoree
 Museum of Television and Radio honoree

Frank Tarloff was a man for whom there were "no more victories." At 83, he could no longer work in the television industry that he and his friends had helped to create — but which now had no use for them. Every Tuesday, he and his group of close friends — former writers, comedians, and producers — would meet for lunch to reminisce, lament the state of TV and film today, compare their medical conditions, and just enjoy each other's humor and company.

This poignant and deeply affecting documentary, filled with the sparkling humor of its subjects and a perceptive eye for compelling moments of revelation, follows Frank and his friends through the last months of his life.

Frank had his share of triumphs. He had fought and beaten the Blacklist, won an Academy Award for screenwriting, and been a successful television script writer for more than 20 years. His friends — Bernie West, Freddie Frieberger, Mike Morris, David Shaw, Bernie Kahn — had written and produced such series as *Star Trek*, *All in the Family*, *The Jeffersons*, and *Maude*.

The film follows Frank and the rest of the group over a year-long period, during which he learns he has terminal cancer. The first member of the group to face imminent mortality, Frank decides that by facing death squarely and by discussing it with his characteristic humor, he can help his friends face it when their own times come. The poignancy of this experience, and the love and concern these men share for one another, is captured with great sensitivity and insight by filmmaker David Zeiger. *Funny Old Guys* will produce laughter and tears and inspire discussion in a wide variety of courses in psychology, sociology, death and dying, and aging.



Funny Old Guys

"This short film somehow manages to be both light and profound. Though it is filled with jokes, it manages to teach us new lessons about male friendships, honesty, marriage, good conversation and death. This film is a marvelous education in the wisdom of our elders." — Mary Pipher, Author, *Another Country: Navigating the Emotional Terrain of our Elders*

40 min. Color 2003 #0037
 Sale: VHS or DVD \$225, Rental: VHS \$95

Featured New and Recent Releases



Playing House

Playing House


"Audience Award," Seattle International Film Festival
"Best Regional Film," Northampton Independent Film Festival
Chicago International Documentary Festival honoree
New England Film and Video Festival honoree
Santa Fe Film Festival honoree
Calgary International Film Festival
St. John's International Women's Film Festival honoree
Hamptons International Film Festival honoree
Black Maria Film and Video Festival honoree

THIS INCISIVE and compelling documentary chronicles the lives of five seventh- and eighth-grade girls through their first year at the elite Fay School, the oldest junior boarding school in America. With great sensitivity to individual nuance and a sharp eye for significant moments of interaction, filmmaker Jane Gray reveals how deftly these 12- and 13-year-olds learn and practice "womanly" arts of psycho-social warfare while dealing with complex personal issues such as body image, class and sexual identity, family dysfunction, and self-worth.

The film takes place primarily in Webster House, the dormitory the girls share, where their everyday lives unfold: they make friends and enemies, discuss their first dates, compete with and bully one another, share intimacies and jokes, and sleep with stuffed animals. The dorm setting provides an unusual blend of privilege and egalitarianism to which each of the girls responds in her own way.

Through a series of keenly observed and richly detailed vignettes, the film explores how each girl negotiates brutal social interactions and copes with cultural and class differences — all the while growing up and maturing into young women far away from home. The film begins in September, when their parents kiss and hug the girls good-bye, and concludes in June, when their good-byes to one another are surprisingly teary given the rocky year they've shared.

Amanda, an overweight girl with acne who comes from the Midwest, is an unexpected addition to this privileged setting. Orphaned and sent away to learn manners, Amanda faces many challenges fitting in with the skinny rich girls around her. As she comes into power and begins to dominate her dorm mates, she seems at times like an underdog making good and at others like an appalling bully in her disregard for others.

In particular, Amanda has it in for Joanna, a petite, blond, "goody-two-shoes" who seems to have everything. Perfectly poised and composed, Joanna is more comfortable pleasing adults and playing with dolls than worrying about cliques, clothes, or boys. Joanna's roommate Lucia, from Mexico, is caught in the middle, but learns to manipulate the situation and stay on good terms with both other girls.

Playing House is a revelatory window on to the world of adolescent girls, at times darkly funny, at times deeply affecting, and always astute and evocative. It will engage students and stimulate thought and discussion in a wide range of courses in psychology, sociology, women's and gender studies, cultural anthropology, American studies, and education. It was produced by Jane Gray.

75 min. Color 2004 #0114

Sale: VHS or DVD \$295, Rental: VHS \$95

What Reviewers Are Saying:

"A compelling and remarkable documentary, so honestly portrayed and so amazingly revealing. The film captures the angst of middle school girls away from home. All share the pains of in-group out-group tensions, the hurt from which echoes the rejection, perceived or real, from parents and surrogate parents. What is exemplary about the film is that it depicts, in an engaging real-life documentary, all that psychologists and educators have taught us about early adolescence. And as an audience we are helpless to intervene as the year passes and tensions in the dormitory build. At the film's end, filmmaker Jane Gray generously provides us with brief summaries of each girl's after-school progress. These reassure us that each managed to survive the first year and move beyond the conflicts and tensions that characterize this painful stage of the human life cycle." — Keith Brodie, Duke Univ. President Emeritus and James B. Duke Prof. of Psychiatry


*"This film reminds us just how much observational filmmaking still has to offer, and its particular affinity with the lives of its subjects. Playing House offers a nuanced, respectful, and insightful look at both the aspirations and the apprehensions of young teenage girls at an elite Massachusetts boarding school. Viewers are wholly caught up in the girls' struggle to realize their budding adult selves and at the same time to resolve emerging personality and behavioral differences within the confines of the school. This is a perspicacious work that exceeds in both form and content the platitudes of broadcast journalism." — Lucien Taylor, Lecturer on Visual and Environmental Studies and Assoc. Director, Film Study Center, Harvard Univ.; Founding Editor of *Visual Anthropology Review* and co-author of *Cross-Cultural Filmmaking* (Univ. of California Press)*

*"A compelling, sensitive, and sometimes very funny look at the lives of the young female residents of Webster House, a freshman dorm at the exclusive Fay School. Filmmaker Jane Gray astutely observes the complexities of privilege, expectation, and disappointment over the span of an academic year in this rarefied educational environment." — Ross McElwee, Producer/Director, *Bright Leaves* and *Sherman's March**

*"Descending into a maelstrom of cliques and cattiness, Jane Gray's camera trains itself on five teenage girls who are away from their far-flung homes for the first time. In more lighthearted moments they hex other girls by sticking pins into year-book photos and complain about homework while singing along to Britney. Less breezy are the tearful calls home to dysfunctional families and the confrontations about cruel teasing. Such emotionally naked moments may make you feel voyeuristic, but they give the film an empathetic authenticity." — Mike Miliard, in the *Boston Phoenix**

Featured New and Recent Releases

Wedding Advice: Speak Now or Forever Hold Your Peace


 "Best of Festival," Dablonaga Intl. Film Festival
 American Psychological Assn. honoree
 American Sociological Assn. honoree
 Western Psychological Assn. honoree
 Houston Multicultural Independent Film Festival honoree

FILMMAKERS Karen and Fred have been partners for 18 years. Despite mutual commitment and external pressure to wed, they feel ambivalent about marriage. Are they alone in this? What social and political forces contribute to their doubts? They decide to seek advice. With an engaging blend of humor, personal testimony, and expert analysis, this thought-provoking documentary explores the history and contemporary relevance of the institution of marriage.

Interviewees include people who are married, divorced, single, heterosexual, bisexual, gay, and in unmarried, committed relationships; they represent diverse relationships to and perspectives on



Wedding Advice: Speak Now or Forever Hold Your Peace

marriage. Commentators examine the social, economic, and political context in which marriage exists in America and illuminate issues of gender equity, female identity, religious considerations, the exclusion of certain groups (gays/lesbians) from the institution, and the intrusion of commerce and commodification into the celebration.

Re-framing the traditional question, "Is there any reason why the two of us should *not* wed?" the filmmakers ask their subjects: "Is there any reason why the two of us *should* wed?" As others tell their marriage stories and offer their wedding advice, the film reveals a conflicting desire for and fear of marriage traditions in contemporary American culture. Sections of the film follow traditional marriage scripts from the proposal onward and feature recent marriage-related happenings. The film concludes with the "advice" the filmmakers have received.

At once entertaining and informative and both deeply personal and political, *Wedding Advice* is sure to capture student interest and stimulate thoughtful discussion in a variety of courses in

sociology, social psychology, women's and gender studies, popular culture, and cultural anthropology. It was produced by award-winning filmmakers Karen Sosnoski and Fred Zeytoonjian.

"A cloud of white organza blurs many basic truths about the institution of marriage. Sober topics lurking behind the altar include the commercialization and economics of weddings, the triangle of the couple and the state, the shaping of femininity, and the reinforcement of heterosexuality. Sociology professors teaching about family, state, economy, and gender will find in this film a wonderful tool for exploring these ideas with their students. Students, in turn, will be able to unmask the institution of marriage and explore its meaning in their own lives."—Shulamit Reinharz, Jacob Potofsky Prof. of Sociology and Director, Women's Studies Research Center, Brandeis Univ.

"This witty and incisive documentary is perfect for use in courses in cultural studies, women's studies, and, generally, any course in which critique — and attention to context — plays a pedagogical role. For cultural studies courses, the film provokes students to think through the imbrication of ritual, the everyday, family, state, sex and sexuality, identity, and much more. The interviews taken together offer a fascinating composite portrait of contemporary urban and suburban America. The film is rich in possibilities and, not insignificantly, short enough to be used in a single sitting."—Dan Moshenberg, Assoc. Prof. of Women's Studies, George Washington Univ.

"A perfect film for a Women's Studies classroom! Balancing on the one hand the personal testimony of people who have married and of marriage-resisters with, on the other hand, academic insight and commentary, the filmmakers present a panoply of justifications for and against marriage. The film challenges the naturalness of the institution and exposes its often-hidden economic component. Interweaving archival photographs and film footage parodying wedding rituals with interviews of contemporary couples, the film suggests just how much marriage is 'a spectacle of accumulation.' As one of the interviewees asks, 'At the turn of the millennium, why are we still doing it?' This film attempts to answer that question and does so beautifully. It is sure to provoke thoughtful discussion of a provocative issue. The political has rarely been so personal."—Prof. Temma F. Berg, Coordinator of Women's Studies, Gettysburg College


57 min. Color 2003 #0081

Sale: VHS or DVD \$295, Rental: VHS \$95



True-Hearted Vixens

True-Hearted Vixens


 PBS National Screenings on POV
 Austin Film Society Documentary Tour
 honoree
 Los Angeles Gay and Lesbian Film
 Festival honoree

This remarkable documentary follows the fortunes of two women during the Women's Professional Football League's inaugural season of six exhibition games. One of the women is a young political consultant-turned linebacker and the other is an elite amateur basketball player and single mother taking a shot at wide receiver. Both traveled from afar, trading security and leaving jobs and loved ones for this long-shot at stardom. They won't be paid unless the league turns a profit. And in order to be successful, the players themselves must become involved in marketing their games and are forced to confront powerful stereotypes about women athletes and sexuality. But the league is relying on conventional images of women — and a Hooter's model — to build an audience. Can the athletes overcome their growing unease and can the league fulfill its promises?

As the women struggle through their first season, balancing self-sacrifice with moments of great satisfaction in an effort to make the league both a financial and personal success, the film explores whether women can be anything other than a novelty act in a sport like football, so identified with masculine strength, power, and athleticism. It also probes deeply into what the experience means to the women involved.

True-Hearted Vixens is fundamentally about cultural change, seen through the lens of sports. It illustrates with insight, compassion, and candor the challenges that women face when they venture into any male-dominated arena. It was produced by Mylène Moreno.


"A superb and compelling documentary that explores some of the deepest conflicts and the sexual politics of women's professional sports. I recommend this challenging and entertaining film as an excellent resource for classes in women's studies, sociology, recent U.S. history, and popular culture."—Susan Cahn, Assoc. Prof. of History, SUNY at Buffalo, author of *Coming On Strong: Gender and Sexuality in Twentieth-Century Women's Sport*

59 min. Color 2001 #0142

Sale: VHS or DVD \$275, Rental: VHS \$95

Featured New and Recent Releases

Anonymously Yours

 American Psychological Assn. honoree
 American Film Institute Film Festival honoree
 Montreal World Film Festival honoree
 Boston Intl. Film Festival honoree
 Athens Intl. Film Festival honoree
 Full Frame Documentary Film Festival honoree
 Amnesty Intl. Traveling Film Festival honoree
 United Nations Assn. Film Festival honoree

EVERY FEW YEARS a new documentary comes along whose impact is so powerful, so illuminating, and so memorable that it is deemed an instant classic and an essential classroom teaching tool. *Anonymously Yours* is such a film. This extraordinary documentary on sex-trafficking in Southeast Asia interweaves four young women's stories to reveal an institution that enslaves as many as 40 million women worldwide.

Shot clandestinely in Myanmar (formerly Burma), *Anonymously Yours* is often shocking, frequently harrowing, and always compelling. Through the brutal honesty of the four women's stories the film exposes the commonplace bartering and selling of women and the cycles of poverty that enslave them.

From the back rooms of teashops and restaurants to the lounges of five-star hotels, the Far East sex trade thrives on the routine merchandising of girls and women for the sexual escape and pleasure of men from all cultures. Through their unforgettable and poignant testimonies, these four sex workers introduce Western audiences to the widespread corruption and staggering poverty that are the status quo in much of the world — and the primary causes behind one of the fastest-growing and most vicious industries on earth: the sale of human beings.



Anonymously Yours

introduces us to ZuZu and other women sharing her destiny. ZuZu was trafficked from Burma to China. She shares her story with us. It is an amazing, cruel, and shocking story. It is also a story of demand and supply: Men paying for the services of women who have to sell their bodies because of economic despair or because they have been sold by one of their family members to a 'new owner.' This film touches the viewer emotionally but it also challenges us intellectually. Students will be strongly motivated to better understand the economic, social, legal, and political structures turning people into objects. — Iris Bohnet, Assoc. Prof. of Public Policy, Kennedy School of Government, Harvard Univ.

"A compelling and tragic portrait of women who have been victimized and their lives wasted in a web of sexual exploitation. The squalor in which these young women live contrasts powerfully against the gold-leafed opulence of the temples and tourist haunts that form the backdrop of the film. This eye-opening film should generate rich and absorbing discussion in classes that deal with human rights, women's issues, international tourism, and global economics and development, to name just a few." — Myrna Balk, Simmons College School of Social Work


"This unique and sophisticated documentary captures both the horror and the complexity of sex trafficking in Southeast Asia today. Through interviews with survivors, viewers learn about the factors that make the children vulnerable, the trafficking methods, the psychological and physical harm to the victims, and the pervasive corruption that allows sex trafficking to thrive." — Prof. Mei-Mei A. Ellerman, Women's Studies Research Center, Brandeis Univ.

60 min. Color 2003 #0016
 Sale: VHS or DVD \$295, Rental: VHS \$95



Discovering Dominga

Discovering Dominga

 "Best Documentary," Los Angeles Latino Intl. Film Festival
 "Best Documentary," Bermuda Intl. Film Festival
 PBS National Broadcasts on P.O.V.

This unforgettably dramatic and powerful documentary relates the extraordinary story of a young Iowa housewife who discovers she is a survivor of one of the most horrific massacres in Guatemalan history, committed in 1982 against Maya Indian villagers. The film follows her remarkable journey of transformation and discovery as she returns to Guatemala in search of her heritage and ultimately joins efforts to bring the perpetrators of the massacre to justice and to promote peace in her native country.

Discovering Dominga is a compelling and inspiring story that will engage student interest and provoke reflection and discussion in an array of courses dealing with the definition of family, cultural heritage, community allegiances, and multiculturalism.

Dominga Ruiz was nine years old when, during the bloody Guatemalan civil war, she escaped while paramilitary and army forces murdered her mother and 76 other women and 107 children in the Maya village of Rio Negro. She was eventually adopted and grew up in small-town America, where she became a "normal" teenager named Denese and later married. She buried her past so deeply it became transformed in adulthood into doubts and nightmares, until events brought her to face the truth.

Beautifully photographed in Iowa and in the Guatemalan highlands, the film follows her emotional reconnection with lost relatives, with a rich indigenous culture, and with the violent history in which her beloved adopted country — the United States — played a sinister role.

Discovering Dominga was produced and directed by Patricia Flynn and co-produced by Mary Jo McConahay in association with the Independent Television Service. It is closed-captioned.

"This amazing and powerful film is one of the best documentaries I have ever seen. It is a valuable teaching tool in a variety of courses."

— Norma Stoltz Chinchilla, Prof. of Women's Studies, California State Univ., Long Beach
 57 min. Color 2002 #0088 CC
 Sale: VHS or DVD \$295, Rental: VHS \$95



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Featured New and Recent Releases

California and the American Dream

THIS INCISIVE, THOUGHT-PROVOKING FOUR-PART SERIES explores the dynamics of culture, community, and identity in California, one of the most diverse places in the world. Each film provides a trenchant and highly discussible case study of divergent California social trends that are keenly evident all across America. As the films illustrate, in the last 35 years California has become center stage to a wide array of issues redefining the American experience: from changing demographics to new models of civic engagement, from the role of immigrants in neighborhood life to the democratic challenge of the initiative process, from sustainable agriculture to Native American gaming and sovereignty. The experience of California, the world's sixth-largest economy, may become central in deciding the priorities of life in a post-industrial America in which "minorities" constitute a majority of the population.

Each film stands alone and may be purchased separately. However, taken together, the four episodes examine a complex, daunting, but supremely crucial set of issues and illuminate a question of unsurpassed importance to our nation: Can peoples of diverse cultures and thinking come together to redefine home, community, and civic participation in ways that lead to a peaceful, prosperous society?

Each of the four films that make up *California and the American Dream* will generate thought, analysis, and discussion in a wide variety of courses in sociology, American studies, ethnic studies, popular culture, political science, and contemporary social issues, among many others. *California and the American Dream* is a co-production of Paul Espinosa, Lyn Goldfarb, and Jed Riffe and the Independent Television Service (ITVS); Executive Producer Sally Jo Fifer; funding by the Corporation for Public Broadcasting. The films are all closed-captioned.



Save More Than 25%
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California's "Lost" Tribes

California's "Lost" Tribes

The 1987 Supreme Court decision to open up Indian gaming nationwide had a dramatic impact on the lives of California's Indian tribes. In a few short years, California Indians went from being the poorest people in the state to among the richest, and from being virtually invisible to being the state's most powerful political lobby.

This remarkable documentary explores the conflicts over Indian gaming in California and places them in the context of both California and Native American history. The film examines the historical underpinnings of tribal sovereignty and the evolution of tribal gaming rights over the last 30 years. It also provides insight into the thinking of those who oppose the expansion of Indian gaming. Concern over gaming in the state is especially heightened by the development of rural lands for casinos, often placing tribes at odds with organic farmers and tract-home developers as stakes are claimed in the rush for California's last rural lands.

California's "Lost" Tribes was directed by Jed Riffe, co-producer and director of the renowned documentary, *Isbi, the Last Yahi*.

56 min. Color 2005 #0149 CC
Sale: VHS or DVD \$250, Rental: VHS \$95

The Price of Renewal

What are the challenges in crafting a vibrant urban village from an ethnically, culturally, and economically diverse population? This perceptive documentary examines complex issues of community development, philanthropy, and civic engagement by chronicling the long-term redevelopment of an older, deteriorating neighborhood called City Heights, often referred to as the Ellis Island of San Diego. The film probes both the potential and the pitfalls of public-private partnerships in addressing the problems of inner city decay, as well as the thorny questions raised by the gentrification of urban neighborhoods.

Thirty years of non-European immigration to City Heights has resulted in a rich mix of cultural values and people, including immigrants from Mexico and Latin America and refugees from Southeast Asia and East Africa. Profound redevelopment plans placed this poor and largely powerless community in an unlikely partnership with businessman and philanthropist Sol Price (the founder of the Price Club and widely recognized as the "father" of the discount warehouse industry) and William Jones, an African-American real estate developer who was the youngest person ever elected to the San Diego City Council.

The Price of Renewal demonstrates how urban redevelopment is a double-edged sword as it explores what is gained and what is lost as the community develops and improves itself. The film will spur thought and discussion in courses in urban studies, sociology, development, ethnic studies, and American studies, among others. It was directed by the award-winning documentarian Paul Espinosa.

56 min. Color 2005 #0150 CC
Sale: VHS or DVD \$250, Rental: VHS \$95



The New Los Angeles

photo by Frank Rudiger

The New Los Angeles

This engaging documentary explores the complexities of inclusion in Los Angeles — the nation's largest "majority-minority" city and the city with the nation's largest divide between rich and poor. The film provides a riveting portrait of a city in often turbulent transition, beginning in 1973 with the election of Mayor Tom Bradley — the first African-American mayor of a major city without a black majority — and concluding with the political empowerment of Latinos and the election of Antonio Villaraigosa, the city's first Latino mayor in more than 130 years. This powerful film is about forging coalitions, nurturing inclusion, seeding innovation, salvaging identity, and building community — a story that resonates to every corner of contemporary America. It was directed by award-winning filmmaker Lyn Goldfarb.

"The story told here foreshadows the choices that cities across the nation will face when increased immigration, the proliferation of low-wage jobs, and a shrinking middle class force city leaders to rethink their priorities. It is a hopeful story about ordinary people changing their lives and their city, a story with national implications. Students and faculty in a wide variety of courses and disciplines will love this film." — Peter Dreier, Distinguished Prof. of Politics, Occidental College

56 min. Color 2005 #0151 CC
Sale: VHS or DVD \$250, Rental: VHS \$95

Ripe for Change


What are the trade-offs between the ability to produce large quantities of food versus the health of workers, consumers, and the planet? How do we create sustainable agricultural practices? How important are the aesthetics — and the taste — of the food we eat? California — always a fascinating marriage of opposite extremes — is at a cross-roads in agriculture.

This fascinating documentary explores the intersection of food and politics in California over the last 30 years. It illuminates the complex forces struggling for control of the future of California's — and the nation's — agriculture, and features provocative commentary by a wide array of eloquent farmers, prominent chefs, and noted authors and scientists. It was directed by award-winning filmmaker Emiko Omori.

56 min. Color 2005 #0152 CC
Sale: VHS or DVD \$250, Rental: VHS \$95

Featured New and Recent Releases

Rancho California (Por Favor)

 Sundance Film Festival World Premiere Selection
Special Jury Prize, Gold Premio Mesquite Award, CineFestival San Antonio
Intl. Communication Assn. Keynote Screening
Columbus Intl. Film Festival Award
American Studies Assn. honoree
Society for Cinema and Media Studies honoree
University Film and Video Assn. honoree
Los Angeles Intl. Latino Film Festival honoree

THIS THOUGHT-PROVOKING, widely acclaimed visual essay provides a troubling journey through migrant farmworker camps in suburban southern California — Rancho de los Diablos, Kelly Camp, Porterville, McGonigle Canyon — where homeless indigenous Mixteco workers coexist near gated designer-home enclaves in Carlsbad, La Costa, Encinitas, and Del Mar. In a remarkable feat of artistic and political fusion, the film explores the charged debate over the meaning and consequences of immigrant culture near America's southern border, and along the way examines the complex realities of race and class in this country.

Rancho California begins by working through a set of media ideals about social participation and self-representation, but finally finds layers of complicity at the center of the region's economy. Blending keen observation and insightful commentary, the film illustrates how racial identity and social roles are

carefully cultivated parts of the landscape in a new "suburban plantation culture." But the picture is not all bleak: the film also shows how grassroots development efforts by indigenous Mixteco organizers work to resist conditions of deprivation concealed in the heart of this otherwise scenic landscape.

Rancho California will engage and challenge students and it will generate analysis and discussion in a wide array of courses in Latino and ethnic studies, sociology, social psychology, communication, and American studies. It was produced by Prof. John Caldwell, who teaches media and cultural studies in the Dept. of Film and Television, UCLA.



Rancho California (Por Favor)

"Brilliantly explores the new social relations emerging in southern California in the wake of mass migration, economic restructuring, and the rapid growth of low-wage labor jobs in the service sector in affluent urban areas. The film envisions and enacts a cross-cultural conversation on vital public issues, a conversation that seems to be taking place nowhere else in our society. The film 'breaks the frame' of electronic and print media discourses about immigration, compelling us to confront issues of overwhelming public policy importance in fundamentally new ways." — George Lipsitz, Prof. of American Studies, Univ. of California, Santa Cruz

"Provides a much-needed teaching tool for courses that explore the socioeconomic and cultural issues underpinning Mexican and indigenous migration. The film's ethnographic approach raises important methodological and ethical questions about how we come to know about migrant populations. This is an essential resource for American and ethnic studies, Chicano/Latino studies, and transnational studies." — Chon Noriega, Director and Prof., Chicano Studies Research Center, UCLA

"This is a superb film for use in ethnography, anthropology, and cultural and intercultural studies, indeed in any discipline that deals seriously and critically with questions of politics, civilisation, exploitation, and human ways of being in this world. It prompts deep thought and deep learning in students. It encourages genuine, open exchange and debate, it takes us to the heart of the big questions that enable us to work with our students and ourselves as educators for transformation. It is a truly invaluable resource which opens up exciting possibilities for teaching. Use it with your students and see!" — Dr. Alison Phipps, Director, Graduate School for Arts and Humanities, and Senior Lecturer in Anthropology and Intercultural Studies, Univ. of Glasgow, UK


"Not since Paul Taylor and Dorothea Lange's American Exodus: A Record of Human Erosion has a documentary explored as dramatically the social conditions underlying California's 'imported' agricultural labor." — Jan Goggans, Pacific Regional Humanities Center, Univ. of California, Davis

"As a reflexive documentary of the borderlands, this uncompromising inquiry dispels romantic postmodern notions of resistance and identity-performance. Rich metaphors of perseverance, creativity, and domesticity are set next to factual severity of pesticides, denied wages, sexual loneliness, and racism that beset the transnational workers who are stuck with migrancy. This provocative film is rigorous, restrained, powerful, and compassionate all at once." — Esther C.M. Yau, Prof. of Asian Studies, Occidental College

59 min. Color 2003 #0109

Sale: VHS or DVD \$250, Rental: VHS \$95

Confederacy Theory

 "Best Documentary," 2001 Atlanta Film & Video Festival
Martin Luther King, Jr., National Historic Site honoree
Nashville Film Festival honoree
Dallas Video Festival honoree
Rhode Island Film Festival honoree
PBS National Broadcasts, 2001-2002
Premiere Episode of "Independent Lens"

This powerful, thought-provoking documentary explores the complexities of a controversy steeped in American history and racial divisiveness: the debate over the Confederate flag in South Carolina, the last state to fly the flag on its capitol. Using never-before-seen archival footage and exclusive interviews with politicians, pundits, activists, and scholars, *Confederacy Theory* traces the impact of the Confederate emblem on Southern culture, history, and identity — from the Civil War to the front lines of a modern-day secessionist movement.

Although the Civil War ended long ago, across the American South this century-old defeat holds a prominent place in the popular psyche, to the point that talk of the "war between the states" often peppers daily conversation. Now a contemporary cultural war has erupted over the meaning and use of the Confederate battle flag, which many see as a racist symbol celebrating the Southern defense of slavery during the Civil War and Southern resistance to the Civil Rights Movement in the 1960s. Today this heated controversy has become one of the most contentious issues in the South since desegregation.

With its engaging attention to detail and its even-handed treatment of its thorny subject matter, *Confederacy Theory* will spark analysis and discussion in a wide variety of courses in sociology and popular culture, African-American studies, and American history and studies. It was produced by Ryan Deussing.



Confederacy Theory

"A subtle, intelligent and provocative exploration of the rise of the contemporary neo-Confederate movement. Simply by letting its subjects speak for themselves, the film makes the racial animus that drives many flag supporters clear. This is the first film to seriously examine an important phenomenon that should concern all Americans. I heartily recommend it." — Mark Potok, Southern Poverty Law Center

56 min. Color 2002 #0112

Sale: VHS or DVD \$295, Rental: VHS \$95

Blink



American Psychological Assn. honoree
Western Psychological Assn. honoree
American Psychiatric Assn. honoree
American Anthropological Assn. honoree
Emmy Award
PBS National Broadcasts on P.O.V.

THIS POWERFUL and thought-provoking documentary examines the dramatic story of one-time white supremacist leader Gregory Withrow, and in so doing explores the underlying strains of violence and domination in American life and culture. At the height of his involvement in the movement in 1988, Withrow fell in love with a woman whose parents had fled Nazi Germany. His own subsequent flight from the militant White Aryan Resistance captured the attention of the national media when Withrow was found beaten and “crucified,” his hands nailed to a board.

Now, more than a decade later, Withrow is married to a Mexican-American woman and lives a low-key, semi-isolated rural existence. Unlike simplistic stories about “evil-racists-turned-model-citizens,” *Blink* explores the complex middle ground where Withrow still battles his demons and questions the possibility of fundamental personal change. The painful irony of his predicament is that when he renounced the world of racial hatred he was left with the same enraged, alienated self that once propelled him into the movement. A stereotyped enemy no longer provides an easy target for his gnawing anger. And the mythic warrior power he once enjoyed has been replaced by a silent, uneasy emptiness.

Blink delves deeply into Withrow's search for an identity not founded on victimization or supremacy, and suggests how his dilemma parallels the larger quest of many American men to define for the first time their role in an increasingly diverse and changing society. Although Withrow's story is extreme, it exists on a continuum that links him — through the warrior myth with which he identifies — to other men.



Blink

Through Withrow's struggle to renounce white supremacy and its twisted mythology, *Blink* provides viewers with a multifaceted exploration into the gritty nature of personal transformation. The film resists the temptation to see Withrow's change as a *fait accompli*. Rather, it points to a more complex understanding that the path of healing resides in his ability to endure the perpetual tension of opposites — between self and other, victim and victimizer, good and evil.

Blink was produced by Elizabeth Thompson for the Independent Television Service (ITVS) with funding provided by the Corporation for Public Broadcasting. *Blink* is a presentation of the ITVS.

“Better than any textbook or lecture could hope to do, this film prompts its viewers to seek out the social, psychological, and cultural factors in American life that give rise to racial hatred and to inquire into the factors that enable people to avoid or overcome such hatred. The film brings to light the contributions that socio-economic status, family dynamics, intimate relationships, peer pressure, authority, religion, and general cultural values (such as the warrior ideal) make both to the production of racial hatred and to the overcoming of it. This is an invaluable classroom teaching tool and resource in a very wide array of disciplines and courses.” — Prof. Mark Bracher, Dir., Center for Literature and Psychoanalysis, Kent State Univ.

“Successfully raises critical questions about racism and manhood in American life and impels students to examine the social, cultural, and political context of emerging meanings of whiteness and masculinity in America.” — David Wellman, Prof. of Community Studies, Univ. of California, Santa Cruz

“The interrelated questions of individual and civil rights, of interpersonal and communal relationships, of cultural shifts and population migrations, are all brought together in this well-conceived and admirably executed film. Most interesting about this remarkable teaching tool is that it condenses its themes into a contemporary and riveting story that is grounded in a historical trauma we all recognize, yet have different vantage points upon. It will be compelling to a remarkably wide variety of audiences in gender studies, psychology, sociology, media studies, ethnic studies, and of course the humanities such as ethics and religious studies.” — Anne C. Klein, Prof. and Chair of Religious Studies, Rice Univ.

57 min. Color 2000 #0020

Sale: VHS or DVD \$275, Rental: VHS \$95



Brownsville Black and White



American Sociological Assn. honoree
American Anthropological Assn. selection
New England American Studies
Conference honoree
Urbanworld Film Festival honoree
Natl. Foundation for Jewish Culture
Award
Pan-African Film Festival honoree

This poignant and powerful documentary explores the complex history of interracial cooperation, urban change, and social conflict in Brownsville, a neighborhood of Brooklyn, New York, from the 1930s to the present. A case study of the tragedy of urban American race relations, the film recounts the transformation of Brownsville from a poor but racially harmonious area made up largely of Jews and blacks to a community made up almost entirely of people of color.

Dubbed “The First American Ghetto,” today Brownsville is afflicted by poverty, gangs, drugs, decay, and unemployment. In the 1940s it was famous for its grass-roots integration. But it later achieved notoriety for one of the most divisive and bitter black-white confrontations in U.S. history, the 1968 Ocean Hill Brownsville School War, in which the African-American (and Hispanic) community battled the predominantly white and Jewish Teachers' Union.

Brownsville Black and White examines some of the most troubling issues facing America and its cities and raises a multitude of discussible questions. The film will provoke reflection, analysis, and debate in a variety of courses in sociology and social issues, urban studies, race relations, American history and American studies, and African American studies. It was produced by Richard Broadman and Laurann Black.

“A remarkably encompassing teaching tool, illuminating virtually every important aspect of American urban race relations after 1945.

This is a probing, moving, and deeply human film about a special time, place, and neighborhood. It is essential viewing for anyone who cares about our cities and the people who live in them. — Jerald Podair, Asst. Prof. of History, Lawrence Univ.

“An excellent introduction to the history of 20th-century American race relations that resonates with the issues facing the country today.” — Wendell Pritchett, Asst. Prof. of History, Baruch College, CUNY

83 min. Color 2002 #0057

Sale: VHS or DVD \$295, Rental: VHS \$95



Brownsville Black and White

Forgotten Fires

 Golden Spire Award, San Francisco Intl. Film Festival
 American Psychological Assn. honoree
 Natl. Educational Film Festival Gold Apple Award
 PBS National Broadcasts

EVERY FEW YEARS a new documentary comes along that is so powerful, so illuminating, and so unforgettable that it is deemed an instant classic and an essential classroom teaching tool. *Forgotten Fires* is such a film. This riveting exploration of the devastating consequences of racial hatred shines a profoundly revealing light into the darkest reaches of America's heart and soul.

The film investigates the burning of two African-American churches in rural South Carolina by a young convert to the Ku Klux Klan. Told through remarkably frank interviews with both the victims and the perpetrators of these racial crimes, the film puts a surprisingly human face on racism, transforming a seemingly simple story of blacks and whites into a complex tale filled with endless shades of gray. What begins as an investigation into the church burnings becomes an extraordinary meditation on race relations in America today.

Filmed over a one-year period in Manning, South Carolina, *Forgotten Fires* goes behind simplistic news headlines and examines the social, psychological, and economic contexts to the epidemic of church burnings in the 1990s. Skillfully interweaving Ku Klux Klan home movies with gripping live sequences, informative historical footage, and startling confessional testimony, the film traces the coming of the Klan to this sleepy rural town and shows how the group's twisted logic of racial enmity found fertile ground among the region's dirt-poor whites. In a place where blacks and whites had lived side by side for years, the fiery oratory of the Klan attracted eager white converts ready to blame their black neighbors for their own lost opportunities and impoverished lives.

One young man who found purpose in the Klan's seductive rhetoric was Timothy Welch. As a boy, he would perch in the pecan tree outside Macedonia Baptist Church and listen to the Sunday service, waiting for his black friends to come out and play. At age 23, Welch would burn that same church to the ground. He now resides in a federal prison, sentenced to 12 years for civil rights violations. Through his remarkable commentary Welch initially emerges as a starkly candid homegrown white supremacist, but his portrait gradually softens to reveal a troubled youth, with deep ties to the black community he betrayed and a burdened conscience turning from hatred toward remorse.

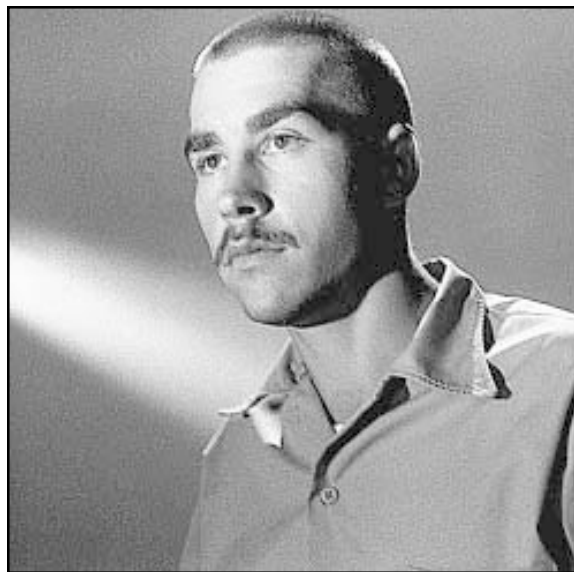
Equally compelling is the quiet fortitude of black pastor Jonathan Mouzon, whose musings on the meaning of the church to the black community and its ties to the past give us a profound insight into the roots of community. His compassion for the perpetrators of the church burnings is a marvel of racial tolerance and empathy.

Rarely has a film on race relations granted such deep humanity to all its participants, and it is this inclusiveness that gives *Forgotten Fires* its overwhelming impact. It will inspire thought, discussion, and analysis in a wide variety of courses in sociology, psychology, criminology, American studies, African American studies, and multiculturalism. *Forgotten Fires* was produced by Michael Chandler and Vivian Kleiman for the Independent Television Service with funding provided by the Corp. for Public Broadcasting. *Forgotten Fires* is a presentation of the Independent Television Service.

"If we wanted a real dialogue about race in America, we'd start with this film. Its strong dose of reality begs for an honest response from a wide audience." — Bill Moyers


"A stunning film, deeply felt, deeply moving, and worthy of repeated viewings. With excruciating even-handedness and generous compassion — even for those who might not deserve it — the film shows us the victims and the victimizers and reveals the true, heartbreaking dimensions of the tragedy and the ongoing suffering and struggle for redemption of all involved. The film provides a clear window into the connections and disconnections of a small southern American town, which becomes, as the film plays on, a microcosm for the nation as a whole." — Anthony Walton, author of *Mississippi, An American Journey*, and Visiting Asst. Prof. of English, Bowdoin College

57 min. Color 1999 #0017
 Sale: VHS or DVD \$295, Rental: VHS \$95



Forgotten Fires

Can You See the Color Gray?

 Western Psychological Assn. honoree
 Intl. Film & Video Festival Award
 New York Festivals Award

This unique and provocative documentary examines the development, expression, and communication of racial and ethnic prejudices and stereotypes. It is sure to inspire discussion and self-reflection in any course that deals with racial differences, race relations, and cultural stereotypes. It shows numerous people from diverse racial and ethnic backgrounds as they grapple with probing questions about their racial attitudes and their feelings about their own ethnicity. The video is particularly revealing in its exploration of the subtle development of racial attitudes in children of varying ages, some of whom are followed over a two-year period.

The video is divided into two logical parts of 27 minutes each. Each part is followed by a brief intermission, providing an opportunity to address questions or begin discussing the issues that have been raised. This is a must-see for students of psychology, sociology, ethnic studies, multiculturalism, American studies, counseling, and education. Produced by Alexandra Corbin.



Can You See the Color Gray?

"Provides an excellent jumping-off point for discussions around the issue of 'difference.' In fact, taken in segments, the content of the film could provide sufficient subject matter for a whole semester's course material. I found the opinions of the children enlightening, especially their poignant understanding of hurtful words at different grade levels. The film will prove useful in courses on multiculturalism, social psychology, sociology, social problems, and child psychology." — Joanne Corben, Prof. of Psychology, Yale Univ.

"College students and caregivers will find many layers of information contained in the structural progression of the video. Children are followed chronologically and, in one case, revisited after a two-year hiatus to consider changes in their attitudes. This film is a must for all of us: for children, for adults, for students in counseling, psychology, sociology, education, ethnic studies, and American studies, and for educators and caregivers." — Joan Gewurz, Dir. of Counseling, New York City Board of Education

54 min. Color 1997 #0058
 Sale: VHS or DVD \$250, Rental: VHS \$95



The Last Stand: Ancient Redwoods and the Bottom Line



"Best Documentary," Telluride Independent Film Festival
 "Best Documentary," Anchorage Intl. Film Festival
 "Best Documentary," Ajijic Intl. Film Festival (Mexico)
 New York Intl. Film & Video Festival Award
 Denver Intl. Film Festival honoree
 Selected for screening at more than two dozen major film festivals worldwide

IT IS RARE for one social issue, however controversial, to encapsulate many of the most profound and far-reaching themes of the contemporary world. It is also rare for a documentary, however incisive and thoughtful, to examine such an issue and successfully illuminate the full scope of its thorny complexities. *The Last Stand* is such a documentary. And the struggle to save our planet's few remaining ancient forests is just such an issue—for in it can be found the interrelated questions of global economic forces and local control, of private property rights and the public good, of species extinction and natural resource management and development.



The Last Stand: Ancient Redwoods and the Bottom Line

Along the fog-shrouded coastline of Northern California are the tallest and oldest living beings on earth: the Coastal Redwoods. These giants can live more than 2,000 years, measure a colossal 22 feet in diameter, and reach heights of more than 360 feet. Although this towering species once blanketed the entire Northwest coast of the continent, it has been decimated by decades of logging. Today, fewer than four percent of the pre-historic redwoods remain.

The profound social and biological ramifications behind this environmental tragedy are nowhere

more evident than in the Headwaters Forest of Humboldt County. A pristine grove of old-growth redwoods in the heart of northern California's boom-and-bust timber region, the Headwaters is the largest unprotected redwood forest in the world. *The Last Stand* explores the dramatic history of the 15-year battle to save these trees.

This riveting history is one of junk bonds and endangered salmon, car bombs and clear-cuts, corporate takeovers, collusion, corruption, greed, and murder. It is also one of courage and conviction, vision and values. There's a broad social and historical sweep and an unforgettable cast of characters including Texan financier and corporate raider Charles Hurwitz; his accomplice, convicted securities manipulator Michael Milken; Daryll Cherney, Earth First! activist and target of a deadly car-bombing campaign; Julia Butterfly Hill, whose two-year tree sit-in gained international attention; and such notable environmentalists as David Brower, Paul Hawken, Fritjof Capra, and David Harris.

Calling for the emergence of a social-ecological literacy, the film goes beyond environmental issues such as deforestation, bio-diversity and sustainability. With intellectual clarity and investigative rigor, it disentangles the web of government policies and corporate agendas that compromise the public interest and threaten our nation's natural heritage and the social and economic survival of untold small communities. Through striking testimony from economists, scientists, forest activists, and the Humboldt County residents who have seen their communities torn apart, *The Last Stand* questions how we as a society value our relationship to the environment as we enter a new millennium.

The Last Stand will provoke spirited discussion in a wide variety of courses in sociology, contemporary issues, the environment, American history and studies, development studies, public policy, and law and political science. It was directed by Holiday Phelan and produced by Todd Wagner.

"A clear, concise, and compelling exploration of an extraordinarily complex issue. With clarity and conviction, the film illustrates the need for a shift in values; one where ancient redwoods and other environmental treasures are no longer treated as dispensable commodities and profit centers but rather as critical components of our planet's living systems. I highly recommend it as an essential classroom experience."—Bruce Hamilton, National Conservation Director, The Sierra Club

"The economic issues underlying the destruction of ancient forests and neighboring human communities is well-explained for the first time in this admirably executed film. I hope every young person has an opportunity to see the film, and to understand the issues at stake in the debate about what is required of us if we are to develop sustainable communities."—Susan R. Clark, Executive Director, Columbia Foundation

"Portrays the devastating impact of unchecked commercial logging on a resource-based community and its environs. Bringing to task the prevailing economic and development paradigms of the modern world, which are primarily market-driven, the film effectively illustrates how these models are fundamentally incompatible with ecological sustainability on a finite planet."—Adam Werbach, Former President, The Sierra Club

57 min. Color 2002 #0111

Sale: VHS or DVD \$295, Rental: VHS \$95

Laid to Waste



Natl. Educational Film Festival Award
 World Population Film and Video Festival Award

Simply put, this acclaimed documentary is the best case study of environmental injustice and racism available on video. In the economically depressed, largely African-American "West End" of Chester, Pennsylvania, people live next to the fourth-largest trash-to-steam incinerator in the nation, a large processing facility for infectious and hazardous medical waste, and the county's sewage treatment plant. More waste processing facilities have been proposed for the community.

Daily, trucks from as far away as Virginia deliver thousands of tons of waste. Residents believe that their lives are being disrupted, their health threatened, their community destroyed, and the very air they breathe dangerously polluted. A grassroots organization called Chester Residents Concerned for Quality Living (CRCQL) has taken an active role in opposing the facilities and in publicizing the plants' impact on their community. Representatives of the waste-processing companies argue that their facilities are safe and that they bring much-needed jobs to Chester.

Laid to Waste documents a community's attempt to deal with the complex issues of environmental injustice. The story unfolds dramatically as the residents seek to discover and confront the forces that have chosen their community for such facilities. Finally, a controversy over a legal maneuver used by the Pennsylvania Supreme Court brings the Pennsylvania House Judiciary Committee to Chester's West End to investigate allegations of corruption and collusion at the highest levels of government and the waste industry.

Laid to Waste is a must-see in any course dealing with American social problems, urban studies, or public policy. It was produced by Robert Bahar and George McCollough.



Laid to Waste

photo courtesy of CRCQL


"This filmed case study presents a microcosm of contemporary American social relations: environmental racism, development of grassroots leaders, coalitions that cross racial and ethnic divisions, the structure of political and corporate power, the impact of de-industrialization on old urban centers, and the will of a community to protect itself and survive. This is an outstanding resource for classes in American studies and history, sociology, public policy, the environment, and law."—Elizabeth Petras, Prof. of Sociology, Drexel Univ.

52 min. Color 1997 #0078

Sale: VHS or DVD \$250, Rental: VHS \$95

*Chronicle of an American Suburb* photo: Dan Weiner

Chronicle of an American Suburb

 American Sociological Assn. honoree
University Film and Video Assn. Award
Columbus Intl. Film Festival Award
Award of Superior Achievement, Illinois
State Historical Society

THIS FASCINATING, multifaceted documentary examines one of America's quintessential postwar suburbs, Park Forest, Illinois, from its founding to the present. The film deftly interweaves remarkable archival footage and contemporary interviews to explore the ideals and aspirations of the town's builders and residents, the sociology of the suburban "Organization Man" as documented in William H. Whyte's famous Park Forest research in the 1950s, and the town's subsequent struggles to survive economic, racial, and societal change.

Park Forest opened in 1948. Unlike the Levittowns, it was planned and built to be a complete, self-contained village. It provided housing, utilities, local shopping, and a citizen-based town council—all designed to create a new way of living. The idea seemed to work. In the 1950s Park Forest became famous through William H. Whyte's classic, *The Organization Man*. Park Forest, he wrote, was "like every other suburb, only more so... a harbinger for the way America is going to be."

By the 1960s the schools were excellent, the median educational level was the highest of any Illinois community, and the growing population included a cross-section of races and religions. While much of the country was wrestling with segregation and discrimination, Park Forest was a model of peaceful integration. But societal changes in the late 1960s and 1970s hit the town hard. Many residents eagerly left in search of newer suburban utopias offering four-bedroom houses, two-car garages, and half-acre lots.

Park Forest helped create the suburban nation that America is today. Award-winning filmmaker and former Park Forest resident H. James Gilmore returned home during the town's 50th anniversary celebrations to interview the pioneers of the planned community and document the rise, fall, and attempted revival of a unique American dream. *Chronicle of an American Suburb* will stimulate thought and discussion in a variety of courses in American history and studies, sociology, urban and regional planning, social psychology, and political science.

57 min. Color 2002 #0072

Sale: VHS or DVD \$275, Rental: VHS \$95

The Democratic Promise: Saul Alinsky and His Legacy

 Best Documentary Award, Philadelphia Intl. Film Festival
Special Jury Award, USA Film Festival
Worldfest Houston Award
Dallas Intl. Film & Video Festival honoree

This compelling documentary, narrated by Alec Baldwin, examines the life and legacy of legendary community organizer Saul Alinsky. From the late 1930s until his death in 1972, Alinsky led the movement to empower disenfranchised communities through collective action. Today, hundreds of community organizations nationwide have embraced Alinsky's vision and are using it to reshape America's body politic.

The first half of the film focuses on Alinsky's organizing methods and is filled with a rich combination of archival film clips and photographs as well as eyewitness commentary. Case studies of three key Alinsky organizations trace the development of his methods over time: The Back of the Yards Neighborhood Council in Chicago's stockyards neighborhood, started by Alinsky in 1939; The Woodlawn Organization in Chicago's predominantly African-American South Side; and the FIGHT organization (in Rochester, New York), which in the mid-1960s took on Eastman-Kodak over racist hiring practices and won a series of impressive victories. These organizations show how Alinsky's ideas, in turn, influenced the Civil Rights Movement, the farmworkers' struggle, and Vietnam protests.

The second half of the film examines two contemporary organizations that share Alinsky's legacy. The East Brooklyn Congregations is struggling to build 1,200 low-income housing units in one of America's most blighted neighborhoods. In Texas, members of Dallas Area Interfaith are shown lobbying state legislators in an effort to increase funding for an innovative public education program.

The Democratic Promise will inspire discussion and analysis in courses in sociology, urban studies, American history and studies, and African American studies. It was produced by Bob Hercules and Bruce Orenstein and is a presentation of the Independent Television Service.


"A powerful and revelatory documentary on one of the pioneers of grassroots organizing. It could never be more timely than now."—Studs Terkel

57 min. Color 1999 #0059

Sale: VHS or DVD \$250, Rental: VHS \$95

*The Democratic Promise: Saul Alinsky and His Legacy**No Place Like Home*

No Place Like Home

 American Psychological Assn. honoree
Western Psychological Assn. honoree
American Public Health Assn. honoree
PBS National Broadcasts on P.O.V.
Emmy Award
Honored at more than a dozen major film festivals worldwide

This brilliant documentary explores eight months in the life of a broken family in Seattle and powerfully depicts the cycles that keep families tied to poverty and violence from one generation to the next. The film focuses on a young girl, Barbara, who lives with her mother, brother, and sister in homeless shelters and cheap motels. They spend their days stretching welfare checks and shuttling between shelters while they wait for public housing and a future that never seems to arrive. Barbara's mother recounts a childhood of abuse and violence and a period of imprisonment as an adult. As Barbara tells her story—trying to make sense of a legacy of domestic violence, poverty, and abandonment—she emerges as the primary target of her own anger. At ten, she's "tired of moving, tired of packing... tired of everything." She speaks dispassionately of being beaten by her father, of homelessness and the fears it engenders, of her mother's prison time. Her eerie calm belies the dangers she faces, and it is clear that her home is only the latest in a long series of losses. Her resignation, her acceptance of the unacceptable, is heartbreaking. The film makes no pretense of providing easy answers, but it clearly shows, through the eyes of one young girl, what the crucial questions are. Produced by Kathryn Hunt.

"Exhibits a singular creative courage and reminds us that there are no rules to follow for greatness on the screen, just paths of integrity, commitment, talent, and a willingness to ask the hard questions."—B. Ruby Rich, Film Critic, *The Village Voice*

"A complex and richly ethnographic work, with an approach that is both respectful and unsentimental toward its subjects. It makes us rethink terms such as home and homelessness and it provides many avenues for classroom discussion. I highly recommend it for courses in psychology, sociology, women's studies, and family studies."—Janice Haaken, Prof. of Psychology, Portland (Ore.) State Univ.

25 min. Color 1994 #0064

Sale: VHS or DVD \$225, Rental: VHS \$95



You Don't Know Dick

photo by Loren Cameron from his book, *Body Alchemy*

You Don't Know Dick



Natl. Educational Film Festival Gold Apple Award
 Western Psychological Assn. Special Award of Merit
 American Psychological Assn. honoree
 "Best Documentary Film," New York Gay and Lesbian Film Festival
 American Anthropological Assn. honoree
 Selected for screening at more than a dozen major film festivals worldwide

SIMPLY PUT, this is the most profound, compelling, and thought-provoking documentary ever made on gender identity. It may also be the most entertaining. It provides extraordinarily honest and riveting portraits of six men who once were women. They are a diverse group: one gave birth to three children; another is a longtime mechanic and body-builder. Each has lived within a body he didn't accept; each has tried to adapt to social expectations he couldn't fulfill; and each has experienced devastating personal pain that could not be obscured by denial. All have embarked upon an enormous and transfiguring struggle to recover their dignity and an identity once denied to them.

Michael, Ted, Stephan, Max, Loren, and James share the joy and the pain of their journey from female to male. Through their commentary and the experiences of their partners, friends, and family members emerges an unforgettable story of self-discovery. There also emerges a remarkable series of reflections on the differences between male and female sexuality, on social perceptions of gender, and on the relationship of one's personal history to one's present life.

You Don't Know Dick challenges all of us to re-examine the foundations of our ideas and feelings about gender, personality, sexuality, and identity. It is not just a film about sex and surgical procedures; it is about knowing who we are and what we must go through to become that person. It is a must for a wide array of courses in psychology, sociology, gender studies, women's studies, social work, and the health professions. It was produced and directed by Candace Schermerhorn and Bestor Cram for Northern Light Productions.

"Truly a major and utterly compelling work that treats its subject with great intelligence, much humor, and a humane gaze. For men or women—straight, gay, bi, or trans-anything—it holds up a fascinating, even mind-bending new set of mirrors that questions and challenges so many of our preconceptions about what it means to be a man or a woman."—Robert Hawk, Advisory Committee, Sundance Film Festival

"This triumphant series of portraits and stories of transsexual men in the process of becoming themselves will challenge viewers' minds and open their hearts. It is an outstanding teaching tool, as it provokes intelligent discussion on the social construction of gendered bodies. One of the most important questions the film raises is, 'can one be a man without a penis?' It is perfect for any course that deals with the sociology, psychology, or anthropology of gender and sexuality."—Henry Rubin, Lecturer in Social Studies, Harvard Univ.

58 min. Color 1997 #0083

Sale: VHS or DVD \$295, Rental: VHS \$95

XXXY



New York EXPOsition of Short Film and
 Video Jury Award
 Western Psychological Assn. honoree
 Selected for screening at more than a
 dozen international film festivals

The most frequent question posed to new parents is: "Is it a boy or a girl?" But this question can't be answered in an estimated one out of every 2,000 births. This thought-provoking documentary is the first film to provide an intimate look at the long-term emotional, psychological, and physiological effects of being born "intersex," or with ambiguous genitalia.

The film focuses on the stories of Kristi and Howard, two individuals born "not wholly male and not wholly female." Together they have undergone more than two dozen surgeries to "correct" their gender assignments. In candid and riveting interviews, they speak eloquently about a wide array emotional issues, including shame, secrecy, gender identity, depression, intimacy, and the feelings of disempowerment that come from having no role in the decisions made regarding their gender identity.

XXXY will provoke classroom discussion of a wide range of vital topics. Is it ethical to operate on the genitals of intersex children before they are old enough to participate in the decisions regarding their gender? Does nature or nurture play a greater role in gender identity? How does society enforce a bipolar gender system? Is gender in fact bipolar or a spectrum of masculinity and femininity? What type of emotional support is available for intersex individuals and their families? This video is a must in courses in gender studies, sexual education, psychology, sociology, and medical education. It was produced by Porter Gale and Laleh Soomekh.

"This is the finest film on the issues of intersex Americans, and an indispensable tool for instructors of Human Sexuality, Gender Identity, and Social Psychology. The film calls into question the ethics of American pediatrics as well as our fixation on whether a baby is a boy or a girl."—Winston Wilde, Prof. of Human Sexuality and Behavioral Sciences, Santa Monica College

13 min. Color 2000 #0125

Sale: VHS or DVD \$175, Rental: VHS \$95




XXXY



Body Image: *The Quest for Perfection*

Body Image: The Quest for Perfection

 Natl. Council on Family Relations Award
Western Psychological Assn. honoree
Natl. Media Education Conference
honoree

The statistics dealing with women, self-esteem, and body image paint a bleak picture: 80% of fourth-grade girls are on a diet at any given moment, and 20% of young American women have an eating disorder. Experts agree that dialogue and openness are two keys to solving a complicated social and psychological problem.

This frank and thought-provoking video illustrates how such methods might work. In it, seven diverse college-age women share their feelings about their bodies at a three-day retreat. They explore some of the complex sources of their feelings and examine images of women's bodies in mass media. The discussions are at times humorous and at times powerfully moving, and include often-dramatic interactions between the seven women as they challenge one another's perceptions and stereotypes.

The group is led by Dr. Michelle Wolf, Professor of Communications at San Francisco State Univ. and a noted researcher on body-image issues. She encourages the participants to articulate their frequently strong feelings about their bodies and guides them toward understanding those feelings and developing self-esteem and body acceptance. In the final segment of the video, the women explore some possible solutions for themselves, for other women, parents, and authority figures such as teachers.

Body Image: The Quest for Perfection is sure to arouse and hold the interest of college students, who will empathize with the young women who are featured. The video will motivate lively discussion of vital issues in classes in sociology, psychology, and women's studies. It was produced by Kelly Briley and comes with an excellent study guide. Close-captioned.

"Everyone needs to see this documentary! It'll make you laugh, it'll make you cry. It reminded me that the relentless search for the perfect body affects so many different kinds of women, women of all ages, ethnicities, and body types. It seemed I could relate to all these women in one way or another."
—Cathy Glenn, Prof. of Speech Communication, San Francisco State Univ.

30 min. Color 2000 #0074
Sale: VHS or DVD \$225, Rental: VHS \$95

Monuments Are for Men, Waffles Are for Women: Gender, Permanence and Impermanence

The unwritten rules governing the traditional activities of American men and women are sharply but subtly defined. Women's work has traditionally been repetitive and ongoing, and its end-result short-lived and impermanent. In contrast, the activities of men are traditionally long-lived, durable, or permanent. This thought-provoking video explores numerous and diverse instances of this often unrecognized but pervasive gender (and, often, racial) division and examines their causes and social consequences.

Designed for use in a broad range of educational disciplines, this engaging production features illuminating first-hand testimony by college students and case studies drawn from topics that will be immediately familiar to students.

Monuments Are for Men is a powerful resource for any instructor who wishes to stimulate lively class discussion on issues surrounding the social construction of gender activities and on the ways that these patterns of activities are perpetuated in contemporary American culture. It was produced by and features Prof. Lynn Lovdal (see also *Sexism in Language*, next column).



Monuments Are for Men, Waffles Are for Women


"By introducing the concept of permanence and impermanence in the work of men and women, this video raises critical issues regarding gender and social identity in American life. The video explores the impact of gender on the meaning of our work and life, the ways in which our contributions are recognized and valued by our society—in essence, our raison d'être. The examples of impermanence associated with women's work will generate lively student discussions of how women construct meaningful identities and valued social contributions in the context of gendered-work that is repetitive and ephemeral. College students are incorporated in the video and viewers follow the progressive development of students' thinking about gender issues as students present their research findings."—Deirdre D. Johnston, Assoc. Prof. of Communication, Hope College

32 min. Color 2000 #0069
Sale: VHS or DVD \$225, Rental: VHS \$95



Still Revolutionaries

Still Revolutionaries

 Sundance Film Festival honoree
"Best Documentary" Award, University
Film and Video Assn. Intl. Film Festival
Selected for screening at more than 20
major film festivals worldwide

This compelling documentary explores the lives of two women who were in the Black Panther Party between 1969 and 1975. They reflect on the reasons and events that led to their joining the Black Panthers, the type of work they did within the Party, and the challenges they faced as they chose to leave it and reconstruct their lives.

Still Revolutionaries provides a foot soldier's and a woman's point of view on the Black Panther Party and its legacy. The film will generate discussion in a range of classes in sociology, social psychology, American history, African-American studies, and women's studies. It was produced by Sienna McLean.

"A great classroom tool, integrating complex issues of gender, generation, race, class, politics, and memory into a concise, compelling reflection on life as a woman in the Black Panther Party. This thought-provoking film will appeal to anyone interested in the intersections between political action, idealism, and the day-to-day routines involved in raising a family and building community."—Faith Rogow, Ph.D., Media Education Specialist

16 min. Color 2000 #0080
Sale: VHS or DVD \$175, Rental: VHS \$95

Sexism in Language: Thief of Honor, Shaper of Lies

This lively and provocative video analyzes the gender bias that permeates everyday language. Quick-paced and frequently humorous, the video explores sexism in both the syntax and semantics of language and shows how it is often unintentional or even unrecognized.

Sexism in Language explores four key areas: "female" words that are dependent on a "male" version; words that are more positive for men than for women; words for women that carry negative sexual connotations; and "neutral" words that become inferior when applied to women. *Sexism in Language* is a powerful resource for any instructor concerned with demonstrating, understanding, and eliminating the harmful effects of sexist language. It was produced by and features Prof. Lynn Lovdal.

29 min. Color 1995 #0068
Sale: VHS or DVD \$225, Rental: VHS \$95



Alcatraz Is Not an Island

photo ©Michelle Vignes

Alcatraz Is Not an Island



"Best Documentary Feature," American Indian Film Festival
 "Official Selection," Sundance Film Festival
 Taos Talking Pictures Festival honoree
 PBS National Broadcasts

FOR NATIVE AMERICANS all across the United States, the infamous Alcatraz is not an island... It is an inspiration. After generations of oppression, assimilation, and near-genocide, a small group of Native American students and "Urban Indians" began the 19-month occupation of Alcatraz Island in November 1969. They were eventually joined by thousands of Native Americans, retaking "Indian land" for the first time since the 1880s. This remarkable documentary interweaves archival footage and contemporary commentary to examine how this historic event altered U.S. Government Indian policy and programs, and how it forever changed the way Native Americans viewed themselves, their culture, and their sovereign rights.

The story of the occupation of Alcatraz is as complex and rich as the history of Native Americans. In the 1950s, after decades of failed policies and programs, the Eisenhower administration implemented the "Relocation and Termination" programs as official Federal Indian policies. These programs were designed to lure Indian people off the reservations and into major cities, such as San Francisco, to complete their assimilation and acculturation into "mainstream" America. By the mid-1960s, the San Francisco Bay Area's urban Indian community was one of the largest and best organized in the country.

Rather than dissolving into the urban "melting pot," Bay Area Indians clung tenaciously to their cultures, formed social and political organizations, and began to mobilize. Echoing the Civil Rights and anti-war movements and other Sixties' struggles for social justice, Bay Area Indians began protests against Indian treaty and civil rights abuses, protests that eventually led to the occupation of Alcatraz.

Alcatraz Is Not an Island examines the personal sacrifices and individual tragedies experienced by those involved in the occupation, focusing on the dramatic story of occupation leader Richard Oakes. It also explores the impact of the occupation on Native Americans nationwide. Out of Alcatraz came the "Red Power" movement of the 1970s, which has been called the lost chapter of the Civil Rights era, and more than 70 other Indian occupations of Federal facilities. But the occupation was more than a political event: it is now widely regarded as the turning point in a renaissance for Indian culture, traditions, identity, and spirituality.

More than 30 years after the takeover of Alcatraz, *Alcatraz Is Not an Island* provides the first in-depth look at the history, politics, personalities, and cultural reawakening behind this historic event. This gripping film is essential viewing in any course in Native American studies, and it will inspire reflection and discussion in a wide variety of courses in sociology, American history and studies, cultural anthropology, political science, and ethnic studies. It was produced by Jon Plutte and directed by James Fortier (Métis-Ojibway) in association with the Independent Television Service and KQED Television. Noted actor Benjamin Bratt (Quechua) delivers the eloquent narration.

"The seminal documentary of an event that has had lasting importance for Native Nations across the United States. The occupation of Alcatraz Island represents the beginning of the Red Power movement, which restored self-determination to Native American people and ushered in a new era in the relationship between Indian Nations and the U.S. Government. This is an excellent teaching tool that should be available in a wide variety of classrooms." — Duane Champagne, Dir., American Indian Studies Center, UCLA

57 min. Color 2002 #0013
 Sale: VHS or DVD \$295, Rental: VHS \$95



Homeland



"Audience Award for Best Documentary,"
 American Film Institute Film Festival
 "Best Short Documentary" Award,
 Nashville Independent Film Festival
 Native American Film Festival honoree
 PBS National Broadcasts

Set against the stunning backdrop of the Northern Plains, this rich and engaging documentary weaves together the stories of four Lakota Indian families on the Pine Ridge Indian Reservation in South Dakota. Shot over several years, the film provides an inspiring and intimate portrait of contemporary Native American life as well as a unique and compelling depiction of the strength and vitality of Native culture as it unfolds to the viewer over the course of the years.

Those featured include Michael Little Boy, a spiritual leader who has lived for more than 20 years in a one-room home with his family of seven. He is followed through the tension-filled but gratifying experience of gaining a new home and seeing his family transformed by its arrival. Grandmother Doris Eagle is determined to put an end to her family's history of alcoholism, a disease that has devastated Native life.

Thurman Horse is an artist struggling to raise his four children in "cluster housing"—a reservation-style ghetto. Over the course of the film, Thurman moves off the reservation twice to find work and a better education for his kids. Like many people on the reservation, Marian White Mouse is searching for a space that belongs to her alone, a place not regulated by the tribe or federal government. With few resources, Marian tries to build a home on an inherited piece of land and return to a life of self-sufficiency that is honored in traditional Lakota culture.

Homeland will motivate discussion in classes in Native American studies, sociology, social psychology, cultural anthropology, ethnic studies, and American studies and history. It was directed by Jillann Spitzmiller and Hank Rogerson and was produced by Philomath Films in association with the Independent Television Service.

"Provides a warm and accessible look into a part of America rarely seen or understood: Indian reservation life outside the Pow Wow. It should be part of every sociology, diversity, and Native American studies curriculum." — Michael Hanitchak, Director, Native American Program, Dartmouth College

57 min. Color 2000 #0038
 Sale: VHS or DVD \$275, Rental: VHS \$95



Homeland

Displaced in the New South



Natl. Educational Film Festival Award
Latin American Studies Assn. Award of Merit
Assn. for Asian Studies honoree
Worldfest Houston Gold Medal
Chicago Latino Film Festival honoree

In 1980, there were a few thousand Asian and Latino immigrants in Georgia. By 1994, there were more than 300,000. This remarkable documentary explores the cultural collision between new Asian and Hispanic immigrants and the suburban communities near Atlanta, Georgia, in which they have settled.

The film provides an informative, sensitive, and insightful case study of a nationwide trend that is bringing explosive political upheaval all across America: waves of people, mostly from Asia and Latin America, coming to cities, small towns, and suburban communities that have never before experienced immigration on such a scale.

This is an exemplary case study and essential viewing for anyone interested in the "New South" or for any course in contemporary American culture, social issues and problems, culture change and ethnic identity, immigration, communities, and multiculturalism. It was produced by David Zeiger and Eric Mofford.

57 min. Color 1995 #0035
Sale: VHS or DVD \$250, Rental: VHS \$95

The Band



American Psychological Assn. honoree
Western Psychological Assn. honoree
Natl. Educational Film Festival Award
PBS National Broadcasts on P.O.V.

When filmmaker David Zeiger spends a year documenting his son Danny's high school marching band in Decatur, Georgia, he gets a crash course in love, friendship, and marching in formation. Featuring refreshingly candid student commentary on everything from anorexia and Ritalin to divorced parents and race relations, *The Band* is a lively, engrossing look at all-American teenage life, 1990s style.

The film is a portrait of postmodern adolescence told from the bittersweet perspective of a father with one son on the verge of adulthood and another son who lives only in memories. Taken as a whole, it is a thought-provoking reflection on the state of America as it enters the 21st century. The film will stimulate analysis and discussion in courses in sociology, social psychology, family issues, and American studies. Produced by David Zeiger.

"This valuable teaching tool is poignant, richly humorous, and altogether relevant to a wide variety of psychology and sociology courses. I can't imagine teaching my course on the Psychology of the Family without showing it." — Norman Berg, Prof. of Psychology, Antioch Univ., Los Angeles

52 min. Color 1998 #0036
Sale: VHS or DVD \$250, Rental: VHS \$95

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Waiting to Inhale: Marijuana, Medicine and the Law (page 10):

“A moving depiction of medical marijuana users that gets students thinking about the human costs of prohibition.... It’s sure to generate discussion.”

**Social Psychology
Sociology
and
Nonverbal Behavior
2005-2006**



All for the Taking (page 8):

“This thought-provoking documentary provides an insightful case study of the uses and abuses of the power of eminent domain by the city of Philadelphia as it tries to redefine itself through urban renewal and planned gentrification.”

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