



Dance With the Wodaabes

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Grand Prize Nanook-Jean Rouch, Festival International Jean Rouch (Paris)
 Festival du Film de Chercheur (Nancy, France) Award
 Fifteenth Triennial Symposium on African Art (UCLA) honoree
 International Council for Traditional Music honoree
 Festival del Film Ethnomusicale (Florence, Italy) honoree

THIS WIDELY ACCLAIMED AND VISUALLY STUNNING ETHNOGRAPHIC DOCUMENTARY explores, from the point of view of its participants, the complex cultural significance of one of Africa's most spectacular but frequently misunderstood and sensationalized ritual celebrations.

In the heart of the Nigerien Sahel (Azawak region), far from any urban center, thousands of Fulbe Wodaabe nomads come together every year to celebrate their cultural identity in a vast ceremonial gathering named the *Daddo*. For seven days and seven nights, opposing ancestral lineages take part in a complex ritual courtship competition called the *Geerewol*.

Under the strict control of their elders, elaborately ornamented young men made up with traditional face paint form lines to dance and sing. At the end of each dance, the young women of the opposing lineage come forward to designate the "most beautiful" male of the group. The ceremony is a ritualization of conflict, which probably replaces ancestral feuds and wars over women from opposing clans, and enables the Wodaabe to break the ceremony in peace after mutually recognizing their cultural uniformity.

Each year, organizing the massive gathering becomes more and more difficult, due to the ongoing Sahel ecological crisis and droughts. But according to the Wodaabes, this traditional ceremony is the only opportunity for the nomadic lineages to gather and forge links despite their geographic dispersion. If the ceremony were to be stopped, it would signal to them the end of their society as a unique cultural entity.

Fearing that the tradition may die out, Ouba Hassane, 40, and his wife Kedi, 39, chose to appear on screen and relate their experiences and understanding of the ritual. The film follows as Ouba teaches his son about Wodaabe traditions, myths, and religious beliefs. The couple's commentary, along with that of the ceremony participants (dancers, young women, those in charge of the youth, societal elders) provides viewers with deep insight into the full occasion, extending beyond the dance.

The *Geerewol* ritual has been the subject of several films and "studies" in the West since the 1950s. These have largely fueled a fantasy image of a ceremony in which "effeminate" men allow women the privilege of choosing male lovers for a night during a male beauty contest. Filmmaker and ethnomusicologist Sandrine Loncke, who spent ten years among the Wodaabe researching and filming, offers a compelling and powerful reframing of the events. She enables the Wodaabe themselves to decipher for us the subtext of the ritual, examining the full spectrum of gender, social, political, educational, and religious beliefs that underscore Wodaabe cultural identity and help ensure their survival.

Keenly observed, beautifully filmed, and engagingly edited, the film will richly reward viewing and inspire discussion in a wide range of courses in cultural anthropology, African studies, gender studies, and ethnomusicology. The film is subtitled in English. It was produced and directed by Prof. Sandrine Loncke, of the University of Paris 8.

90 min. Color 2012 #0184
 Sale: DVD \$295, Rental: DVD \$95

What Reviewers Are Saying:

"This is the only film to offer in-depth Wodaabe perspectives on the striking performances of these West African herders. Sandrine Loncke's compelling and beautiful work is unlike any other film about the Wodaabe of Niger; it provides fresh images and insightful commentary that effectively reframe common stereotypes and misunderstandings about the Wodaabe. This makes the film an invaluable resource for teaching about African Studies, cultural anthropology, performance, pastoralists, music, and dance, letting students learn directly from Wodaabe comments and stories and providing the historical and social context required to understand the performances."

— Corinne A. Kratz, Prof. of Anthropology and African Studies, Emory Univ.

"As it moves from domestic discussions and children's play to dramatic and beautiful performance of a central Wodaabe ritual, this wonderful film shows how song and dance can be used to shape identities and to cement relationships between groups. Focusing on a central ritual for adolescents and young men and women, the film engagingly presents different perspectives on the events by elders, women, and youths. The film reveals the Wodaabe to be thoughtful actors in a complex modern world and a shifting ecosystem. By avoiding narration, the ideas presented come from the Wodaabe themselves as the events build to the ritual's final events. This film would be a tremendous addition to courses in socio-cultural anthropology, ethnomusicology, African studies, and ecology." — Anthony Seeger, Distinguished Prof. of Ethnomusicology, Emeritus, UCLA

"A superbly crafted film that educators in anthropology, ethnomusicology, African studies, and cognate disciplines will most certainly find useful for several reasons. Perhaps foremost among them is the filmmaker's respect for the Wodaabe's self-representation, and for the validity of multiple perspectives. The stunning camera work depicting the Daddo ceremony, with a focus on the men's Geerewol dance, engages the viewer from the first scene. We slowly learn the complex meanings of the event — in sustaining lineage and choosing or changing mates, in honoring cows that sustain life, and in mediating potentially difficult social relationships in a peaceful ritual context. We are privy to the lessons of an elder explaining Wodaabe traditions to a younger man, to comments by both men and women on events as they unfold, and to family life both in their home territory and that of other lineages who meet at the ceremony. This award-winning film will be useful in our documentary filmmaking course, and in a variety of anthropology courses including gender studies."
 — Dr. Beverly Diamond, Canada Research Chair in Ethnomusicology, Memorial Univ.

NEW RELEASE!

Womanhood and Circumcision: Three Maasai Women Have Their Say (Extended Version, 2014)

Society for Visual Anthropology honoree
African Studies Assn. honoree
Royal Anthropological Institute (U.K.) honoree

THIS THOUGHT-PROVOKING AND MUCH-ACCLAIMED DOCUMENTARY sensitively explores the cultural context of female genital-cutting practices among the Maasai. The film was re-edited with extensive new material and an additional half-hour of extra commentary in 2014. It will stimulate discussion and reflection in a wide variety of courses in African studies, cultural anthropology, women's and gender studies, and development studies.

A mother and her two daughters discuss their feelings about circumcision (excision) and its meaning in their lives. The three women discuss their experiences from the perspective of three different stages of the life cycle: Alice, a young woman, looks back eleven years to the time when she "became a woman." Sikaine, a shy, giggly 14-year-old girl, enjoys the attention of her family and community as she anticipates undergoing the procedure, which she has seen performed on other girls. Tipaya, the mother, is a post-menopausal woman; she remembers her surgery from several decades back.



Womanhood and Circumcision

The film follows Sikaine through all aspects of the process except the surgery itself. She is shaven in preparation for the surgery; neighborhood girls crowd around the window of the room where Sikaine's operation is going on; immediately after the surgery, Sikaine stands and walks to the bed where she smiles proudly as she lies down to rest while the elders sing in her honor.

Both Alice and tipaya offer interesting comparisons of the pain of circumcision and that of childbirth. These engaging women make their perspectives on female excision comprehensible

to western audiences, who are seldom exposed to positive commentary on this practice. The film provides viewers with a new respect for the women who bravely endure this painful surgery.

This re-edited version of the film is 50% longer than the original version released in 2002 and it is now authored for DVD by the filmmaker. This version provides a new post-excision interview with Sikaine, deeper discussions of childbirth by Alice and Tipaya, new translations of the parents' blessing ceremony, and 29 minutes of additional new DVD "extras" including Alice discussing relations between warriors and girls, rules of respect, women's work, wives and their husband's agemates, giving birth, animal ownership, and the changes in Maasai culture she foresaw.

This is the first part of a developing series of films (see also *Making Maasai Men: Growing Courage Toward Circumcision*, right) on contemporary culture change among the Maasai of Kenya. The two films together illustrate the important differences between the contexts of female and male genital-cutting among the Maasai. *Womanhood and Circumcision* was produced by Barbara G. Hoffman, Prof. of Anthropology and Director, Visual Anthropology Center, Cleveland State University.

Note: Customers who purchased the original version of the film who wish to upgrade to the new version should email or phone us directly for special pricing available.

"A must-see film for courses that explore women and gender in Africa! This is an excellent tool for teaching and talking about the controversial subject of female circumcision. Short, engaging, and direct — we hear and watch Maasai women discuss their own feelings and experiences, without layers of scholarly interpretation and judgement. The multi-generational perspectives, and the comparisons the women make between the pain of childbirth and circumcision, contribute to the debate in insightful ways." — Dorothy L. Hodgson, Assoc. Prof. of Anthropology, Rutgers Univ.

"I very much enjoyed seeing this new version of the film! This longer version makes the film even better than it was originally since it sheds additional light on some of the key issues it addresses. It is a wonderful film that provides a great deal of insight for nuanced classroom discussions of personhood, identity, cultural meaning and change, and consent, and I hope many others use it in their courses!" — Bettina Shell-Duncan, Prof. of Anthropology and Public Health, Univ. of Washington, co-editor of *Female Circumcision in Africa: Culture, Controversy, and Change*

46 min. (plus 29 min. of "extras") Color 2014 #0082
Sale: DVD \$225, Rental: \$95



Making Maasai Men

Making Maasai Men: Growing Courage Toward Circumcision

This remarkable ethnographic documentary explores the complex meanings of masculinity and Maasai ethnicity, and the place of circumcision and its attendant rituals in their cultural construction.

The principal events that surround and take place in a Maasai circumcision are shown in detail, including an actual surgery.

Important commentary is provided by David Kampatae ole Oinyeyie, an unmarried junior elder, who discusses the experiences of Maasai boys that grow their courage until they are ready for the ultimate test of the knife. A Maasai man, he says, must be fearless and always ready to confront danger in whatever form it may present itself. Proud of his culture and its traditions, David also acknowledges that Maasai life is changing as Western culture influences tastes, desires, and practices.

This is the second in an ongoing series of films (see also *Womanhood and Circumcision: Three Maasai Women Have Their Say*, left) on culture change among the Maasai of Kenya. The films clearly demonstrate how the Maasai divide life into stages that mark the progression from child to elder. While females pass directly from initiate to woman, males must be tested again and again: attaining adult manhood is a complex process that challenges and changes both the body and the mind.

This outstanding documentary will engage students and generate analysis and discussion in a variety of courses in cultural anthropology, African studies, and gender studies. It was produced by Barbara G. Hoffman, Assoc. Prof. of Anthropology and Dir., Visual Anthropology Center, Cleveland State Univ. The DVD is fully authored by Prof. Hoffman, and includes menus, chapters, and scene previews.

"This film illustrates accurately and with sensitivity the ordeal of genital cutting that each Maasai boy must undergo. Together with *Womanhood and Circumcision*, it provides a thought-provoking look at the processes of genderization and development of personhood that are integral to indigenous Maasai culture." — Francis Nkitoria Ole Sakuda, Anthropologist and Executive Dir., Simba Maasai Outreach Organization, Ngong, Kenya

32 min. Color 2006 #0153
Sale: DVD \$225, Rental: \$95

Dakar to Port Loko: Perspectives from West Africa

THIS WIDE-RANGING, RICHLY DISCUSSIBLE DOCUMENTARY provides an unparalleled opportunity to experience everyday West African life and viewpoints from the ground level. The film presents a sensitive set of interviews with a variety of engaging West Africans and allows them to speak for themselves about the everyday realities of their lives and the effects on them of the economic, political, and ecological issues confronting the region and the wider world. Filmmaker Nathaniel Cogley proves to be an ideal interlocutor, drawing unrehearsed and thoughtful commentary from villagers, barbers, butchers, market vendors, hunters, craftsmen, officials, and others in Senegal, The Gambia, Guinea-Bissau, and Sierra Leone.

Dakar to Port Loko: Perspectives from West Africa is divided into four parts, each exploring a different country and a different set of issues. The film is specifically designed for classroom use. It avoids the biased and the sensationalist commentary that so often characterize documentaries on Africa, instead focusing solely on the Africans' own perspectives and opinions. The film's open-ended presentation will stimulate thought, analysis, and discussion in a wide variety of classes in African studies, economic development, cultural anthropology, and Third World studies. It was produced by Nathaniel Cogley.

Adding to the film's educational appeal, the DVD was completely authored by the filmmaker and features some of the best contemporary West African music available. It comes with an accompanying set of discussion questions that highlights some of the key issues and concerns covered in the film.



Dakar to Port Loko: Perspectives from West Africa

Part One: Views on U.S. Foreign Policy; Dakar, Senegal (16 min.)

As the capital of a democratic, pro-Western, 90% Islamic country, individual opinions here truly represent the widest of spectrums. In their own words, Senegalese air their views on United States foreign policy and other topics.

Part Two: How Do You Make Your Dalasi?; Serekunda, The Gambia (20 min.)

With a GDP per capita of \$278 per year, The Gambia, like most West African countries, ranks near the bottom of most of the world's economic indexes. Nevertheless, visitors to Serekunda's sprawling shops and market places are likely to be surprised by the vibrancy of economic activity. A perfect complement to dry economic statistics, a variety of small-scale entrepreneurs describe how they "make their dalasi" (Gambia's local currency).

Part Three: Community Development; Jemberem, Guinea-Bissau (34 min.)

In the remote Cantanhez Forest region of southern Guinea-Bissau, a number of community-based conservation projects seek to provide both protection of the natural environment as well as economic development to local communities. The film examines the successes and challenges of these projects.

Part Four: Recovering from Civil War; Freetown and Port Loko, Sierra Leone (25 min.)

From March 1991 to January 2002, Sierra Leone engaged in one of the most horrific and devastating civil wars of modern times. By the war's conclusion, an estimated 50,000 people had been killed, 20,000 had suffered amputations, and more than two million had been displaced. Nevertheless, the vast majority of former rebels were granted amnesty and began a process of being disarmed and reintegrated back into society. Filmed in December 2002, less than one year after the end of the civil war, this powerful segment captures both amputees' and former rebels' reflections on their experiences during the war, their thoughts about each other, and their hopes and concerns for the future.

"A sensitive set of interviews with a variety of engaging West Africans that lets them speak for themselves. Too many such endeavors end up focusing on the interviewer and his personal agenda. Here filmmaker Nathaniel Cogley skillfully lets the Africans set the agenda and reveal the concerns, the complexities, and the dignity of their different lives. Highly recommended for classroom use!" — William J. Foltz, Prof. of African Studies and Political Science, Yale Univ.

"In a time when so much news coming out of Africa gives cause for despair, it is refreshing to hear about the day-to-day lives of real Africans in their own voices. An additional benefit of the movie is that it exposes its audience to countries that are rarely discussed in the U.S. news, such as The Gambia and Guinea-Bissau. I will definitely be using parts of this movie in my African Development Economics class to stimulate discussion on the challenges facing Africa today." — Jorge M. Aguero, Prof. of Economics, Univ. of California, Riverside

98 min. Color 2009 #0168
Sale: DVD \$295, Rental: \$95



In and Out of Africa

In and Out of Africa

Royal Anthropological Institute
Commendation
Society for Visual Anthropology honoree
American Anthropological Assn. honoree
African Studies Assn. honoree
Chicago Intl. Film Festival Award
Margaret Mead Film Festival honoree

This extraordinary documentary is one of the most intelligent, perceptive, and engaging films ever made on African culture and art. It explores with irony and humor issues of authenticity, taste, and racial politics in the transnational trade in African art.

Interweaving stories of Western collectors, Muslim traders, African artists and intellectuals, and the filmmakers themselves, the film focuses on a remarkable art dealer from Niger. It shows how (through sometimes hilarious and frequently fantastic tales about the art objects) he adds economic value and changes the "meaning" of what he sells by interpreting and mediating between the cultural values of African producers and Western consumers.

Produced by Ilisa Barbash and Lucien Taylor; featuring Gabai Baaré; based on original research by Christopher Steiner.

"The film's thematic unity, perceptive subtitling, and reflexive irony make it a groundbreaking masterwork. Its ethnographic authenticity and its humor make it unforgettable. It advances the art of ethnographic filmmaking to new heights." — Prof. Bennetta Jules-Rosette, African and African American Studies, Univ. of California, San Diego

"Masterful! This film shatters all naivetes about closed and open societies.... A must for all students and scholars of human cultures." — V. Y. Mudimbe, Prof. of Anthropology, Duke Univ., author of *The Invention of Africa*

"A unique and daring film and a first-rate addition to the curriculum of all courses and educational programs on African art and culture." — Enid Schildkrout, Anthropology Curator, American Museum of Natural History

"A superb film for provoking classroom discussion! This is essential viewing in both introductory cultural anthropology classes and graduate seminars alike." — Shelly Errington, Prof. of Anthropology and Art History, Univ. of California, Santa Cruz

59 min. Color 1993 #0076
Sale: VHS or DVD \$295, Rental: \$95

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Turkana Conversations Trilogy

First Royal Anthropological Institute Film Prize, 1980 (best ethnographic film of the past five years)
 Prix Georges Pompidou (best ethnographic film), Cinéma du Réel Festival, Paris
 Berlin Film Festival honorees
 Edinburgh Film Festival honorees
 Festival dei Popoli (Florence, Italy) honorees
 Hong Kong Film Festival honorees
 Conference on Visual Anthropology honorees
 Margaret Mead Film Festival honorees

THE RELEASE IN THE EARLY 1980s of these three feature-length documentaries on the Turkana — relatively isolated seminomadic herders who inhabit the dry thorn country of northwestern Kenya — marked a major event in the history of ethnographic and documentary filmmaking. Not since the early films of Flaherty and Rouch had such worldwide acclaim, from the *New York Times* to the Royal Anthropological Institute in Great Britain, been bestowed upon new ethnographic films.

In the mid-1970s the renowned filmmaking team of David and Judith MacDougall spent 14 months among the Turkana. The resulting trilogy of documentaries seeks to convey some understanding of the

Turkana world by inquiring into the events and personalities of the family homestead headed by Lorang, one of the most important, and most fascinating, senior men in the region. In their interactions with the filmmakers, the subjects of the films participate in defining the events in which they themselves are involved.

According to the Turkana, their ancestors separated from the Jie in some distant period and, leaving what is now Uganda, spread eastward as far as Lake Turkana. In displacing other peoples they acquired a reputation for courage and ferocity, and early European travelers believed the tales of neighboring tribes that described them as giants.

The Turkana resisted colonial conquest until the 1920s, when their territory was finally declared

“pacified.” But even then they continued to live much as they had always lived. Isolated by the harsh terrain and carrying on their seasonal migrations, they were little affected by the occasional visits of colonial administrators, traders, and missionaries.

When the *Turkana Conversations Trilogy* was filmed the Turkana still occupied their traditional lands, living in independent family clusters linked over great distances by a network of kinship and reciprocal livestock obligations. To the Turkana, herds mean security and wealth; bridewealth is the cement that holds society together. In a marginal environment where survival may depend on the number of one's friends and kin, a wedding is less a celebration of the union of two people than an opportunity to forge an alliance between two families.

These three films are essential viewing for a wide array of courses in African studies, cultural anthropology, women's and gender studies, and general cultural studies. To quote the Royal Anthropological Institute's James Woodburn, the films “cannot fail to appeal to a wide audience and to prompt discussions in any teaching situation.” All three films are in Turkana, with English subtitles.

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Lorang's Way (Newly Restored, Digitally Remastered Version)

This is a multifaceted portrait of Lorang, the head of the homestead and one of the important senior men of the Turkana. Because they are relatively isolated and self-sufficient, most Turkana (including Lorang's own son) see their way of life continuing unchanged into the future. But Lorang thinks otherwise, for he has traveled and seen something of the outside world.

Lorang's Way is an extraordinary study of a man who has come to see his society as vulnerable and whose traditional role in it has been shaped by that realization. The film explores Lorang's personality and ideas through his conversations with the filmmakers, the testimony of his friends and relatives, and observation of his behavior with his wives, his children, and men of his own age and status.

Note: Our DVD copies of *Lorang's Way* are now made directly from a newly restored and color-corrected digital master painstakingly created by the filmmakers from their original 16mm film footage. Customers who previously purchased DVD copies should contact us for special discounted upgrade pricing on new copies.

70 min. Color 1980 #0021
 Sale: DVD \$295, Rental: \$95

The Wedding Camels

One of Lorang's daughters, Akai, is going to marry one of his friends and age-mates, Kongu. Because of the close ties between the two men everything should go smoothly, but the pressures within the two families are such that the wedding negotiations over the bridewealth become increasingly tense.

Arranging the number and type of animals to be given as bridewealth demands an intricate balance between psychology and economics: Kongu must offer enough animals to please Lorang and his relatives, but not so many that he appears weak or foolish, or depletes his own family's herds.

Negotiations drag on for several days, then threaten to break down altogether. The outcome depends not only on traditional patterns of behavior, but also on the influence exerted by Lorang's wives and the manner in which Lorang chooses to resolve the dilemma.

“A funny, informative and thoroughly delightful documentary... Through the MacDougalls' resourceful direction and their brisk, well-organized editing, this one social occasion becomes indicative of what the general life of the tribe is like.” — Janet Maslin, *The New York Times*

108 min. Color 1980 #0022
 Sale: VHS or DVD \$295, Rental: \$95



The Wedding Camels

A Wife Among Wives

This provocative documentary investigates the views of the Turkana, and especially Turkana women, on marriage and polygyny. First we hear the testimony of three remarkable sisters (one of them Arwoto, the senior wife of Lorang, who figures so prominently in the other Turkana films). Then the film follows as the plans for a marriage in a nearby homestead unfold.

In the course of these plans the film explores why a Turkana woman would want her husband to take a second (or third) wife, and how the system of polygyny can be a source of solidarity among women while at the same time it may brutally disregard individual feelings.

The Turkana women are well aware of the contradictory problems associated with individual liberty and communal survival. The film admirably demonstrates how Turkana culture — and, by extension, human culture — is a living thing, shaped by the people who carry it.

72 min. Color 1982 #0023
 Sale: VHS or DVD \$295, Rental: \$95



To Live with Herds

To Live with Herds

Grand Prize, “Venezia Genti,” Venice Film Festival

This classic, widely acclaimed film on the Jie of Uganda explores life in a traditional Jie homestead during a harsh dry season. The talk and work of adults go on, but there is hardship and worry, exacerbated by government policies that seem to attack rather than support the values and economic base of Jie society. *To Live with Herds* is a classic among ethnographic films owing to its remarkable success in developing a coherent analytical statement about its subjects' situation, yet at the same time allowing them to speak for themselves about the world as they see and experience it. In Jie, with English subtitles. by David and Judith MacDougall.

70 min. B&W 1974 #0024
 Sale: VHS or DVD \$225, Rental: \$95

Nawi

This beautiful film on the Jie of Uganda was made by David and Judith MacDougall at the same time as their classic *To Live with Herds* (above). During the dry season the Jie leave their homesteads in large numbers and take their cattle on a 60-mile journey to temporary camps (*nawi*) in Uganda's western Karamoja District, where water and grass are more abundant. In Jie, with English subtitles.

22 min. Color 1970 #0025
 Sale: VHS or DVD \$195, Rental: \$95

Under the Men's Tree

This delightful film on the Jie of Uganda was also made by David and Judith MacDougall at the same time as their classic *To Live with Herds*. At Jie cattle camps men often gather under a special tree to make leather and wooden goods and to talk. The conversation this day becomes a kind of reverse ethnography, centering on the European's most apparent possession, the motor vehicle. This is a uniquely delicate film, filled with the humor of the Jie and the ironic wit of the filmmakers. In Jie, with English subtitles.

15 min. B&W 1970 #0026
 Sale: VHS or DVD \$150, Rental: \$95

Mas Fever: Inside Trinidad Carnival

African Studies Assn. honoree
 American Anthropological Assn. selection
 Official Video of the Smithsonian Institution's “Caribbean Festival Arts”
 International Touring Exhibition

Carnival in the New World is a synthesis of European elements — Christian traditions and the masquerade — and African elements — primarily music and dance. In Trinidad, Carnival is a colorful, exuberant celebration of national focus and pride. Preparations are made throughout the year and reach a frantic pace just before Carnival begins. This informative and enjoyable documentary goes behind the scenes to capture the spirit of the celebration and explore its major events and aspects. The video features sequences on the history and culture of steel drum and calypso music and comes with a printed glossary of Trinidad Carnival terms.

Mas Fever is a timeless and essential work for all courses dealing with the African Diaspora, and for a variety of courses in cultural anthropology, Caribbean or Latin American studies, comparative religion, and ethnomusicology. It was produced by Larry Johnson and Glenn Micallef.



Mas Fever: Inside Trinidad Carnival

“Interviews with panmen and costume-makers are illuminating. The steel music, as always difficult to capture on tape, comes through majestically. The faces of Carnival participants, particularly the children's, glow with a supernatural radiance. The filmmakers have created a lastingly artful presentation of the buzzing confusion and profundity of Carnival. The film offers a rare glimpse of the human spirit liberated from the chains of everyday decorum, at home in the company of dancing gods.” — Norman Weinstein, in *The Beat*

55 min. Color 1996 #0126
 Sale: VHS or DVD \$225, Rental: \$95



Voices of the Orishas

Voices of the Orishas

“People's Choice Award,” Global Africa Intl. Film Festival
 African Studies Assn. honoree
 Latin American Studies Assn. honoree
 Margaret Mead Film Festival honoree
 American Anthropological Assn. selection

This innovative ethnographic documentary demonstrates the survival and strength of the African cultural and religious heritage of Yoruba in the contemporary life of Caribbean African-Hispanics.

Filmed in Havana among Afro-Cubans who practice Santeria (African spiritism), the video documents an important *Güemilere*, a ritual ceremony featuring dancing, singing, praying, and drum beating, and in which the pantheon of 22 deities, or Orishas, of the Yoruba religion are invoked.

The ceremony re-creates a seminal Yoruba myth featuring the demigods Shangó, Oggún, and Oyá; this mythical tale is one of passion, betrayal, and bloodshed, and emphasizes the virtues of loyalty and perseverance. Through the ceremony Santero initiates render homage to the gods, ask for guidance in matters involving birth and death, and request permission to initiate new Santeros into the religion.

Voices of the Orishas will engage students and generate discussion in any course dealing with the African Diaspora as well as in courses in cultural anthropology, comparative religion, Latin American or Caribbean studies, and ethnomusicology. It was produced by Alvaro Pérez Betancourt.

“Colorful, compelling, and visually engaging... In my undergraduate teaching I have seen how it can make the mythology of Santeria come alive. I highly recommend it for any course looking at Afro-American religions or culture in a comparative way.” — Janet Hoskins, Prof. of Anthropology, Univ. of Southern California

“An important film because it offers a rare look at the practice of Santeria, also called La Regla de Ocha by its practitioners, in Cuba. The strength of the film is its emphasis on the importance of Yoruba singing, dancing, and drumming as a whole to this religious ritual.” — Western Folklore

37 min. Color 1994 #0108
 Sale: VHS or DVD \$225, Rental: \$95

Sanpachando: St. Pacho Is for the Revelers

“Best Documentary Over 40 Minutes,” AT&T St. Louis Filmmakers Showcase
Chicago Latino Film Festival honoree
Caribbean Intl. Film Festival honoree
New York African Diaspora Film Festival honoree
Africa World Documentary Film Festival (St. Louis and Lagos, Nigeria) honoree
San Francisco Black Film Festival honoree

THIS EXCEPTIONAL AND ENGAGING DOCUMENTARY is an important contribution to the growing body of work on the African Diaspora and Latin America. It perceptively explores the intertwined cultural, religious, political, and afro-ethnic meanings of a vibrant festival honoring St. Francis of Assisi in Quibdó, Chocó, on the northwest Pacific coast of Colombia.

Known locally as the Feast of San Pacho, this nearly month-long religious celebration reveals a cultural vitality that goes beyond typical pageants, becoming a multilayered event preoccupied with the community's racial and ethnic history and its relationship to the region and the nation where it has evolved since the days of slavery. Interweaving memorable scenes of the festival's lively music and dancing with



Sanpachando: St. Pacho Is for the Revelers

first-hand commentary from local organizers, participants, and community members, the film sensitively probes the social, religious, and political foundations of the celebration and examines both its material and symbolic expressions.

Sanpachando is carefully designed for classroom use. It is divided into five “chapters” — anchored in local sayings and reflections — and vividly illustrates the political and socio-cultural complexity of the festival. The film clearly reveals that the apparent dichotomy between religious piety and material, worldly life that emerges during the festival becomes a cultural platform within which a robust afro-ethnic identity is constantly renewed and redefined.

The commentary provided by the different local participants examines topics related to political corruption, to the colonial history of this Colombian region and its relationship with national and international corporate exploitation, to the Colombian armed conflict that has so much impacted the lives of afro-Colombians (many of whom have experienced physical displacement over the years), and to the need for a sustainable autonomy that is as much cultural as it is territorial, political, and economic. The film also explores the relationship between Chococoan musical traditions, cultural identity, and religious fervor, further displaying the profound importance of the festival.

With its energetic documentary style and keenly observed sequences, *Sanpachando* will engage students and engender analysis and discussion in a variety of classes in African and African Diaspora studies, Latin American studies, economic development issues, cultural anthropology, comparative religion, and Third World studies. It was co-produced by Daniel Mosquera and Sean Ferry.

Adding to the film's educational usefulness, the DVD was completely authored by the filmmakers, with chapter markers and the ability to be viewed with or without English subtitles. It also includes an extra feature, titled *St. Pacho, for Whom?*, a complete 26-minute documentary by Daniel Mosquera that examines the 2002 Festival of San Pacho, which took place shortly after a horrific massacre and violent displacement of inhabitants in a nearby province at the hands of guerrillas and paramilitaries, with the passive complicity of the Colombian government.

“I have used the film in two different cultural anthropology courses and have found it to be wonderfully provocative and pedagogically useful. The images of San Pacho floats, the vibrant music and dance and the insightful narratives of participants and community members have helped significantly to reinforce classroom discussions concerning the aesthetics of violence, the popular as political, and the creative variety within the African Diaspora. I highly recommend this film for classroom use!” — Derek Pardue, Asst. Prof. of Anthropology and International and Area Studies, Washington Univ.

“This film achieves the crucial goal of the documentary filmmaker: It combines a passionate illumination with entertainment, as the viewer voyages into the Colombian community of Quibdó, Chocó, and into the Carnival atmosphere and Festival of San Pacho. It is clearly a Colombian revelation of an African heritage that has been maintained through the ages. Connections with the African cosmology are clearly inherent in this very colorful and brilliantly photographed film. This is a must-see for scholars and researchers of the African Diaspora and in cultural aesthetics. It is also a treasure and welcome addition to the African American Studies curriculum very much in need of Afro-Colombian scholarly resources.” — Niyi Coker, Jr., E. Desmond Lee Distinguished Prof. of African and African-American Studies, Univ. of Missouri, St. Louis

48 min. Color 2009 #0169
Sale: DVD \$275, Rental: DVD \$95



Festive Land: Carnaval in Bahia

Festive Land: Carnaval in Bahia

African Studies Assn. honoree
African Literature Assn. honoree
WorldFest-Houston Film Festival Award

This engaging documentary examines one of the largest and most extraordinary popular celebrations in the world, the week-long Carnaval that brings more than two million people to the streets of Salvador, the capital of Bahia, Brazil. Carnaval is the most expressive showcase of the unique cultural richness of Bahia, where African culture has survived, prospered, and evolved, mixing with other Brazilian influences to create forms found nowhere else in the world. The film captures this cultural energy through remarkable footage of musical performances, dances, religious manifestations, and street celebrations.

At the same time, Carnaval reflects the racial and social tensions of Brazil's heterogeneous society. At first glance there appear to be two million people chaotically mixed on the streets, but a more detailed look reveals how patterns of segregation driven by racial, social, and economic differences continue in Carnaval.

Festive Land explores the rich fabric of Bahian Carnaval from the points of view of four people of different social classes. Commentary is also provided by noted Brazilian artists, leaders, and scholars. *Festive Land* will stimulate discussion in any course studying the African diaspora, cultural anthropology, comparative religion, or ethnomusicology. It was produced by Carolina Moraes-Liu.

“Refreshingly, this film explodes the long-running myth that Carnaval subverts the racial and class hierarchies that trouble Bahia and Brazil during the rest of the year. The film is not only beautifully picturesque and musical, but also sociologically smart.” — James Matory, Prof. of Anthropology and Afro-American Studies, Harvard Univ.

“This engaging film can be used effectively in courses dealing with the African Diaspora, religion, performance, and gender and sexuality. The film raises interesting issues of cultural diversity, race, gender, and class, as it conveys the spirit of play, pleasure, and energy that permeates Carnaval in Bahia.” — Prof. Kathleen Zaretsky, Dept. of Anthropology, San Jose State Univ.

48 min. Color 2001 #0089
Sale: VHS or DVD \$250, Rental: \$95

The Toured: The Other Side of Tourism in Barbados

American Anthropological Assn. selection
Western Psychological Assn. honoree
San Juan Cinemafest honoree
Intl. Congress of Anthropological and Ethnological Sciences honoree

Tourism is the second-largest industry in the world and the “touristic encounter” may be the most important contact front today between people of differing cultures. But such encounters, especially between people of the First and Third worlds, are often characterized by strikingly unequal power relations.

This provocative documentary explores the experience of tourism from the point of view of those who are “toured,” in this case on the Caribbean island of Barbados. The film examines the realities of making a living in a tourist economy, dealing with stereotypical “ugly Americans,” witnessing one's traditional culture change under the impact of foreign visitors, and becoming sexually objectified — all the while absorbing unceasing government exhortations to “make a friend for Barbados today.”

This remarkable documentary will stimulate discussion in a wide variety of courses in African and Caribbean studies, cultural anthropology, Latin American studies, travel and tourism, and sociology. It was produced by Julie Pritchard Wright.



The Toured: The Other Side of Tourism in Barbados

“This is one of the best films ever made portraying the human side of the tourist-host encounter. It is nonjudgmental and sensitive to both points of view. I have already recommended it to my colleagues in many tourism-related disciplines in the USA and internationally.” — Prof. Nelson Graburn, Dept. of Anthropology, Univ. of California, Berkeley

“Challenges viewers to look upon host-tourist interactions from a new perspective. . . . Provides the basis for a wealth of discussion and does so with sensitivity to the individuals portrayed. I would wholeheartedly recommend its use in classes that deal with cultural interactions, stereotypes, and tourism.” — Deirdre Evans-Pritchard, Film Review Editor, *Annals of Tourism Research*

38 min. Color 1992 #0085
Sale: VHS or DVD \$225, Rental: \$95

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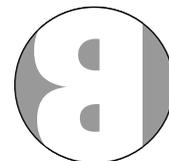
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Dance With the Wodabes (page 1): "An
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directly from Wodabe comments and stories
and providing the historical and social context
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