



Berkeley Media LLC

2014



To Catch a Dollar: Muhammad Yunus Banks on America (page 2):

“This powerful documentary follows Nobel Peace Prize winner Muhammad Yunus as he brings his revolutionary microfinance program to America, in Queens, New York, in 2008, just as the financial crisis explodes...”



Butte, America (page 8):

“A beautifully told and eye-opening account of the legacy of industrial mining in the American West. The film’s compelling first-person narratives engage students in a discussion of both the powerful bonds of community and the disrupting forces of industrial capitalism.”



My Louisiana Love (page 4):

“This invaluable resource for educators... is unsurpassed in posing the issue of what is at stake when communities undergo social and ecological trauma that threatens their fundamental values and their historical identity. The film will be ideal for classroom use in a great number of disciplines.”

American Studies, Ethnic Studies, and Social Problems

New and Award-Winning Films on DVD
from
Berkeley Media LLC

Featuring on pages 10 and 11

California and the American Dream

Four incisive and richly discussible case studies of divergent California social trends that are keenly evident nationwide

and on page 7

The Pornography of Everyday Life

“An astonishing eye-opener! This horizon-disturbing experience is vital for students in all disciplines.”

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Featured New and Recent Releases



To Catch a Dollar: Muhammad Yunus Banks on America

To Catch a Dollar: Muhammad Yunus Banks on America

Sundance Film Festival honoree
Copenhagen Documentary Film Festival honoree
Miami International Film Festival honoree
Selected for screening at more than a dozen major conferences and film festivals worldwide

THIS THOUGHT-PROVOKING AND POWERFUL DOCUMENTARY follows Nobel Peace Prize winner Muhammad Yunus as he brings his revolutionary microfinance program to the United States, establishing Grameen America. The first stop: Queens, New York, 2008, just as the financial crisis explodes and the American economy plummets.

The groundbreaking Grameen Bank in Bangladesh was built on the radical notion that if it loaned poor women money within the context of peer support, not only would they repay their loans and sustain the bank, but they would also elevate their communities in the process. But will the principles of solidarity that work so well in the Third-World translate to an ethnically diverse group of inner-city women in this country? Can nonprofit financiers really succeed in importing revolutionary Third-World social-justice enterprise to the very bastion of First-World capitalism?

With an intimate camera eye and a deft editing hand, the film relates the compelling stories of the first women borrowers, capturing moments of both triumph and despair. It incisively explores the challenges the women face and the successes they achieve as they learn sustainable methods to rise from poverty by starting and growing their own businesses with the education, support, and collateral-free microloans they receive.

At the same time, the film also examines the experiences of the young Grameen America workers, showing how their hope and idealism are deeply tested by the realities of their jobs in organizing and motivating the micro-entrepreneurs in a collapsing economic environment.

To Catch a Dollar is alternately intense, humorous, heartbreaking, and exhilarating. It provides an unflinching, honest, but ultimately hopeful portrait of the initial audacious work of Grameen America. It will certainly capture and hold student attention and inspire thought, discussion, and analysis in a wide variety of courses in American studies, economics and development issues, sociology and social problems, women's studies, social psychology, and intercultural communication, among many others. It was produced by the much-lauded documentary filmmaker, Gayle Ferraro.

"Rarely does a concept and idea birthed in the 'global south' make its way to the U.S. to address our own country's significant poverty. To Catch a Dollar not only documents the initial launch in New York City of the Bangladesh-birthed Grameen Bank, it also beautifully captures the hopes, challenges, and nuances of the growing field of microfinance. The film, however, does not gloss over the difficulties and obstacles that arise in such circumstances. It provides ample opportunity for reflection and discussion of economics/finance, social structure, cross-cultural communication, and human psychology. A number of students who watched this film came away amazed and perplexed and also deeply challenged by the notion that principles and systems that have worked for decades to alleviate poverty in rural Bangladesh could be implemented and prove useful in the most urban parts of our own nation's largest city." — Robert Galley, Prof. of Business and Dir., Center for International Development, Point Loma Nazarene Univ.

58 min. Color 2013 #0186
Sale: DVD \$275, Rental: DVD \$95

Cruz Reynoso: Sowing the Seeds of Justice

"Best Feature-Length Documentary,"
Sacramento Film and Music Festival
Accolade Award
Los Angeles Latino Film Festival honoree
Chicago Latino Film Festival honoree

This acclaimed documentary employs an informative and engaging mix of historical footage, interviews, authoritative commentary, and period music to explore the life and achievements of a man who knew injustice growing up and later, as a lawyer, judge, and educator, fought for more than five decades to eradicate discrimination and inequality in American life.

Cruz Reynoso was born into a large family of Spanish-speaking farm workers. He later became the first Latino Director of California Rural Legal Assistance (CRLA), one of the first Latino law professors in the country, and the first Latino on the California Supreme Court. He has received the Presidential Medal of Freedom for his lifelong devotion to public service.

Cruz Reynoso: Sowing the Seeds of Justice chronicles the life of a man who gave Ronald Reagan fits by fighting for immigrants' rights, and helped Cesar Chavez improve the lives of millions of farm workers. It will engage students and inspire thought and discussion in a wide range of courses in ethnic and Latino studies, American studies and history, sociology, law and jurisprudence, public policy, and contemporary social problems. It was produced by Abby Ginzberg and narrated by noted actor and writer Luis Valdez. The DVD comes with both an English and Spanish subtitled version of the film.



Cruz Reynoso: Sowing the Seeds of Justice

"This outstanding classroom tool captures the vibrancy, passion and energy of the Chicano and United Farm Workers movements in their quest for social justice.... The commitment manifested by Cruz Reynoso and the CRLA team of attorneys in securing basic rights for farm workers is an inspiration. The vivid images, poignant film clips, and moving sound track bring this period back to life and give students the gift of experiencing this time of hope, courage, and collective struggle."

— Maria Luisa Alaniz, Prof., Interdisciplinary Social Science Dept., San Jose State Univ.

58 min. Color 2010 #0180 CC
Sale: DVD \$225, Rental: DVD \$95

Featured New and Recent Releases

Men at Work: Voices from Detroit's Underground Economy

Urbanworld Film Festival honoree
Anthem Film Festival honoree
University Film and Video Assn. Conference honoree
International Oral History Assn. Conference honoree

IN DETROIT, THE MOST SEGREGATED AMERICAN CITY, vast stretches of boarded-up storefronts and weed-choked lots evidence decades of white and middle-class flight from the black central city. In the last 60 years, Detroit has lost more than half its residents, falling from a zenith of two million in the '50s during its heyday as an automotive mecca to a population of 700,000. After decades of factory layoffs and amid aftershocks of the current economic crisis, more than a third of Detroit's remaining population and nearly half of its children live below the poverty line. Twenty-nine Detroit schools closed recently, and nearly half of the city's adults are functionally illiterate.

Particularly hard hit are Detroit's men, with an unofficial unemployment rate hovering near 50% and a third incarcerated or on parole. Not surprisingly, Detroit, which recently came in first on *Forbes* magazine's "Miserable Cities Index," is viewed as the national reference point for all that has gone wrong in the urban landscapes of America.



Men at Work

But abandonment and decay are not the only stories in the poorest, most dramatically shrinking major American city. Detroit is also a tale of ingenuity and reinvention born of necessity. This thought-provoking and richly discussable documentary profiles a number of the original and creative individuals who are finding ways to survive in a time of turmoil. This is the story of how, in an economic climate apparently designed to ensure their failure, some resilient men find work on their own terms, get food and shelter, and raise their children — often making up the means to do so as they go along.

Men at Work focuses on eight essentially well-meaning men and explores their efforts to improvise a reality that succeeds for them. Although their survival strategies are largely "off the books," most have been willing, even anxious, to tell their stories. In one example, a handyman gives a new slant to the concept of "living off the grid," as he explains the dangerous process by which many residents jury-rig utility meters to pirate electricity and gas. Like many others he knows, he is a squatter in a bank-foreclosed home and says of himself: "I'm not in the system. I don't exist."

There are stories, too, of recycling and reassembly, but not in the sense that the mainstream uses these terms. A craftsperson pulls down the cornice moldings and copper wiring from an abandoned house and fashions them into tables and sculptures, selling the leftovers on the junk market. This is what day-to-day life looks like in many Detroit neighborhoods — the reassembly of a city, being piloted solo and without a map or navigation system. *Men at Work* provides viewers an opportunity to hear these stories told in the voices of those who live them and listen, for once, to the full explanation.

Men at Work will open students' eyes and hearts to stories ignored by the mainstream media and hidden from the national consciousness. It will inspire thought and discussion in a wide variety of classes in sociology and social issues, ethnic studies, urban studies, psychology, social work, and gender studies. It was produced by H. James Gilmore and Carolyn Kraus for Acadia Pictures, Inc.

"A remarkable, beautiful film that portrays the strength, dignity, resistance and creativity of a large segment of Detroit's population: those who are in danger of being written out of the narrative of the city's future. The film provides a superbly crafted series of portraits that vividly depicts Detroit's other creative class." — Bruce Pietrykowski, Prof. of Economics and Director, Urban and Regional Studies Program, Univ. of Michigan, Dearborn.

"This outstanding film tells a genuine story about how people make a living under circumstances not of their own choosing, seizing opportunity in the shadow lands of legality." — Martin Murray, Prof. of Urban Planning, Univ. of Michigan (Ann Arbor)

"This invaluable educational tool tells the real story of Detroit — not the one that is portrayed by the popular media but the one that is experienced and lived by the city's residents and citizens. It is not a film about economic indicators but one of alternative economies enabling residents to cope and to preserve a sense of hope." — Dr. Harold Bauder, Academic Dir., Ryerson Centre for Immigration & Settlement, Assoc. Prof., Ryerson Graduate Program in Immigration and Settlement Studies and Dept. of Geography, and Editor, ACME Journal

57 min. Color 2012 #0185
Sale: DVD \$250, Rental: DVD \$95



All for the Taking: 21st-Century Urban Renewal

All for the Taking: 21st-Century Urban Renewal

Human Rights Film Festival honoree
Contemporary Museum Baltimore, honoree

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.

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 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.

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

"A timely and telling film that powerfully documents governments' uses and abuses of 'eminent domain.' It shows how developers' interests trample on the lives and livelihoods of many people, especially the elderly and the poor. The film gives eloquent voice to people struggling to hold onto their homes and to housing activists working to save neighborhoods from the wrecking ball. Anyone who thinks his home is his castle will want to see this film. Any citizen who thinks progress has no costs must see it." — Randall M. Miller, Prof. of History, Saint Joseph's Univ.

58 min. Color 2005 #0143
Sale: VHS or DVD \$250, Rental: \$95

Featured New and Recent Releases



My Louisiana Love

My Louisiana Love

“Best Documentary Film,” 2012 *imagineNative Film Festival (Toronto)*
American Indian Film Festival honoree
PBS National Broadcasts, America Re-Framed Series
National Museum of the American Indian honoree
Environmental Film Festival (Washington, DC) honoree
Native Film Festival (Palm Springs, CA) honoree

EVERY FEW YEARS A NEW DOCUMENTARY COMES ALONG that so powerfully resonates both emotionally and intellectually that it can truly be deemed unforgettable. *My Louisiana Love* is such a film. This profoundly poignant exploration of environmental injustice and loss focuses a revelatory light on an otherwise invisible American tragedy.

My Louisiana Love follows a young Native American woman, Monique Verdin, as she returns to Southeast Louisiana to reunite with her Houma Indian family. Soon, however, she recognizes that her people's traditional way of life — fishing, trapping, and hunting the fragile Mississippi Delta wetlands — is threatened by an unceasing cycle of man-made environmental crises.

As Louisiana is devastated by hurricanes Katrina and Rita and then the massive BP oil leak, Monique finds herself increasingly turning to environmental activism. She documents her family's struggle to stay close to the land despite the cycle of disasters and the rapidly disappearing coastline. Accompanying Monique, the film examines the complex and unequal relationship between the oil industry and the Delta's indigenous Native American community, revealing in the process how the political and economic policies dictated by the oil industry are wreaking havoc to the Delta environment and the survival of the local indigenous culture.

But *My Louisiana Love* does not derive its power just from the social issues it so clearly examines. Echoing the larger social picture around her, Monique herself must overcome tremendous loss: the destruction of her family home, the death of her father, and her partner's suicide. By following her calling as a storyteller, Monique draws strength from deep relationships and traditions and redefines the meaning of home. She perseveres and becomes a resilient voice for her unrecognized people.

My Louisiana Love is at once a riveting social documentary and an intimate portrait of a complex and memorable individual. Although it is suffused with an almost elegiac poignancy and sense of loss, the film is ultimately an inspiring profile in courage, community, and commitment. This tension is what gives the film its overwhelming impact.

My Louisiana Love will motivate student thought and discussion and be an indispensable teaching tool in a wide array of classes in sociology and social issues, social psychology, Native American studies, the environment, and women's studies. It was produced by Sharon Linezo Hong, Julie Mallozi, and Monique Michelle Verdin, and directed by Sharon Linezo Hong. The DVD is fully authored by the filmmaker and includes closed captioning and both Spanish and French optional subtitles.

“This invaluable resource for educators conveys a powerful message about the interconnections between culture, tradition, the land, and the natural ecology. It is unsurpassed in posing the issue of what is at stake when communities undergo social and ecological trauma that threatens their fundamental values and their historical identity. The film will be ideal for classroom use in a great number of fields and disciplines.” — John P. Clark, Curtin Distinguished Prof. in Humane Letters and the Professions, and Prof. of Philosophy, Loyola Univ., New Orleans

66 min. Color 2013 #0187 CC
 Sale: DVD \$295, Rental: DVD \$95

Cover background image from *The Democratic Promise: Saul Alinsky and His Legacy*, page 15.

Woven Ways

“Best in Festival,” *Colorado Environmental Film Festival*
 “Best Documentary,” *Rainier Independent Film Festival*
 Selected for screening at more than 16 film festivals worldwide

This multifaceted documentary incisively explores the profound relationships between the Navajo people, their land, and their livestock, and illustrates how their environment sustains their traditional culture and lives. The film examines how environmental issues now threaten the Navajo's health, culture, and well-being.

Deadly uranium mining and dirty coal power plants pose serious problems for the Navajo. Much of the nation's uranium and valuable deposits of coal, gas, and oil lay beneath the Reservation, yet one-third of Navajo homes are without electricity. The Navajo live with all of the negative health and environmental impacts of these resources, yet share in few of the benefits derived from them.

Woven Ways is an unusual documentary in that it allows Native Americans to tell their stories in their own words, with no script and no narration. It focuses on five Navajo families and the empirical evidence they gather each day from a life lived close to the earth.

With its sensitively captured imagery and its compelling first-person testimonies, *Woven Ways* will inspire students and motivate thought and classroom discussion. The film will make a timely and important contribution to a variety of classes in sociology and social issues, Native American studies, American studies, Public Health, and environmental issues. It was produced by Linda Helm Krapf.



Woven Ways

“This insightful and compelling film is a notable resource for educators and students in a variety of disciplines. It covers key issues impacting the Navajo Nation in the 21st century, including the consequences of uranium mining and other natural resource exploitation on the Navajo's cultural continuance. Highly recommended!” — Lloyd L. Lee, Asst. Prof. of Native American Studies, Univ. of New Mexico, and Book Review Editor, *American Indian Quarterly*

49 min. Color 2009 #0171
 Sale: DVD \$250, Rental: DVD \$95

Featured New and Recent Releases

Roots of Health

USING INCISIVE CASE STUDIES filmed in London, England, Ahmedabad, India, and Oakland, California, this thought-provoking and insightful documentary explores how people's health and well-being are primarily determined by where they live, their educational, social, and economic status, and the degree of control they have over their lives. The film also illustrates how health can be improved dramatically for whole communities through social and political action.

In London, Sir Michael Marmot heads an international commission that has investigated what are called the “social determinants” of health. He shows how life expectancy can differ by 11 years in a short journey from a wealthy section of London to a poor one, and goes on to spell out why. His famous research on English civil servants, the *Whitehall Studies*, revealed the social gradient in health: Those at the top of the power spectrum had the best health, those at the bottom, the worst. But most surprisingly, those in the middle had worse health than those at the top, findings that held over heart disease, cancer, and diabetes.

The film profiles two single mothers who live in a housing project in a low-income section of London. They are determined to break the chain of circumstances that might otherwise keep them and their children in poverty, setting them up for a lifetime of ill health. The film shows how early intervention with stimulating educational activities prepares their kids to gain vocabulary, learn to read, and to manage what is called “toxic stress,” which can undermine a child's healthy brain development.

In Ahmedabad, India, a quiet revolution has been brewing since the 1970s. Here a group of poor women banded together to create SEWA, the Self-Employed Women's Association. Gaining formal status for street vegetable vendors was one of the organization's first accomplishments. But soon it



Roots of Health

became clear that what the women truly needed was access to capital. Four thousand members contributed 25 cents each, and SEWA bank opened with \$1,000 in capital. The members guaranteed each others' micro-loans, enabling them to create small money-making enterprises. Today the bank has more than \$24 million in assets, and issues hundreds of thousands of small loans.

But what do loans have to do with health? SEWA coordinator Mirai Chatterjee says, “Work and health are inextricably linked. The women say, if we work, we survive. Our bodies are all we have.” So SEWA set about to help

women in a number of ways, including setting up childcare programs, providing modest health insurance and emergency transport, and improving access to clean water and sanitation in slum areas.

Social and environmental justice take center stage in East Oakland, California, where Dr. Anthony Iton heads the Alameda County Public Health Dept. He and community organizers in East Oakland are fighting high rates of asthma believed to be associated with air pollution from diesel truck traffic at Oakland's seaport — also the economic engine of the community. Meanwhile, the idea of creating “green” jobs for Oakland's residents has taken hold here, through the work of researcher Raquel Rivera Pinderhughes and Van Jones, founder of Green for All. Training programs to help people living in poverty to gain skills such as retrofitting buildings with solar panels are giving poor Oakland residents new hope for the future.

Roots of Health will engage and inspire students and engender thought, analysis, and classroom discussion. It will powerfully enhance a variety of classes in sociology, public health, ethnic studies, women's studies, cultural anthropology, American studies, and international development and environmental issues. It was produced by Linda Harrar Productions. The DVD was authored, with menu and chapter markers, by the producer. It is closed-captioned.

“This beautiful film, with superb case studies from the UK, India, and the USA, tells the truth of how social inequity and the overwhelming burden of poverty affect the health of individuals and communities around the world. The film unequivocally provides evidence of how social class and political power affect differential health outcomes, but importantly provides examples of how these have been overcome through community mobilization and activism. I will show this outstanding film to my public health students as an introduction to global health, and I highly recommend it to faculty in numerous other disciplines.” — Prof. Margaret E. Bentley, Assoc. Dean for Global Health, School of Public Health, Univ. of North Carolina

“Two thumbs up, way up, for *Roots of Health*. It's absolutely a ‘must-see’ for anyone interested in global health issues. This exemplary film manages to turn a potentially depressing tale into an uplifting experience by showing that we can do better. Don't miss this supremely engaging film!” — Prof. David Bloom, Chair, Dept. of International Health and Population, Harvard Univ.

56 min. Color 2009 #0172 CC
 Sale: DVD \$275, Rental: DVD \$95



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*

This compassionate 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.

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 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 features leading experts and researchers from all over the world on both sides of the controversy. 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 the U.S. in more than 30 years, at the University of California, San Francisco.

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 American studies, sociology, psychology, public policy, public health, and law. It was produced by the noted documentarian, Jed Riffe.

“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*

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

Featured New and Recent Releases

A Civil Remedy

MANY AMERICANS ARE AWARE that sex trafficking enslaves millions of women around the world, but few realize how widespread and pervasive trafficking is in this country, where tens of thousands of girls and young women — foreign nationals and American citizens — are forced or lured into prostitution every year. Most of these victims are overwhelmingly poor, and disproportionately girls and women of color. The average age of entry is between 12 and 14.

This riveting and poignant documentary explores the devastating consequences of trafficking on the lives of victims and demonstrates the need for fundamental changes in the legal remedies available to them. The film focuses on the story of one survivor, named Danielle, who was trafficked in Boston for two years while a teenager. Her eloquent and compelling testimony of her time under a pimp's control sheds a profoundly revealing light on one of the darkest aspects of American life, exposing a culture of exploitation and manipulation "hidden in plain sight" in our own backyards.



A Civil Remedy

As Danielle recounts her story the film skillfully interweaves informative and thought-provoking commentary by Gloria Steinem, Alicia Foley, of the Boston Initiative to Advance Human Rights, and Siddharth Kara, author of *Sex Trafficking: Inside the Business of Modern Slavery*. They discuss the importance of survivor stories and the need to place new legal tools in the hands of victims.

In particular, the film examines the growing movement to provide victims with a means to

sue in civil court for monetary damages against those who have abused and exploited them. Such a "civil remedy" is shown to hold great promise in bringing justice to victims and to holding the full lineup of perpetrators — pimps, purchasers, and profiteers — accountable.

With its candid, first-person testimony, expressive visuals, and deft, incisive editing, *A Civil Remedy* will engage students and generate thought and discussion in a wide range of courses in women's and gender studies, sociology, social psychology, American studies, law and policy studies, and contemporary social problems. It was directed and produced by Kate Nace Day, Professor of Law, Suffolk University, for Film and Law Productions LLC.

"A splendid and eloquent statement about the horrors of sex trafficking and the critical need for change in the legal remedies for the care of the victims of such crimes. Gloria Steinem and others speak urgently and precisely about the issue, but most eloquent is the survivor, Danielle, whose articulate, passionate words accompany us throughout the video. Particulars abound: statistics, commentaries that appear most often in stark white words on black backgrounds. The gloomy, dark atmosphere of the streets, the barren image of empty hotel halls, the blunt words of the survivor about the ways in which she and so many others have been mistreated — are, however, followed by the brightness of a city street, of a room in which she, now recovered and on her way forward, speaks forcefully to a rapt audience, and — just once at the very end — laughs when she comments on how much she loves being a mother. Although the Happy End that concludes the video provides a release of sorts, students who view A Civil Remedy will remain haunted by the knowledge they have been given, the ongoing horrors of this unspeakable crime, and all that must yet be done not only to punish the perpetrators but to rescue, comfort, and help the victims to heal." — Ruth-Ellen Joeres, Prof. of German and Women's Studies, Univ. of Minnesota

"This is an important film for students to understand the workings of modern-day slavery. The film's survivor is articulate and compelling. Her story of domestic sex trafficking will generate rich classroom discussions of a wide range of critical questions: trade in women and society's role in preventing it; the power of human stories and the role of education, public policy and law as tools to prevent trafficking; and, finally, what we need to do to reintegrate survivors back into society." — Amy Agigian, Prof. of Sociology and Dir., Center for Women's Health and Human Rights, Suffolk Univ.

"This unique film is an unadorned, up-close look at human trafficking in our own backyard through the eyes of a teenager who survived it. Highly recommended for classroom use in many disciplines and for anyone concerned about this ubiquitous problem that threatens young women both around the world and in our own neighborhoods." — Dr. Charlie Clements, Executive Dir., Carr Center for Human Rights Policy, Harvard Univ.

23 min. Color 2014 #0197
Sale: DVD \$195, Rental: DVD \$95

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Playing House

Playing House

**"Audience Award," Seattle International Film Festival
Chicago International Documentary Festival honoree
New England 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.

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 American studies, psychology, sociology, women's and gender studies, and education. It was produced by Jane Gray.

75 min. Color 2004 #0114
Sale: VHS or DVD \$295, Rental: \$95

The Pornography of Everyday Life

**National Women's Studies Assn. Film Series honoree
Popular Culture and American Culture Assn. honoree
International Society for the Study of Religion, Nature, and Culture honoree**

THIS TRENCANT AND PROVOCATIVE DOCUMENTARY ESSAY will generate thought, analysis, and discussion in a wide variety of courses in women's and gender studies, psychology, sociology, and popular culture. It incorporates more than 200 powerful images from advertising, ancient myth, contemporary art, and popular culture to demonstrate how pornography (defined as the sexualized domination, degradation, and objectification of women and girls and social groups who are put in the demeaned feminine role) is in reality a prevalent mainstream worldview.

The film illustrates how the pornographic worldview is a generally accepted discourse, a habitual mode of thinking and acting that underpins not only sexism, but also racism, militarism, physical abuse and torture, and the pillaging of the environment. As such, pornography appears not only in overt, "hard-core" forms, but also in virtually every aspect of everyday life.



The Pornography of Everyday Life

As the film illuminates, pornography is generally thought to be the opposite of religion, but it actually is an irrational belief system analogous to a religion. Like much patriarchal religious tradition, pornography is shown to be misogynistic and homophobic, and defines sex as "dirty" or debased and the opposite of the mind or spirit.

Pornography is also shown to support the worst tendencies of patriarchal religions by appropriating previously sacred and potent images of women, sex, goddesses, and the feminine principle, colloquially known as Mother Earth or Mother Nature, and then ritually profaning and

defaming them. This works not only to demean women but to justify and legitimize male divinity and worldly authority.

The film concludes by suggesting alternatives and by illustrating how visionary thinkers and artists resist the pornographic worldview by re-imagining and restoring respect to eroticism, female sexuality, and the female divine, and by calling for new understandings of sexuality, nature, imagery, and society.

The Pornography of Everyday Life is a superb and invigorating cultural exploration that will stir thought and engender debate in a wide array of classes in American studies, women's studies, sociology, and popular culture. It was written by and features Jane Caputi, Prof. of Women's Studies at Florida Atlantic University, and produced by award-winning filmmaker Susan Rosenkranz. Closed-captioned.

"My students loved this film! Masterfully and sensitively illustrating the connections between what Prof. Caputi identifies as our 'pornographic worldview' and the violence perpetrated against all things cast as feminine, this film provoked a wealth of powerful responses and incited thoughtful critiques of images found in film, television, print media, music videos, and the news. But what students were most genuinely impressed with was the possibility for resistance to such representations through feminist art and culture's reclamation of the erotic." — Prof. Suzanne Kelly, Women's Studies Program, State Univ. of New York at New Paltz

"This film is an astonishing eye-opener! Better than any film I've seen or book I've read, this film decalcifies abstract arguments... by letting viewers see with their own eyes both the infinite fluidity and utter consistency of the production and reproduction of oppressions. I used this film in a survey class on Gender and Law, and I do not exaggerate in saying that the smog lifted before us. Many of my students exclaimed that this film changed their understandings of the law and even their lives. This horizon-disturbing experience is vital for students in all disciplines. If that is what teachers are looking for, Jane Caputi puts it all together, with her encyclopedic knowledge of popular culture, her insights into intellectual histories, and her characteristic eloquence and passion." — Ann Scales, Assoc. Prof., Univ. of Denver Law School

"In arguing for the existence of a pornographic worldview — something that permeates our everyday lives — this video give us the tools to see the connections between pornography, war, and the destruction of the earth. But it doesn't just show the horrors of this worldview and what it does to women, men, sexuality, and the planet. It goes a step further, sharing acts and images of resistance designed to invoke an alternative worldview, one in which sexuality is restored to its original power as a creative, divine force. The film illuminates the pervasiveness of pornography but also the possibilities for undoing pornography and creating instead a truly respectful and liberated worldview." — Karen A. Foss, Prof. of Communications and Women Studies, Univ. of New Mexico

34 min. Color 2007 #0156 CC
Sale: VHS or DVD \$225, Rental: \$95



A Seat at the Table

A Seat at the Table: Struggling for American Indian Religious Freedom

**American Indian Film Festival honoree
American Academy of Religion honoree
Human Rights Watch Film Festival honoree
Natl. Congress of American Indians honoree
New York Festivals Award**

Prof. Huston Smith is widely regarded as the most eloquent and accessible contemporary authority on the history of religions. In this thought-provoking documentary he is featured in dialogues with eight American Indian leaders. The film interweaves thoughtful commentary, sequences shot in threatened Indian sacred sites, and scenes from the Third Parliament of the World's Religions in Cape Town, South Africa. The result is a profound and poignant exploration of the problems faced by contemporary Native Americans in practicing their religious ceremonies and beliefs.

The menus on the DVD version of the film enable easy access to particular segments and encourage in-depth classroom discussion and analysis. *A Seat at the Table* is an exemplary teaching tool that will spotlight the issues of Native American religious freedom for a wide variety of courses in Native American studies, American studies, and social issues. The film is also the ideal enhancement to the recent book by the same title published by University of California Press. It was produced by Gary Rhine for Kifaru Productions. The narration was written by Phil Cousineau.

"A powerful testimony to the attempts of Native Americans to faithfully practice their traditional religions in the context of conventional North American culture. The film is a must-see for anyone interested in the religion and culture interface, as it is for anyone interested in the continued oppression of Native peoples by the dominant cultural ideology." — David L. Miller, Watson-Ledden Prof. of Religion, Emeritus, Syracuse Univ.

90 min. Color 2005 #0140
Sale: VHS or DVD \$295, Rental: \$95

Featured New and Recent Releases

Butte, America

Cork (Ireland) Film Festival Official Selection
Swansea Bay (Wales) Film Festival "Best Documentary" Nominee
Naperville (IL) Independent Film Festival "Best Documentary" Nominee
PBS National Broadcasts on "Independent Lens"

THIS "BEAUTIFULLY TOLD AND EYE-OPENING ACCOUNT of the legacy of industrial mining in the American West" recounts the sometimes glorious, often sorrowful, but always fascinating story of Butte, Montana. Once the world's largest producer of copper, Butte was called the "Richest Hill on Earth," the town that "plumbed and electrified America," and the Pittsburgh of the West. In Butte the Industrial Revolution collided with the romance of the frontier, corporate capitalism battled organized labor, and human appetite laid waste to land and water, yielding fortunes for a few and a tragic environmental legacy for the people left behind.

Those people — the ones left behind to deal with mining's toxic legacy — are at the heart of the film: miners, their families, the multiethnic working class neighborhoods they created amidst danger and hardship. In a copper crucible, they forged a community whose toughness, vitality, and solidarity speak to what's missing in America today.

Told in a dramatically rich and visually lush traditional documentary style, *Butte, America* deftly layers intimate personal commentary against an epic historical backdrop of industrialization, mass immigration, world war, national and world politics, and environmental degradation. The film is anchored by first-hand accounts of Butte mining families whose lives intersected the key historical events of the past 130 years.

Butte, America tells both an historical and an intensely contemporary story. As more and more countries around the world pursue an urban-industrial lifestyle, the story of Butte becomes a story for the world.

By locating Butte's story in a global, 21st-century context, *Butte, America* will thoroughly engage students and stimulate reflection and discussion in a wide range of courses in American history and American studies, sociology and social psychology, and development issues. It was produced by Pamela Roberts for Rattlesnake Productions.



Butte, America

The DVD includes two extra features in addition to the 67-minute documentary: A poignant ten-minute segment titled "A Memorial: Remembering Our Friends," and an insightful five-minute "behind the scenes" segment on the filming of the documentary. The DVD is closed-captioned.

"A beautifully told and eye-opening account of the legacy of industrial mining in the American West. The film's compelling first-person narratives engage students in a discussion of both the powerful bonds of community and the disrupting forces of industrial capitalism." — Mary Murphy, Prof. of History, Montana State Univ.

"Offers a compelling account of the harsh realities of hard rock mining and the hardy resilience of immigrants who made the Mining City their home. Featuring interviews with long-time residents, the film tells an intimate story of determination, hope, and loss as underground and open-pit copper mining played out in Butte, leaving a toxic legacy. The film makes a unique contribution by locating Butte's story in a global context and by offering an account that extends beyond the glory days of Butte's boom to the social and environmental challenges facing the community in the 21st century. It is an excellent resource for college courses in numerous disciplines." — Janet L. Finn, Prof. of Social Work and Faculty Member in Women's and Gender Studies and International Development Studies, Univ. of Montana-Missoula

"This outstanding documentary captures not just the history, but also the spirit of one of the most important industrial centers found anywhere in the American West: Butte, Montana. Students of Western history, urban studies, ethnic history, and labor history would all benefit tremendously from a close examination of this remarkable film." — Robert R. Swartout, Prof. of History, Carroll College, Helena, Montana

"Captures the gravity and history of the most interesting city in the American West. A memorable film about an unforgettable place." — Tom McGuane, author of *Nothing but Blue Skies* and *Gallatin Canyon*

67 min. Color 2013 #0195
 Sale: DVD \$250, Rental: DVD \$95



Radical Disciple: The Story of Father Pfleger

Radical Disciple: The Story of Father Pfleger

"Best Documentary," Big Muddy Film Festival
Black Harvest Film Festival honoree
PBS Broadcasts

Regarded as a hero by many and a renegade by some in the Catholic Church hierarchy, Michael Pfleger, longtime pastor of Chicago's St. Sabina parish, has consistently used the power of his pulpit to battle social inequity and engage in high profile campaigns to end drug-dealing, prostitution, and the exploitation of the poor by liquor and tobacco companies.

This powerful, thought-provoking documentary captures the charisma of the crusading priest while it explores the tensions between the Catholic Church and its African-American flock.

Mike Pfleger almost defines the word iconoclast: He is a white priest in a nearly all-black parish; an outspoken maverick in a rigidly conservative archdiocese; a preacher whose sermons are more akin in style and tone to Black Baptist traditions than to Catholic.

Radical Disciple relates the remarkable story of this Catholic rebel and examines such broader contemporary issues as the frayed relationship between the Church and the African-American community, the power of the mass media in shaping people's perceptions, and the tension between the social consciousness of Pfleger's "gospel of the streets" and traditional notions of religious "neutrality" in political issues.

Radical Disciple and its charismatic subject will engage students and inspire thought and discussion in a wide variety of courses in sociology and social issues, American studies, ethnic studies, communication and the media, and religious studies. It was produced by Bob Hercules.

"This film launched a vigorous discussion about race, ethics, and the media in my classroom. Pfleger's story quickly leads students to reflect on their own feelings and experiences with racial ambivalence. They understand how even the best intentions can be misunderstood in a racially-charged media environment."

— Elizabeth Coffman, Associate Prof., School of Communication, Loyola Univ. Chicago

58 min. Color 2011 #0178
 Sale: DVD \$250, Rental: DVD \$95

Featured New and Recent Releases

Beyond the Politics of Life and Choice: A New Conversation About Abortion

NO ISSUE IN CONTEMPORARY America is more divisive and emotionally charged than the debate over abortion rights. And classroom discussions of this polarizing topic can be very difficult, since the moral stakes and the positions of those on both sides of the issue are frequently deeply entrenched. Often most of a class will hold one view and those with the minority position will find it hard to speak out.

Put simply, *Beyond the Politics of Life and Choice* is the best classroom tool available for moving the debate over abortion away from politicized battle lines and into a compassionate and sensitive space, where people with opposing views can better understand the deep concerns of one another.

As Prof. Katherine McLaughlin of Keene State College writes, "What is so helpful about this exceptionally thought-provoking film is that it articulately presents both sides of the abortion debate, giving weight to the arguments of both the majority and the minority in my class, while modeling respectful dialogue and disagreement between those on both sides of the issue. In my class on Women's Sexual rights, the film enabled active participation in the discussion from those with very different points of view, and resulted in some students seeing glimmers of truth in the arguments of those opposing their positions and most students getting a deeper grasp of the complexities of the issue."

The film weaves together thoughtful and eloquent commentary by activists, legal experts, theologians, seminarians, college students, service providers, and women for whom the decision to terminate or not to terminate a pregnancy has been a formative event in their lives. All bring admirable nuance and insight to a subject often avoided and fraught with prejudice, stereotypes, tension, and fear.



Beyond the Politics of Life and Choice

The film explores a wide array of overlapping issues and questions at the heart of the abortion debate:

- When does new life begin and when does a fetus become a person? Does the *potential* for personhood make a fetus a person immediately? What does openness to creation really mean in practice?
- Should reverence for life include reverence for the complexity of life? Is "innocent life" not threatened by poverty, domestic abuse, social violence, and war as well as by abortion? Do our theories of right and wrong address reality?
- Is sex for procreation only? What about intimacy and commitment? What about sex education?
- Will criminalizing abortion make it go away? Does abortion liberate women, or does it burden them with grief and shame? What are the rights and responsibilities of men with regard to unintended pregnancies?

The film concludes with a poignant conversation between Angie and Barbara, two longtime friends whose simultaneous pregnancies highlighted their opposing views on abortion.

The DVD also contains Special Features that delve deeper into related issues that could not be thoroughly covered in the film itself, including such topics as adoption, religion and abortion, reproductive justice and women of color, finding common ground, and a conversation with Dan and Sidney Callahan, a loving married couple whose opposing views on abortion demonstrate the disparity and complexity of opinion on this subject.

Beyond the Politics of Life and Choice will inspire compassionate listening and open discussion in a variety of courses in psychology, sociology, women's and gender studies, political science, communication, and contemporary social problems. It was produced by John Ankele and Anne Macksoud for Old Dog Documentaries.

"Without overblown rhetoric, without bombastic posturing, this impressive video captures the complex issues surrounding abortion. The many people interviewed reflect a wide range of ideas and life experiences. The quiet conversation among these people provides ample room for necessary dialogue. I couldn't help but rethink my own, lifelong views on abortion after listening to all these people. Students and faculty will benefit from this reasoned and compelling exploration of abortion. Watching the film gave me hope that there might just be a way to have an intelligent and critical discussion on this vital issue."

— Anne-Marie Drew, Prof. of English, US Naval Academy

60 min. Color 2007 #0158
 Sale: DVD \$250, Rental: DVD \$95



Record Store

Record Store

Royal Anthropological Institute (UK)
Ethnographic Film Festival honoree
American Anthropological Assn. Film Festival honoree

As the American music industry struggles to find its place in the digital world, many audiophiles, music enthusiasts, and DJ's continue to buy and collect vinyl records, sometimes to their financial and emotional detriment. This remarkable documentary, shot over a three-year period, explores the various urban subcultures at an independent record store in Philadelphia, focusing on the store's owners, employees, and customers. Although divergent in musical taste and style, they are all united as self-identified vinyl addicts.

With a keen ethnographic eye, filmmaker Matthew Durlington captures telling commentary and provides a compelling case study of the addictive drive to collect that cuts across all cultures. The film also examines such topics as the relative value of material culture and how the world of popular urban music relates to larger social issues such as race and gender.

Record Store is a rich and vital cultural portrait that will draw and hold the attention of today's digital-age students. It will inspire reflection and generate discussion in a wide variety of classes in American studies, communication and media studies, sociology, and popular culture. It was produced by Matthew Durlington.

"Anyone interested in the intersections of technology, popular culture, race, and gender in contemporary America — not to mention a charming and quirky view of passionate collectors — will want to see this delightfully gritty film. Recommended for courses in media, culture and communication!" — Prof. Faye Ginsburg, Director, Center for Media, Culture & History, New York Univ.

"A great teaching tool! The film immediately grabs the attention of students. I have used the film with much success in introductory courses as well as in upper division classes on mass media." — Prof. Stephanie Takaragawa, Dept. of Sociology and Anthropology, Univ. of Redlands

36 min. Color 2008 #0166
 Sale: VHS or DVD \$225, Rental: \$95

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 (the two on this page and the first two on the next) provides a trenchant and highly discussible case study of divergent California social trends that are keenly evident all across America. Of particular importance are the dramatic recent growth of Native American economic and political power as a result of Indian gaming operations, and the rise of Latino political, social, and cultural influence as the Hispanic population increases and forges alliances with other ethnic groups.

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 vital 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 ethnic studies, Native American and Hispanic American studies, sociology, American studies, and cultural anthropology, 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%
Special Series Price: \$725

California's "Lost" Tribes

The 1987 Supreme Court decision to open up Indian gaming nationwide had as dramatic an economic impact on the lives of California's Indian tribes as the occupation in 1969 of Alcatraz Island had on their cultural identities. 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. For the Cabazon and Morongo tribes of Southern California, the plaintiffs in the landmark Supreme Court case, the wealth they have achieved through gambling casinos was unimaginable.



California's "Lost" Tribes

Years of excruciating poverty have not been lost on three-time chairwoman Mary Ann Andres of the Morongo tribe, whose reservation is near Palm Springs. She remembers the dirt floor shack of her childhood and the impossibility of dreaming of the wealth the tribe now holds. For Viejas tribal Chairman Anthony Pico, the abundance of today harks back to the times before contact with Europeans. But now, the state is trying to charge a gaming tax greater than the standard corporate rate, a challenge to the newly found abundance of California's tribes.

For the Colusa Tribe of Wintu, the largest employer in Colusa county, income from gaming operations has made possible the opening of the only dialysis center to service both native and non-native populations in the county. Its closure, and that of the tribal-funded Wellness Center, may result from the high taxes Governor Schwarzenegger wants to impose on all gaming tribes, both large and small.

This brilliant documentary explores the conflicts over Indian gaming 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 illustrates the impact of gaming on Indian self-determination, and the challenges that Native people face in defining the identity of their people for the future.

California's "Lost" Tribes is essential viewing in a variety of courses in Native American studies, ethnic studies, cultural anthropology, and American history and studies. It was directed by the noted documentarian Jed Riffe, and co-produced by Jed Riffe and Jack Kohler (Yurok, Karuk, and Hupa).

56 min. Color 2005 #0149 CC
Sale: VHS or DVD \$250, Rental: \$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 multicultural and Hispanic neighborhoods.

Thirty years of non-European immigration to City Heights was spurred by the Immigration and Nationality Act of 1965, which replaced preferences based on national origin with priorities favoring family reunification. The result in City Heights is a rich mix of cultural values and people, including a large percentage of immigrants from Mexico and Latin America as well as refugees from Southeast Asia and East Africa.



The Price of Renewal

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 Hispanic American studies, ethnic studies, urban studies, cultural anthropology, sociology, 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: \$95



The New Los Angeles photo: Manuel Roman

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 2005 election of Antonio Villaraigosa, the city's first Latino mayor in more than 130 years.

The film looks beyond the Hollywood dreamscape to a dynamic new city, one grappling with the same issues that are becoming commonplace throughout the nation: immigration, globalization, de-industrialization, economic inequality, and a shrinking middle class. The film profiles the efforts of immigrants and the working poor, in coalition with community organizations, labor unions, and elected officials, to transform the environment in which they live and to make the city accountable to its residents.

The New Los Angeles is essential viewing in courses in Hispanic American studies, ethnic studies, sociology, and cultural anthropology. It was directed by award-winning filmmaker Lyn Goldfarb.

"This is a portrait of a changing Los Angeles hidden from the public point of view. The film illuminates how race and immigration intersect with economic and political forces to shape the priorities of a city and response of its people. It is a coming-of-age story, where the intersection of electoral politics, grassroots organizing, and coalitions have transformed a city. 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, E.P. Clapp Distinguished Prof. of Politics and Dir., Urban and Environmental Policy Program, Occidental College

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

Ripe for Change

California — always a fascinating marriage of opposite extremes — is at a cross-roads in agriculture. Many Californians are struggling to fend off overdevelopment and the loss of farming lands and traditions while embracing innovative visions of agricultural sustainability.

At the same time, California is where fast food was born and it is a center of the biotechnology industry and large corporate agribusiness. The debates raging in California over issues of food, agriculture, and sustainability have profound implications for all of America, especially in a world where scarcity is the norm and many natural resources are diminishing.

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 agriculture, and provides provocative commentary by a wide array of eloquent farmers, farmworker leaders, prominent chefs, and noted authors and scientists.

The film examines a host of thorny questions: What are the trade-offs between the ability to produce large quantities of food versus the health of workers, consumers, and the planet? What are the hidden costs of "inexpensive" food? How do we create sustainable agricultural practices?



Ripe for Change

Through the "window" of food and agriculture, *Ripe for Change* reveals two parallel yet contrasting views of our world. One holds that large-scale agriculture, genetic engineering, and technology promise a hunger-less future. The other calls for a more organic, sustainable, and locally focused style of farming that reclaims the aesthetic and nurturing qualities of food and considers the impact of agriculture on the environment, on communities, and on workers.

Ripe for Change will nurture discussion in a variety of courses in ethnic studies, sociology, social policy, American studies, cultural anthropology, and environmental issues, among other disciplines. It was directed by award-winning filmmaker Emiko Omori.

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



Beyond Our Boundaries

Beyond Our Boundaries

SIETAR (Intl. Society for Intercultural Education, Training, and Research)
Global Conference honoree
NAFSA (Assn. of International Educators)
Annual Conference honoree

This engaging documentary explores numerous issues faced by international and American students when developing working relationships and friendships with one another. It serves as an excellent discussion-starter on interchanges between students of varying nationalities and ethnicities, as well as a thought-provoking illustration of how intercultural contacts help break down cultural stereotypes and ethnocentrism.

The film introduces seven young women from six different countries and regions around the world. The seven are graduate students at a university in California, and are living together in a shared home for the academic year. They share personal insights and engage in unscripted and unrehearsed discussion about their differences and similarities and how they were able to develop meaningful friendships with Americans and with one another.

With its lively style and thoughtful commentary, *Beyond Our Boundaries* will capture students' interest and generate thought and discussion. It will make an important contribution to a variety of classes in psychology, communication, sociology, multicultural studies, and education, as well as to programs in multicultural centers, international houses, dorms, and study-abroad programs. It was produced by Jessica Keith, one of the seven women featured in the film. The DVD was fully authored by the producer.

"An excellent resource for individuals, groups, and institutions working to engender unity and collaboration among students through increased awareness of differences and similarities. What appears to be a forum of seven women sharing stories is actually a very powerful example of how participatory methods can be employed in promoting cross-cultural interchange and a true sense of multiculturalism." — Shabnam Koirala-Azad, Asst. Prof. of International and Multicultural Education, Univ. of San Francisco
30 min. Color 2009 #0170
Sale: DVD \$195, Rental: DVD \$95

Monkey Dance

Association for Asian Studies honoree
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 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

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. 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.

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, social psychology, and American studies. 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.

"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.

Director's Version:
65 min. Color 2005 #0145
Sale: VHS or DVD \$275, Rental: \$95

PBS Version:
56 min. Color 2005 #0146 CC
Sale: VHS or DVD \$275, Rental: \$95



Mi Puerto Rico

Mi Puerto Rico

Natl. Educational Film Festival Award
San Antonio CineFestival Award
National Council of La Raza
"Outstanding Documentary" nominee
Intl. Latin American Film Festival honoree
San Juan Cinemafest honoree

This wide-ranging, much-honored documentary explores Puerto Rico's rich cultural traditions and untold history, revealing the remarkable stories of its revolutionaries and abolitionists, poets and patriots—all of whose struggles for national identity unfold within the complex web of relations between Puerto Rico and the U.S.

Producer/writer Raquel Ortiz serves as on-screen host and narrator. Her participation in the process of learning about her own heritage infuses the film with an engaging dynamic of discovery and interaction. Traditional Puerto Rican music—including storytelling *plenas*—punctuates the film, while noted Puerto Rican artist Juan Sanchez's collages—composed of striking graphics, images from the past, and symbols from popular culture—provide an innovative method of presenting history.

Mi Puerto Rico is essential viewing for classes in Latin American studies, ethnic studies, multiculturalism, and Caribbean studies. It was directed by Sharon Simon and produced by Raquel Ortiz and Sharon Simon. It is closed-captioned.

"This engaging, effective, and powerful film brings history to life and stimulates classroom discussion. It is remarkable for the breadth of its scope, the depth and variety of its material content, and for its effect on the audience. It is not only a social, political, and economic history of the island, but is also an exploration of the complex relationships between Puerto Ricans on/from the island and those on the mainland. The film makes large socio-historical forces concrete, comprehensible, and intriguing; it also makes history real and appealing: dynamic, personal, and palpable. At a time when so many critical issues (identity politics, racial and ethnic polarization, immigration and transnationalism, and the role of the U.S. in the larger world) are being debated and discussed in classrooms across the country, it is not only beneficial to have such a catalyst for these discussions, it is essential."—Lucy Perez, Coordinator, Multicultural Studies Program, Holyoke Community College

87 min. Color 2005 #0105 CC
Sale: VHS or DVD \$295, Rental: \$95

Birdsong and Coffee: A Wake Up Call

CINE Golden Eagle Award
SiskiyouFilmFest Environmental Film Festival honoree
Wild and Scenic Environmental Film Festival honoree

THIS INCISIVE AND MULTIFACETED DOCUMENTARY explores the inextricable economic and environmental connections between farmers in Latin America, coffee drinkers in the U.S., and the fate of migratory songbirds throughout the Americas. The film powerfully demonstrates how American coffee drinkers hold in their hands the fate of farm families, farming communities, and entire ecosystems in coffee-growing regions of Latin America.

Birdsong and Coffee is divided into two sections. The first examines the background and global intricacy of the "coffee crisis," an ongoing situation that Seth Petchers of Oxfam International describes as a "humanitarian catastrophe." Coffee is the second most-traded commodity on earth, after oil. Interweaving a wide array of expert commentary, the film shows that 25 million coffee growers worldwide are paid a mere pittance in the corporate marketplace while bearing the full brunt of global price fluctuations.



Birdsong and Coffee: A Wake Up Call

When prices crash, farmers go hungry and their children are forced to drop out of school. Families are separated, communities disintegrate, and the land is cleared for other crops or other means of livelihood. Such clearing of the land—like the more "efficient" process of sun-grown coffee production—disrupts the ecosystem in ways that have deadly consequences for migratory songbirds, in particular, and for global ecological balance, in general.

To illustrate, we meet the coffee growers of Agua Buena in the rainforest of southern Costa Rica, who welcome us into their homes and fields and describe in their own words the labor-intensive process of shade-grown coffee production. Their

lives vividly exemplify the unjust effects of global market mechanisms that keep coffee growers' prices down even as the retail prices for coffee increase in the U.S.

The second section of the film examines a variety of simple but effective solutions to the coffee crisis based on what Robert Rice of the Smithsonian Migratory Bird Center calls the "natural organic connection that exists between farmers, coffee drinkers, and birds." Featured are students, faculty, and staff at the University of California at Santa Cruz, who introduce and explain the rationale behind and the importance of Fair Trade coffee. They and others demonstrate that by changing our buying habits, coffee consumers can not only guarantee farmers a fair price and a sustainable livelihood, but also protect migratory songbirds and the global environment—all while enjoying the highest-quality coffee, sometimes even sent directly to our homes by the farmers themselves.

The film also clearly explains the differences between market designations for coffee such as Free Trade, Fair Trade, Fair Trade Organic, Fair Trade Direct, and Bird-Friendly and Shade Grown, and it concludes by suggesting ways for viewers to become involved in the Fair Trade movement in their own communities.

The DVD also contains several Special Features that enhance its usefulness in the classroom. These include *Coffee To Go*, a 23-minute version of the whole film that was edited down to air on the PBS series *Natural Heroes* in the Fall of 2007. It focuses on the Fair Trade Direct relationship between coffee farmers in Costa Rica and students at UC Santa Cruz, and encapsulates in a shorter version much of the key information in the complete film. There is also a 10-minute Special Feature that explains "Agroecology" and a 16-minute Feature on the Community Agroecology Network at UC Santa Cruz.

Birdsong and Coffee will engage students and motivate thought and discussion in a variety of courses in development and global studies, American studies, environmental issues, ethics, and political science. It was produced by John Ankele and Anne Macksoud for Old Dog Documentaries.

"Using coffee as the central theme, this documentary illustrates the intersection between social, economic, political, and environmental issues. It is an excellent tool for courses that want to provide an interdisciplinary perspective to students. It also illustrates very effectively the importance of the connection between producers and consumers in developing alternatives to corporate globalization."—Ivette Perfecto, Prof. of Natural Resources, Univ. of Michigan

"This film is the single best educational device I have seen—and I have seen many—for increasing people's understanding about how we can restructure the global economy in a democratic and ecological direction."—Dr. Kevin Danaher, Co-Founder, Global Exchange

56 min. Color 2007 #0159
Sale: DVD \$250, Rental: DVD \$95

Discovering Dominga

"Best Documentary," Los Angeles Latino Intl. Film Festival
"Best Documentary," Bermuda Intl. Film Festival
PBS National Broadcasts on P.O.V.
Selected for screening at more than a dozen major film festivals worldwide

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 American studies.

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

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: \$95

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



Rancho California (Por Favor)

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, American studies, sociology and social issues, and immigration. It was produced by Prof. John Caldwell, who teaches media and cultural studies in the Dept. of Film and Television, UCLA.

"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: \$95

Madres Unidas: Parents Researching for Change

This unique and inspiring documentary follows five immigrant mothers who became involved in an effort to start a new small school for their children, and later became researchers and videographers to document their journey. Their stories are set in the context of a city-wide school reform and community organizing movement in Oakland, California.

The small-schools movement began as an effort to improve education in Oakland's flatlands, where the majority of immigrants live, by creating new small autonomous schools and involving parents and community members as leaders in reform.

The video explores parent participation in the reform through the eyes of the five parent researchers, and reveals unexpected lessons about the barriers to community participation. The video also chronicles the personal transformation of each of the mothers as they evolved into vocal advocates and skilled educational researchers, and the impact that their research had on the new small school.

In the end, *Madres Unidas* is a strong testament to the value of participatory research as an alternative method that expands the possibilities for democratic participation and social change. The video will generate discussion in a variety of courses in Hispanic-American studies, sociology and social issues, ethnic studies, American studies, and cultural anthropology. It was produced by Andrea Dyrness.

"A wonderful resource for scholars and students wishing to think differently about educational and social science research methods and wanting to embrace the challenge of involving community members as equal partners, rather than 'subjects,' in research. The video eloquently reveals the central article of faith underlying popular education and participatory research: that ordinary people can come to understand and take action to solve the problems they are confronted with in their communities." — John Hurst, Prof. of Education, Univ. of California, Berkeley

58 min. Color 2003 #0134
Sale: VHS or DVD \$225, Rental: \$95



Madres Unidas: Parents Researching for Change



The Democratic Promise: Saul Alinsky and His Legacy

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: \$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: \$95



Brownsville Black and White

Brownsville Black and White

American Sociological Assn. honoree
American Anthropological Assn. selection
New England American Studies Conference 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: \$95

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

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

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: \$95



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.

The women also discuss how they have carried the strengths and beliefs inspired by the Black Panther Party throughout their lives and the ways in which they have tried to pass them on to their own children.

Through the two women's eloquent, clear-eyed evaluations of their experiences, the film provides a foot soldier's and a woman's point of view on the Black Panther Party and its legacy. *Still Revolutionaries* will generate discussion in a range of classes in American history and studies, African-American studies, sociology, and women's studies. It was produced by Sienna McLean.



Still Revolutionaries

"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

"Blending testimony and archival footage, this excellent film explores the dynamic and conflicted participation of women in the Black Panther Party. It presents an important and insightful consideration of race, gender and social change during the 1960s. It is an ideal educational and discussion tool for numerous African American studies courses."—Chon Noriega, Prof. and Director, Chicano Studies Research Center, UCLA

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



Forgotten Fires

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.

Skillfully interweaving Ku Klux Klan home movies with gripping live sequences, historical footage, and startling confessional testimony, the film traces the coming of the Klan to a 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.

Forgotten Fires will inspire thought, discussion, and analysis in a wide variety of courses in race relations, sociology, psychology, American studies, and African American studies. *Forgotten Fires* was produced by Michael Chandler and Vivian Kleiman for 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

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



Can You See the Color Gray?

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 ethnic studies, American studies, multiculturalism, psychology, and sociology. It was produced by Alexandra Corbin.

"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 Corbin, 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: \$95

Wedding Advice: Speak Now or Forever Hold Your Peace

“Best of Festival,” *Dahlonaga 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 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.



Wedding Advice: Speak Now or Forever Hold Your Peace

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 American studies, 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: \$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 Lovdahl.



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: \$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 studies, and political science.

57 min. Color 2002 #0072
 Sale: VHS or DVD \$275, Rental: \$95

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.



No Place Like Home

“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: \$95



Boomtown

Boomtown

“Best Documentary, Communities Category,” *First Peoples’ Festival, Montreal*
American Indian Film Festival honoree
Newport Film Festival honoree
PBS National Broadcasts on P.O.V.

Suquamish, Washington, is a small Pacific Coast Indian reservation town. Every summer, tribal members from the Suquamish Nation transform the quiet seaside village into a volatile marketplace devoted to the sale of fireworks for the Fourth of July. This fascinating and thought-provoking documentary chronicles the many challenges faced by Suquamish families in the fireworks business and explores the complex and often thorny issues of tribal sovereignty, treaty rights, and the pursuit of life, liberty, and happiness in Indian Country and America.

Although most Americans celebrate July Fourth by simply watching fireworks displays, for many of the Suquamish the selling and setting off of huge displays of fireworks for Independence Day is a vital summer ritual. It is also big business and an important part of the reservation economy. The main character in the film, Bennie Armstrong, Chairman of the Suquamish Tribal Council, has sold fireworks for three decades. For Armstrong, the right to sell fireworks is symbolic of a larger political context in which tribes throughout the United States struggle to maintain their sovereignty. In his view, the sale of fireworks is a justly poetic blend of politics, economics, and independence.

Nevertheless, the irony of celebrating Independence Day is not lost on tribal members. But while some see the history of Indian-white relations as a litany of displacement, broken treaties, and cultural destruction, others see a story of Native deeds and contributions to the strength and development of the country as a whole. In reality, Armstrong and other Indians are dual citizens. As both American entrepreneurs and as Indians with an outlook unique to their experiences and traditions, they walk in two worlds.

Boomtown will motivate discussion in classes in Native American studies, American studies and history, cultural anthropology, and sociology. It was produced by Bryan Gunnar Cole.

53 min. Color 2002 #0056
 Sale: VHS or DVD \$295, Rental: \$95



Homeland

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, cultural anthropology, ethnic studies, and American 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: \$95

Ishi, the Last Yahi

*"Best of Festival," Natl. Educational Film Festival
Gold Hugo Award, Chicago Intl. Film Festival
"Best Documentary Film," American Indian Film Festival*

This acclaimed documentary recounts one of the most extraordinary and important stories in American history and explains its contemporary relevance with power and eloquence. In 1492, there were some ten million Native Americans in North America. By 1910, there were fewer than 300,000. In California, massacres of Indians in the 1860s and 1870s had nearly exterminated the Native peoples in the state.

Therefore the sudden appearance in northern California in 1911 of Ishi, "the last wild Indian in North America," stunned the nation. For more than 40 years, Ishi had lived in hiding with a tiny band of survivors. When he walked into the white man's world, he was the last Yahi Indian alive. For young anthropologist Alfred Kroeber, Ishi's appearance was a windfall. Kroeber had been searching for years to find "wild, uncontaminated Indians" who could document aboriginal life in America. Through Kroeber's invitation, Ishi left a jail cell and lived out the remaining four years of his life as an informant and teacher at the Museum of Anthropology in San Francisco.



Ishi, the Last Yahi

Using Kroeber's meticulous notes and recordings taken at the time, the film provides a unique look at indigenous life in America before the arrival of Europeans. It interweaves a lively mix of still photographs, archival film footage, dramatized readings of articles and letters by Ishi's contemporaries, and Kroeber's wax recordings of Ishi's voice. It also includes commentary by Native Americans who discuss the importance of Ishi's legacy today.

Ishi was produced and directed by Jed Riffe and Pamela Roberts and written by Anne Makepeace. A Rattlesnake Productions Presentation.

"A well-informed, sensitive portrayal of the story of Ishi. It will be useful in both undergraduate and graduate courses in Native American studies, American history and studies, and anthropology, though it could also be valuable in a variety of other disciplines as well." — Russell Thornton, Prof. of Native American Studies, Dartmouth College

57 min. Color 1993 #0091
Sale: VHS or DVD \$295, Rental: \$95



Wiping the Tears of Seven Generations

Wiping the Tears of Seven Generations

*"Best Documentary Video," American Indian Film Festival
Natl. Educational Film Festival Gold Apple Award
New York Festival Award
American Film and Video Festival Award*

In December 1990, 300 Lakota Sioux horseback riders rode 250 miles, in two weeks, through below-zero winter weather, to commemorate the lives lost at the Wounded Knee Massacre of 1890. This celebrated documentary relates how the Lakota Nation mourned the loss of their loved ones for 100 years — seven generations of the Lakota. They also mourned the loss of some of their people's sacred knowledge, which died with the elders at Wounded Knee.

But in 1990, inspired by dreams and visions of unity and spiritual awakening, a group of Lakota decided to bring their people out of mourning through a traditional ceremony called "Washigila," or "Wiping The Tears." The Bigfoot Memorial Ride was that ceremony.

The film interweaves stunningly beautiful contemporary scenes of the ride itself with archival film and photos and expert commentary to illustrate the history of the Lakota and provide an unforgettably poignant account of the events leading up to, including, and following the Wounded Knee Massacre.

The DVD version of the film includes an extra 10 minutes of footage, shot in late 2004, in which participants in the 1990 Memorial Ride discuss the profound impact of the experience on their lives.

Wiping the Tears of Seven Generations will generate reflection and discussion in a wide range of courses in Native American studies, American history and studies, and cultural anthropology. It was produced by Gary Rhine for Kifarou Productions and directed by Fidel Moreno (Yaqui/Huichol) and Gary Rhine.

"More than film — it is history as it unfolds.... Shows an inherent strength in tribal people not even they suspected.... Generations from now people will marvel at the Bigfoot Ride and see that it was a critical pivot in the story of American Indians. Thank God we have it on film." — Vine Deloria, Jr., Prof. of Law, Religion and History, Univ. of Colorado

57 min. Color 1992 #0135
Sale: VHS or DVD \$195, Rental: \$95

Who Owns the Past?

*American Indian Film Festival "Best Feature Documentary" nominee
American Anthropological Assn. selection
Society for Visual Anthropology selection
Montreal Intl. Native Film Festival honoree*

THIS outstanding documentary relates the powerful history of the American Indian struggle for control of their ancestral remains. In 1990, after a long struggle between Indian rights groups and the scientific establishment, the Native American Graves Repatriation and Protection Act (NAGPRA) returned to Indian people the right to control the remains of their ancestors. For American Indians, this was perhaps the most important piece of civil and human rights legislation of the 20th century. Skeletons and grave goods that had been gathering dust in museums around the country could come home again, and Indian graves would be protected from further desecration. Indian people were not only being heard; their moral claims on their past were being turned into law.

Now a new case is testing these claims. The discovery of a 9,000-year-old skeleton on the banks of the Columbia River near Kennewick, Washington, has re-ignited the conflict between anthropologists and Indian people over the control of human remains found on ancestral Indian lands. Anthropologists insist these remains hold the key to America's past and must be studied for the benefit of mankind, while many Indian people believe that exhuming and studying them is a desecration of their ancestors.



Who Owns the Past?

At the heart of the conflict are two very different and seemingly irreconcilable belief systems. *Who Owns the Past?* uses the Kennewick Man case as a frame to explore the roots of this conflict, roots that reach back to the beginnings of American history. By exploring the historical events that led to the passage of NAGPRA and the current controversy over Kennewick Man, the film provides a clear context for understanding the issues involved. Perhaps most important, the film illuminates the two very different world views that inform this controversy and that will continue to have tremendous impact on Indian people and on all Americans long into the future.

Who Owns the Past? is essential viewing for a wide array of classes in American history and studies, Native American studies, ethnic studies, anthropology, and archaeology. It was produced by Jed Riffe and narrated by Academy-Award-winning actress Linda Hunt. It is closed-captioned.

"This sensitive, deftly developed, and well-balanced film explores two widely divergent perspectives on the past. It does not attempt to resolve the issues it presents nor to tilt the story toward one side or the other. On the contrary, it presents the material in a way that enables students to understand the complexity of the issues and to analyze and discuss them themselves." — Rita Napier, Prof. of History, Univ. of Kansas

"If the purpose of a documentary is to encourage viewers to think critically about historical and contemporary matters, then Who Owns the Past? passes the test in an exemplary fashion. This is a timely documentary about significant issues surrounding a long-standing controversy between American Indians and those who view Native remains as a source of research and knowledge. The film does a superb job of bringing together important elements of this complex, cross-cultural struggle. It traces the history of grave looting in what became the United States from the landing of the Mayflower in 1620 to the 'Kennewick Man' dispute of contemporary times. The film presents a compelling story in an even-handed manner. It will provoke needed reflection and discussion and should be widely used in courses that deal with American history, Native American history, Indian-white relations, anthropology, public policy, and race and ethnicity." — James Riding In, Prof. of History, Arizona State Univ., Member of Pawnee Tribe of Oklahoma

"An outstanding educational tool! It's remarkable for its extraordinary balance and integrity, its great filmic quality, and the currency of its coverage of this major issue affecting anthropologists, Native Americans and, ultimately, the entire American public." — Deward Walker, Jr., Prof. of Anthropology and Ethnic Studies, Univ. of Colorado at Boulder

"Thanks to my background as a California Indian, my training in cultural anthropology, and my profession as a museum director, I have often found myself involved in (and struggling with) the multitude of issues, emotions, and viewpoints surrounding the repatriation of American Indian human remains. Who Owns the Past? does an admirable job of letting a diverse group of scholars, museum professionals, tribal leaders, and activists voice their perspectives on this volatile issue, thus enabling viewers to understand the historical, scientific, and sacred roots of the controversy." — Sherrie Smith-Ferri, Ph.D., Dir., Grace Hudson Museum

56 min. Color 2002 #0092 CC
Sale: VHS or DVD \$275, Rental: \$95

The Peyote Road: Ancient Religion in Contemporary Crisis

*"Best Documentary" Award, Great Plains Film Festival
Chicago Intl. Film Festival Award
American Indian Film Festival Award
"Best of Festival, Birmingham Intl. Educational Film Festival
Natl. Educational Film Festival Award
CINE Golden Eagle Award*

This widely acclaimed, landmark documentary was instrumental in the campaign to have Congress overturn the U.S. Supreme Court's 1990 "Smith" decision, which denied the protection of the First Amendment to the traditional sacramental use of peyote by Indian people.

As timely and relevant today as ever, the film examines the history of European and American religious intolerance — especially toward indigenous peoples — and documents the centuries-old sacramental use of the cactus Peyote in the Americas, where it is integral to the beliefs and ceremonies of one of the oldest and largest Native religions in the Western hemisphere.

The film demonstrates how the Court's decision ultimately threatened the religious freedom of all Americans, and chronicles the successful efforts of the American Indian Religious Freedom Coalition to legalize sacramental peyote use for Indian people.

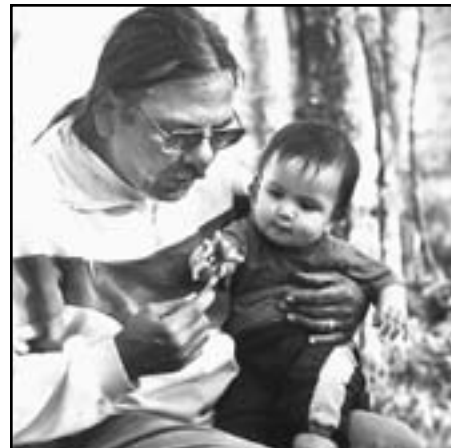
The Peyote Road is both classic and utterly contemporary. It will engage students and will generate analysis and discussion in a variety of courses in Native American studies, American history, and American studies. It was produced by Gary Rhine and directed by Rhine and Fidel Moreno (Yaqui/Huichol) for Kifarou Productions. The film was written by Phil Cousineau and his eloquent narration is delivered by noted actor and activist Peter Coyote.

"Provides a complete and fair examination of the controversial use of this plant, and serves as an eloquent defense of religious freedom. With production values of the highest order, the program is technically superior in every way. Ultimately, the scope of this program reaches beyond the subject of peyote. The program addresses the larger issues of religious freedom for Native Americans and for all individuals whose rights are secured by the U.S. Constitution. Five Stars (highest recommendation)." — Video Rating Guide for Libraries

63 min. Color 1996 #0136
Sale: VHS or DVD \$195, Rental: \$95



The Peyote Road



Backbone of the World

Backbone of the World

*Sundance Film Festival honoree
Native American Film Festival honoree
American Indian Film Festival honoree
PBS National Broadcasts*

Set amid the majestic splendor of the northern Rockies, this inspiring documentary interweaves two compelling parallel stories: film director George Burdeau's journey home to live and work on the Blackfeet Reservation, and his tribe's determined struggle to protect its sacred lands and forge a new identity.

Literally backed up against a wall, the Blackfeet Reservation lies in the great shadow of the northern Rocky Mountains — known to the tribe as "the backbone of the world." An area called Badger Two Medicine, a 130,000-acre tract of treaty land, was recently opened for oil drilling by the U.S. Forest Service. An important spiritual retreat for the Blackfeet people, the Badger Two Medicine lands are now threatened by water contamination and the inevitable destruction of plants used for medicinal and spiritual purposes.

Continuing the tradition of elders before him, veteran filmmaker Burdeau took on the role of mentor by teaching his craft to three young Blackfeet filmmakers, enabling them to pass on tribal stories with a fresh perspective.

Backbone of the World is a unique and engaging film that explores the Blackfeet perspective on their culture, environment, and quest for tribal survival in the 21st century. The film will engender reflection and discussion in a wide range of courses in Native American studies, American history and studies, and the environment. It was produced by Pamela Roberts and directed by George Burdeau, and is a Rattlesnake Productions Film.

"Exceedingly well suited for courses in Native American studies, cultural anthropology, sociology, and American history. I plan to incorporate the film into my own courses."
—Paul Apodaca, Prof. of American Studies, Chapman Univ.

60 min. Color 1998 #0097
Sale: VHS or DVD \$225, Rental: \$95

Musical Documents: The Films of John Cohen

*Margaret Mead Film Festival honorees
American Anthropological Assn. selections
Selected for screening at dozens of international film festivals and academic conferences*

For some 30 years the renowned musician, photographer, and filmmaker John Cohen has been making films that provide invaluable records of traditional music and its importance to people's cultural identities. His films have been acclaimed by critics and scholars and won awards and honors around the world. The seven titles below were filmed throughout America and offer a dazzling picture of our cultural diversity even in an era of domination by the mass media and popular, commercial culture.

The High Lonesome Sound

Songs of church-goers, miners, and farmers of eastern Kentucky express the joys and sorrows of life among the rural poor. This classic film evocatively illustrates how music and religion help Appalachians maintain their dignity and traditions in the face of change and hardship.

"The sense of reality the film generates, its comprehensiveness, and its powerful photography make it good and useful; what makes it a great film is its great theme... the awe-inspiring dignity, beauty, and art of the common man in the face of adversity and hardship." — *Journal of American Folklore*

30 min. B&W 1963 #0047
Sale: VHS or DVD \$195, Rental: \$95



The High, Lonesome Sound

The End of an Old Song

Filmed in the mountains of North Carolina, this documentary revisits the region where English folklorist Cecil Sharp collected British ballads in the early 1900s. It contrasts the nature of the ballad singers with the presence of the juke box: although the lyrical tradition has changed, the singing style continues. Features Dillard Chandler, who sings with rare intensity and style.

"A superbly conceived, masterfully executed work of art." — Michael Goodwin, *Rolling Stone*

27 min. B&W 1972 #0044
Sale: VHS or DVD \$195, Rental: \$95

Musical Holdouts

This classic, entertaining survey of American traditional music presents varied individuals and groups who have not become part of the "melting pot" of American society. From front porch banjo pickers in Appalachia and the Bluegrass Festival circuit to black children on the Carolina sea islands, cowboys, and Cheyenne and Comanche Indians, they have all retained their cultural identities despite pressures from the mass media and popular culture.

"An eloquent testimonial to those enclaves within America where music-making endures as a key to a people's cultural identity." — Karen Cooper, The Film Forum, New York City

47 min. Color 1976 #0049
Sale: VHS or DVD \$250, Rental: \$95

Sara and Maybelle

A rare filmed performance of two members of the original Carter family, whose recordings helped found the country music industry. Here Sara and Maybelle demonstrate their famous guitar picking and harmony singing on "Sweet Fern" and "Solid Gone."

10 min. B&W 1981 #0054
Sale: VHS or DVD \$150, Rental: \$95

Pericles in America

This musical portrait of immigrant clarinetist Pericles Halkias and the Epirot-Greek community explores the aspirations and ambivalences of Greek-Americans. Moving between Queens, New York and northern Greece, it presents the traditional music of Epirus, showing how the music unites the Epirot community around the world. The film defines America not as a melting pot, but rather as a place to make a better living. The Epirots who earn their living here have their hearts planted firmly in the mountains of Greece.

70 min. Color 1988 #0050
Sale: VHS or DVD \$295, Rental: \$95

Post Industrial Fiddle

This deceptively simple but profound film explores the importance of music-making in the life of a pulp mill worker in rural Maine. His "Down East" fiddling style is homemade music, influenced largely by local traditions. The film suggests that music is important as an individual creative act, as one piece of a complex lifestyle, and as one of the elements through which people communicate and sustain friendship.

23 min. Color 1982 #0052
Sale: VHS or DVD \$195, Rental: \$95

Fifty Miles from Times Square

A colorful portrait of life in Putnam County, New York — with its old-time fiddlers, farmers, commuters, and hippies — where an earlier, more traditional, relaxed style of life continues.

43 min. Color 1972 #0045
Sale: VHS or DVD \$225, Rental: \$95



Contrary Warriors

Contrary Warriors

*"Golden Plaque Award," Chicago Intl. Film Festival
"John Grierson Award," American Film and Video Festival
San Francisco Intl. Film Festival Award
Native American Film Festival Award*

This widely acclaimed documentary chronicles the Crow Indians' century-long battle for survival. In spite of every effort by the U.S. government to assimilate the people and acquire their tribal land, the Crows have persisted — their language, family, and culture intact. They continue to live on their ancestors' land in what is now southeastern Montana, but like tribes everywhere, the Crows' future is not assured.

Deftly interweaving interviews, fascinating archival footage, intimate scenes of never-before-filmed ceremonies, and stunning views of the Crows' Montana homeland, *Contrary Warriors* brings the past into the present by focusing on the life of Robert Yellowtail, a 97-year-old tribal leader whose courage and brilliance saved Crow lands and traditions.

At four, Yellowtail was taken from his mother and sent to a boarding school where it was forbidden to speak his native Crow language. He went on to teach himself law, and in 1910 he began a successful seven-year battle before the U.S. Senate to save Crow lands.

The first Indian appointed by the Bureau of Indian Affairs to be Superintendent of his own tribe, Yellowtail used federal funds to restore traditions and bring back the buffalo. In his eighties, he was called on to unite and advise the tribe on the critical issue of coal development. Even at age 97, Yellowtail speaks out for tribal autonomy and economic rehabilitation.

The film also focuses on the ceremonies and traditions and the spiritual strength and ties to the land that sustain the Crow people. The filmmakers spent three years with the Crow people while filming *Contrary Warriors*. The result is an emotionally powerful and authoritative film that reveals Crow life and history from the inside. It was produced by Pamela Roberts and Connie Poten and co-produced by Beth Ferris. The eloquent narration is by Peter Coyote. The film is a Rattlesnake Productions presentation.

60 min. Color 1986 #0098
Sale: VHS or DVD \$225, Rental: \$95

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More than 120 of our titles were formerly distributed by University of California Extension's Center for Media and Independent Learning. The closure of that organization and the dispersal of its remarkable collection of more than 700 titles — many of which have gone out of print altogether — in part led to the formation of Berkeley Media LLC.

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Roots of Health (page 5):

“Don’t miss this supremely engaging film...! It unequivocally provides evidence of how social class and political power affect the health of individuals and communities... but more importantly provides examples of how these health outcomes have been overcome through community action and mobilization.”

American Studies, Ethnic Studies, and Social Problems 2014



Monkey Dance (page 12):

“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 American studies. My students loved it!”

Featured Inside:
16 New and Recent Releases (Pages 2-9)
55 Titles in All!
Limited-Time Discount Offer (Page 6)

Social Problems
Race Relations and Minorities
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