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2015

Asian Studies Asian American Studies and Pacific Islands Studies



农家乐 *Peasant Family Happiness* (page 2):
“The ironies and paradoxes of... this colorful, entertaining documentary will make it a great teaching tool for classes about tourism, globalization, ethnicity and identity, or anything regarding China or East Asia.”



Anonymously Yours (page 16):
“Shot clandestinely in Myanmar, this illuminating, tragic, and riveting documentary on sex trafficking interweaves four young women’s stories to reveal an industry that enslaves as many as 40 million women worldwide.”



The Myth of the Buddha’s Birthplace (page 3):
“This beautifully produced and intellectually engaging film explores the economic, emotional, and epistemological environment that has led to the creation of a remarkable sacred site in India today.”

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

Cover background image from *The Thread of Karma* (page 18),
a “compelling portrait” of Tibetan Buddhism in exile

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NEW RELEASE!

农家乐 Peasant Family Happiness

2013 David Plath Media Prize, Society for East Asian Anthropology
Society for Visual Anthropology Film and Media Festival honoree
Society for Applied Anthropology Annual Meeting honoree
International Society for Ethnology and Folklore Congress honoree
Guangxi International Ethnographic Film Festival honoree
Duke University International Comparative Studies Conference Opening Night Film

TOURISM IN CHINA TODAY SIGNIFIES MANY THINGS. To the Chinese government, tourism is a win-win opportunity to promote rural development and modernization and to encourage urban residents to flex their disposable incomes through domestic travel. To tourists — past, present, and future — it is the epitome of middle-class leisure, proof that the country has moved beyond the hardships of the past and toward a prosperous future. And to those who live in the sites that are visited, tourism is a means to an end, a chance to earn a living by turning one's home into a destination.

In the words of Dr. Stevan Harrell, Prof. of Anthropology at the Univ. of Washington, "This colorful, entertaining, gently ironic documentary presents a vivid and sensitive portrait of a side of China that is little known outside the country: the world of ethnic tourism. In recent years, hundreds of millions of Chinese tourists, mostly city-dwellers, have used their newly increased incomes to travel. And many of



农家乐 Peasant Family Happiness

the places they visit are ethnic minority villages in China's West and Southwest. They go there for the culture, for the scenery, for the clean air, for something different to see and do."

Peasant Family Happiness depicts the everyday experience of "doing tourism" in two rural ethnic tourism villages in contemporary China: Ping'an in the Guangxi Zhuang Autonomous Region and Upper Jidao in Guizhou Province. In these villages, residents negotiate between the day-to-day consequences of tourist arrivals and idealized projections of who they are. Questions of "authenticity" are rendered secondary to, yet not entirely subsumed by, market imperatives.

Culture and identity remain important for sustaining community, but in ways that reveal just how much labor goes into creating leisure experiences. What really matters to the villagers of Ping'an and Upper Jidao are the bigger, more pressing questions confronting modern rural communities across the globe: the possibilities brought about by improved transport networks, the promises and perils of leaving one's home to be a migrant worker elsewhere, and the pleasures of imagining one's own future through the lens of successful, profitable tourism.

Peasant Family Happiness was produced as part of a larger anthropological research project on tourism and rural development in China today. Various scenes, a rough cut, and the final film were screened in both Ping'an and Upper Jidao villages on multiple occasions.

With its "deft and intimate camera work," its stunning visuals of spectacular rural landscapes, and its "insightful, vivid, and intelligently humorous" paradoxes and ironies, *Peasant Family Happiness* will thoroughly engage students and stimulate reflection and discussion in a wide range of courses in cultural anthropology, China and East Asia, development issues, ethnicity and identity, and tourism. It was produced by filmmaker/anthropologist Jenny Chio, of the Dept. of Anthropology, Emory University

"...Filmmaker Jenny Chio takes us inside the world of those who make themselves and their villages look good for the tourists. Entirely through interviews and recorded conversations, with nary a voiceover in the whole production, Chio shows us the tourist encounter through the eyes and voices of the villagers themselves. In doing so, she turns the tables on the usual touristic documentary, which marvels at the strange or quaint practices of the locals, instead presenting the villagers as the 'normal,' rational actors and the tourists as the oddballs that need explaining. Because the villagers and their villages do, in fact, look good for the tourists, the film also looks good... we want to go there even as we think we would feel a bit guilty about going there as a tourist. **The ironies and paradoxes of Peasant Family Happiness, along with its attention-grabbing bright colors and sharp images, will make it a great teaching tool for classes about tourism, globalization, ethnicity and identity, or anything regarding China or East Asia.**" — Stevan Harrell, Prof. of Anthropology, Univ. of Washington

70 min. Color 2013 #0191
Sale: DVD \$275, Rental: DVD \$95

What Reviewers Are Saying:

"*Insightful, vivid, and intelligently humorous, this documentary is essential viewing for anyone who wants a true insider perspective on ethnic minorities and tourism development. It artfully raises complex questions about the best role of governments, local community, individual entrepreneurship, and education in development.*" — Mayling Birney, Asst. Prof., Dept. of International Development, London School of Economics

"*An engrossing portrait of two ethnic villages pursuing tourism for economic development. Filmmaker Jenny Chio has a knack for capturing everyday interactions that speak to the confusions and ambiguities of a tourist economy. With her deft and intimate camera work, Chio depicts the practices and rhythms of rural tourism, where locals don ethnic costumes (not necessarily their own), sell 'handicrafts' (not made locally or by hand), make 'traditional' food, provide song and dance performances, and haul tourists, garbage, and machines deemed essential to development into village settings. Chio's film delights and illuminates in its focus on the people who work to make tourism pleasurable, showing their constant efforts to maintain appearances so that the villages 'sell.' In their efforts to capitalize on the terraced landscapes and distinctive architectural forms created through generations of hard physical labor, locals stoke and manipulate outsiders' fantasies about rural life and minority populations. The film reveals the challenges and opportunities that tourism entails for villagers, as it changes the nature of work, expectations for the future, understandings of the past, and offers simultaneously hope for improvement and the pressures of competing in a service industry.*" — Maris Gillette, Prof. of Anthropology, Haverford College

"*Chio's film... provides us with a rich and vivid account of the challenges of developing and sustaining rural tourism from the vantage point of rural communities. It provides students with a contemporary view of rural China, which in the southwest is characterized by the commodification of ethnicity and striking economic polarization between China's urban and rural residents.*" — Emily Chao, Prof. of Anthropology, Pitzer College, in *American Anthropologist*

"*As charming and picturesque as it sounds, the film is also a revelation. Introducing us to friends she has made researching in Southwest China, Jenny Chio gets under the rural tourism policy the film is named after to show us what it means for them. Employment enables young people to stay in the village instead of working in the city, but only by packaging themselves as spectacles for bus tours. With a little self-reflexivity, Chio stops easy judgments and makes us ponder the consequences.*" — Chris Berry, Prof. of Film Studies, King's College London

NEW RELEASE!

The Myth of the Buddha's Birthplace

"Best Short Documentary," Silicon Valley Film Festival
"Special Festival Mention Award," Kolkata Shorts International Film Festival
Jaipur International Film Festival honoree
Santa Cruz (CA) Film Festival honoree
India International Film Festival honoree
41st Annual Conference on South Asia honoree

THIS FASCINATING AND THOUGHT-PROVOKING DOCUMENTARY explores the process by which a modern myth is created. An engaging blend of mystery story and solid anthropological field research, the film illustrates how the people in a small village in eastern India have come to believe that the Buddha was born in their village, despite ample evidence to the contrary. Their belief goes against the view of most experts and most Buddhists, who maintain that the Buddha's birthplace is in southern Nepal, more than 400 miles to the north.

In 1928 a stone inscription written in the ancient Pali language was found in Kapileswar, a small village in the state of Odisha. The inscription declared that the Buddha was born there. Since its discovery, scholars have contested the authenticity of the Kapileswar inscription and the truth of its claim. The



The Myth of the Buddha's Birthplace

stone inscription has since mysteriously vanished, making it difficult to arrive at a definitive conclusion. For many decades the Hindu villagers paid no attention to this inscription and its claim, but in the 21st century they have created a ceremony celebrating the birthday of the Buddha along with a myth depicting how the Buddha was born there.

Anthropologist James M. Freeman lived in Kapileswar during the 1960s and '70s, when he collected information for his books on the village temple and the people of the village. At that time, there was no Buddha Birthday ceremony in the village, and there was no Buddha myth. In 2007, Freeman returned to Kapileswar, along with anthropologist Annapurna Devi Pandey, who was born near the village but now lives and teaches in the U.S. The film follows them as they search for the lost inscription and examine

why, after several decades of indifference, the villagers now have taken up the claim that their village is the Buddha's birthplace and hold onto this belief, even though most experts reject their claim.

The film shows that Kapileswar village is indeed located in a region with an ancient Buddhist tradition of historical importance, with vast monumental archaeological ruins. Kapileswar is located at the site of one of the most important events in world Buddhist history. Visible from Kapileswar is Dhauli hill, the place where the emperor Ashoka, after converting to Buddhism, constructed a stone elephant symbolizing the Buddha and set up a stone edict indicating his intention to spread Buddhism throughout the world.

No one questions the authenticity of these Buddhist relics, but the same cannot be said of the Kapileswar inscription. Freeman and Pandey uncover new evidence implicating its authenticity, which many experts now agree resolves the controversy.

But Freeman and Pandey make an additional unexpected and significant discovery. They find that the villagers have created a new myth to go along with their new ceremony of the Buddha's birthday. This is a myth, not in the sense of a false story, but of a sacred tale, involving sacred events and people, in a sacred time and space, connecting the people of the village to this sacred world. One of the villagers, a maker of myth, tells the story and points to the exact place where, in the villagers' version, the Buddha was born.

With its "sensitivity and flair," its vivid and colorful imagery, and its sophisticated scholarship, *The Myth of the Buddha's Birthplace* will engage students and engender thought and discussion in a wide range of courses in cultural anthropology, India and South Asia, Hinduism and Buddhism, and all religious studies. It was produced by James B. Freeman, Emeritus Professor of Anthropology, San Jose State University, and Annapurna Devi Pandey, Lecturer in Anthropology and South Asia Studies, University of California, Santa Cruz.

35 min. Color 2013 #0190
Sale: DVD \$250, Rental: DVD \$95

What Reviewers Are Saying:

"*This beautifully produced and intellectually engaging film explores the economic, emotional, and epistemological environment that has led to the creation of a remarkable sacred site in India today. The film is a sophisticated exploration of different types of knowledge and the process of myth-making. It is essential viewing for scholars and students who seek to understand the complex factors that permit ordinary places to become special centers of worship.*" — Phyllis Granoff, Lee Hixon Prof. of World Religions, Yale Univ.

"*With sensitivity and flair, and in the vivid colors of India, The Myth of the Buddha's Birthplace really worked in my classroom. It drew the student viewers into the problem it dealt with so beautifully. Why would a town full of Hindus suddenly reorient their local religious traditions and practices to embrace a new and different notion, that the town was the site of the Buddha's birth?*" — Karen B. Leonard, Prof. and Chair, Dept. of Anthropology, Univ. of California, Irvine

"*This unique film offers educators a rich resource for challenging students' assumptions about religious traditions as static and doctrinally focused. The events documented provide a dramatic example both of the fluidity of religious boundaries and of the roles of ritual and narrative in negotiating those boundaries. In addition, the film's presentation of the conflict between scholarly accounts of the Buddha's birthplace and those of the village of Kapileswar furnishes a provocative example of the distinctive modes of knowledge production that hold authority in different communities.*" — Natalie Gummer, Assoc. Prof. of Religious Studies, Beloit College

"*I met Prof. Freeman for the first time in late 1970 in Orissa when he was continuing his research on Kapileswar, now the Buddha's alleged birthplace. When he informed me in 2006 that he was planning a film about this story I was admittedly skeptical as the atmosphere in this matter was still rather tight. For instance, the late Prof. K.S. Behera, the then-doyen of precolonial history of Orissa and the only authority who dared to contradict openly the birthplace myth, was for some time threatened by night-time calls. I am mentioning this only to underscore my surprise and admiration about the outcome of Freeman's and Pandey's genuine and well documented research in their excellent film. But the importance of the film is not only based on its documentation of the obvious forgery of a vanished inscription. Its greatness is its unique documentation of the creation of a myth despite this evidence. For me as a historian and Indologist, the importance of the film lies not only in the documentation of the myth itself, but also in the invention and construction of the myth. The Myth of the Buddha's Birthplace is a unique contribution to the study of the growth and competition of local, regional, and pan-Indian traditions, an essential and well-known but rarely documented aspect of Hinduism.*" — Hermann Kulke, Prof. of History, Univ. of Kiel, Germany

NEW RELEASE!

Singing Sentiment

Institute of Cultural Research, Vietnamese Academy of Social Sciences
(Hanoi) screening
New York Conference on Asian Studies Film Panel screening

THIS “BEAUTIFULLY EVOCATIVE PORTRAIT” documents the life and activities of elderly *quan ho* folk song singer, Nguyen Thi Ban, in Diem Village, Bac Ninh Province, northern Vietnam. As *Ba Ban* (grandmother Ban) recounts her life story, it becomes clear how closely her life is intertwined with her love of the music, indicating the intimate connection between *quan ho* folksong and the rhythms of village life.

Skillfully weaving together interview material and footage of everyday life, folk song gatherings and village rituals shot over several years, the film reveals how *quan ho* singing is a powerful medium for sharing sentiment and for exchanging feelings of love, respect, and humility.

The even, slow tempo of the village *quan ho* singing, the narrow pitch range, and the controlled body language of the singers all belie the intensity of emotions generated through singing partnerships that are cultivated over long periods of time. Adherence to the rules of exchange in the genre is, for these singers, an expression of sentiment (feeling, emotion). Sentiment is not demonstrated openly through words of affection but rather through song and behavior. The strong sentiments created through singing come out strongly in Ba Ban's explanations of her participation in *quan ho* activities, how she learned to sing, and how she balanced her love of the music with her work and family obligations.



Singing Sentiment

In recent decades, *quan ho* has become ever more visible to national and international audiences. In 2009, *quan ho* was accepted to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, which has resulted in redoubled attention to the genre and, in particular, to its elderly singers in the villages of Bac Ninh Province.

The portrait of *quan ho* presented in *Singing Sentiment* challenges the pervasive media and film representations of *quan ho* singers as objects of heritage in which their craft is presented as static and divorced from the daily lives of the singers. Here, in her own words, Ba Ban demonstrates that village *quan ho* is inseparable from the socio-cultural context of village life in northern Vietnam.

With its rich and intimate detail and compelling characters, *Singing Sentiment* will captivate students and generate thought and discussion in a wide range of courses in cultural anthropology, Asian studies, ethnomusicology, and women's studies. It was produced by Lauren Meeker, Assistant Prof. of Anthropology, SUNY New Paltz. The film is in Vietnamese and English, with English subtitles.

“A beautifully evocative portrait of life in a village in northern Vietnam through the soundscapes of quan ho folk music. Moving beyond the staged performances of quan ho for outside audiences, the film journeys behind the scenes to the intimate spaces of village temples, streets, and homes to show how this captivating style of singing is integrated into the everyday lives and ritual activities of its elderly practitioners. Following Grandmother Ban as she sings about youth, love, labor, and loss, we learn that quan ho is not only a performative art, but also a deeply embedded cultural-moral code that shapes and gives profound meaning to familial and social relations. With its beautiful audio-visual mosaic, the film powerfully captures the historical and affective resonance of Grandmother Ban's life filled with pain and struggle, as well as moments of tenderness and laughter. Not to be missed in courses in anthropology and Southeast Asia!” — Christina Schwenkel, Assoc. Prof. of Anthropology, Univ. of California, Riverside

“Quan ho folk singer Ba Ban's story is one of self-sufficiency and sacrifice, which adds to the richness and emotional tenor of her craft. Quan ho songs are cultivated over a lifetime — exchanged and offered as spiritual and collective rites between performers, villagers, and gods. The film is particularly ideal for introducing students to life history methodology in anthropology and related fields, in addition to those with interests in East Asian studies and Vietnam, in particular. Researchers who examine the formation of heritage and folk-industries, as well as intangible culture properties, will find this film a significant counterpoint, as it rightly emphasizes the lives and social relationships that underline such productions.” — Dr. David Kim, Korea Foundation Visiting Scholar, Dept. of East Asian Studies, New York Univ.

“This unique film is an invaluable resource for courses in anthropology, ethnomusicology, Asian Studies, and ethnographic filmmaking.” — Barley Norton, Senior Lecturer in Ethnomusicology, Goldsmiths, Univ. of London

43 min. Color 2014 #0194
Sale: DVD \$225, Rental: DVD \$95

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Destination: Tourism

Destination: Tourism

Bodh Gaya, the world's most popular destination of Buddhist pilgrimage, is located in one of India's poorest states. Visitors to this UNESCO World Heritage site are typically shocked by the extreme poverty there, and the Buddhist tradition of alms-giving motivates them to donate money. As a result, Bodh Gaya has developed a sophisticated charity “industry” which caters to and depends on tourists and tourism.

This thought-provoking documentary explores the complex, interconnected effects of tourism, globalization, culture, philanthropy, and religion in Bodh Gaya. The film provides a deeply perceptive and poignant illustration of the overwhelming challenges facing many of the world's poor as they struggle to eke out a living in a seasonal economy almost completely dependent on foreign tourists.

As the film illuminates, the tourism economy's volatile nature provides only seasonal and temporary work for local residents: For four winter months there are tourists, and therefore work. The rest of the year is marked by desperate unemployment. In addition, dozens of foreign-owned and foreign-operated monasteries function like all-inclusive resorts, monopolizing tourism services. The monasteries also inflate real-estate values: when farmlands become monasteries, farmers must find a new livelihood. Survival has become a challenge for Bodh Gaya's residents....

In the search for sustainable employment, entrepreneurial locals have established hundreds of charity schools for destitute children. These village schools are entirely funded by tourist donations and have become a not-to-be-missed point on the Bodh Gaya tourist itinerary. The mud-hut schools and their slate-and-chalk students have become a “Kodak moment” for the visiting Buddhist pilgrims, and a means of livelihood for local residents.

Destination: Tourism will generate thought and discussion in any course dealing with international development and globalization, as well as a variety of courses in Asian and Indian studies, cultural anthropology, tourist studies, and religious studies. It was produced by Dafna Kory. The DVD is fully authored by the filmmaker, with menus and chapter headings.

20 min. Color 2007 #0155
Sale: VHS or DVD \$195, Rental: \$95

Water Puppetry in Vietnam: An Ancient Tradition in a Modern World

Assn. for Asian Studies honoree
Days of Ethnographic Cinema Intl. Film Festival of Visual Anthropology honoree (Moscow)
Vietnam Intl. Anthropological Film Festival (Ho Chi Minh City) honoree
ASIANetwork Conference (Portland, OR) honoree
New York Conference on Asian Studies (NYCAS) honoree

THE ANCIENT TRADITION OF WATER PUPPETRY has gained worldwide attention in recent years for its lively and unique reflection of agrarian life in the wet-rice villages of northern Vietnam. As water puppetry has grown in popularity among tourists, modern practitioners have altered key components of their performances in terms of both content and format to appeal to Western tourists.

This insightful and original ethnographic documentary explores the complex interplay between the rise and development of the international tourism industry and the production of culture in the performance of Vietnamese water puppetry. The film, in the words of Prof. Lauren Meeker, of SUNY New Paltz, “addresses important issues in cultural heritage, tourism, reflexivity, and collaborative



Water Puppetry in Vietnam

filmmaking. It sets up a contrast between the extractive process of ‘collecting’ heritage on film in which the finished product is not shared with the film subjects, and a collaborative filmmaking process in which the subjects are given the chance to comment upon academic films that have been made about them and then to represent their own culture by making their own short films.”

The objective of the *Water Puppetry* filmmaking team was to return a series of government-made films about the ancient tradition of water puppetry to the village of Bao Ha in the Red River Delta in order to make this invaluable cultural heritage available to the very community recorded in the films. A community screening of these

original films was organized and villagers were encouraged to express their opinions about them. Five villagers were subsequently selected and trained to make films of their own about water puppetry.

The filmmaking team then organized a second community screening, but this time, the featured films were made by community members themselves. In a powerful symbolic way, this second set of films represents the process of digital repatriation traveling full circle. The hope was that this collaboration would serve as a model for ethnographic filmmaking, as more and more historically marginalized peoples gain the skills, technology, and need for a fuller understanding of their own past as well as a means to articulate their present and future.

Water Puppetry in Vietnam is a rich, complex, and thought-provoking work that will captivate students and generate discussion in a wide variety of courses in cultural anthropology and ethnography, Asian studies, and development and tourism studies. It was produced and directed by Sam Pack, Associate Professor of Cultural Anthropology at Kenyon College.

“This first English-language film to document Vietnamese water puppetry is a complex and rewarding work.... A complex portrait of the puppeteers and their craft emerges from the film's deft juxtaposition of various different representational styles, including the puppeteers' own short films made with the assistance of the film crew. The structure of the film effectively humanizes the puppeteers and gives a strong sense of how water puppetry is an integral part of their community-centered lives.” — Lauren Meeker, Assistant Prof. of Anthropology, SUNY New Paltz

“This finely textured and lovely film effectively draws the viewer into the cadence of rural Vietnam, its culture, and its people. While viewing the film and the art of puppet theater, one also gains a deep sense of rural Vietnamese society and the struggles faced by ordinary Vietnamese villagers.” — Van J. Symons, Emeritus Prof. of History, Augustana College, and Past Executive Director, ASIANetwork

“I was charmed by this film. It... does us the service of bringing front and center not only the performance, but the energy and engagement of the performers. The film is a wonderful ethnographic moment that engages the meanings and actions of other human beings, both bound and liberated by traditions and creativity. This film will be exceptionally useful in the classroom.” — Prof. Jack D. Harris, Dept. of Anthropology and Sociology, Hobart and William Smith Colleges

“This film is a great way to introduce students to Vietnam: its people, its culture, and one of its enduring arts. Because the film captured my students' admiration it was extremely valuable as a teaching tool and I will certainly use it again in my introductory course on the Peoples and Cultures of Southeast Asia.” — Teodora O. Amoloza, Prof. of Sociology, Illinois Wesleyan Univ.

31 min. Color 2012 #0182
Sale: DVD \$195, Rental: DVD \$95



The Art of Regret

The Art of Regret

Margaret Mead Film Festival honoree
Royal Anthropological Institute (UK) Intl. Festival of Ethnographic Film honoree
Assn. for Asian Studies honoree
Yunfest (China) Film Festival honoree

This brilliant and keenly observed documentary, by renowned ethnographic filmmaker Judith MacDougall, explores the digital revolution in China, where photography is known as the “art of regret.” A profound and seminal meditation on the uses of photography and image-making in a culture very much in flux, the film demonstrates that difficult choices about how to regard history, reality, and material culture face everyone in contemporary China.

Filed in the rapidly changing city of Kunming, *The Art of Regret* presents photography as a kind of metaphor for the vast changes taking place in China and incisively poses a vexing question: Do today's Chinese want photography to be a medium of preservation and evidence, or of transformation and fantasy?

While the Chinese cherish old photographs and the memories those photographic relics preserve, they also can — and do — visit computerized photo stalls in department stores and become transformed into movie stars.

The film blends a rich array of thought-provoking sequences along with insightful, engaging commentary by the filmmaker herself. Downtown, in a big commercial complex, the old are made young again and everyone is made more “beautiful.” A big photographic studio uses a traditional wooden camera to make a family portrait and then retouches it in a high-tech computer lab. A man tells of photos lost in the Cultural Revolution. A digitally restored photo brings three generations of women together. One photographer regrets that a photograph must always contain something that is missing.

The Art of Regret is a compelling, eye-opening work that will inspire reflection and discussion in a variety of courses on China, Asian studies, development studies, anthropology, popular culture, and photography. It was produced by Judith MacDougall.

59 min. Color 2007 #0160
Sale: VHS or DVD \$295, Rental: \$95

Berkeley Media LLC

NEW RELEASE!

Some Na Ceremonies

Society for Visual Anthropology Film Festival honoree
Ethnografilm, Paris, Official Selection
Forbidden No More: Chinese Ethnographic Film Festival (Haverford College) honoree
Portland (Oregon) Film Festival honoree

THE NA PEOPLE (ALSO KNOWN AS MOSO) OF SOUTHWEST CHINA, along the confluence of Chinese and Tibetan cultures, are best known in the West for their matrilineal kinship system. Western representations of Na culture usually overlook the significance of religion, a central aspect in the lives of Na people. This richly detailed documentary, created by Na directors Onci Archei and Ruheng Duoji and produced by American anthropologist and ethnographic filmmaker Tami Blumenfeld, consists of five short pieces that capture important Na ceremonies.

In the words of Jenny Chio, Asst. Prof. of Anthropology at Emory University, *Some Na Ceremonies* "is one of the most unique yet accessible works of 'participatory video' or community media produced out of China in the recent past." Ranging from a village film festival, to a pig-sacrifice ceremony, to a three-day funerary ceremony, the ceremonies presented are riveting, elaborate, and meaningful. By



Some Na Ceremonies

avoiding interpretation or voice-over narration but using carefully selected visual images and thought-provoking editing, the film emphasizes the partiality of any representational attempt. The ceremonies presented are but a glimpse of a much larger ceremonial and spiritual world.

Some Na Ceremonies is an outgrowth of the Moso Media Project, a collaborative, participatory-media project that provides resources and training for Na people interested in creating and editing digital media, then facilitating community conversations about the finished films.

Highly original, challenging, and engaging, *Some Na Ceremonies* will inspire critical viewing, thinking, and discussion in a wide range of courses in Asian studies, Chinese and Tibetan studies, cultural anthropology, comparative

religion, and film studies. Producer Tami Blumenfeld is the James. B. Duke Assistant Professor of Asian Studies at Furman University. Filmmakers Onci Archei and Ruheng Duoji are directors of the Moso Folk Museum.

"Some Na Ceremonies is one of the most unique yet accessible works of 'participatory video' or community media produced out of China in the recent past. Unlike other documentary videos made by amateur filmmakers who have been trained and guided, if not directed, by professional filmmakers and development workers, the value of the five segments contained in Some Na Ceremonies lies not only in the direct, observational mode of shooting but also in the truly collaborative spirit embodied in the explanatory text, titles, and broader context of production. The film will be especially valuable in courses dealing with contemporary society and culture in China, as well as concepts in cultural anthropology, as its content and themes speak directly to much of the scholarly literature on ethnic minority identity and heritage revitalization in China today, as well as the diversity and depth of religious beliefs and practices in contemporary rural lives. Furthermore, I find great teaching value in the structure of the film as a collection of some ceremonies. By not forcing the material into a standardized narrative form, Some Na Ceremonies provides a rich and challenging film for students to really engage in practices of critical viewing." — Jenny Chio, Asst. Prof. of Anthropology, Associated Faculty, Film and Media Studies, Emory Univ.

"Highly recommended! This fascinating work provides a rare look at a tradition which exists at the confluence of Chinese and Tibetan cultures. My own work focuses on Tibetan death rituals and shamanic journeys to the realms of the dead. The parallels and differences between Na and Tibetan ceremonies that the film reveals are endlessly intriguing. The fact that the footage was filmed and edited by members of the Na community make it especially valuable." — Alyson Prude, Asst. Prof. of Philosophy and Religious Studies, Univ. of Wisconsin, Whitewater

31 min. Color 2015 #0206
 Sale: DVD \$195, Rental: DVD \$95

NEW RELEASE!

Arnav at Six

Childhoods in South Asia Conference honoree

This unique documentary is a compelling collaborative effort by Arnav Koshy, a six-year-old boy living in the Andhra Pradesh region of South India, and renowned ethnographic filmmaker David MacDougall. The film explores the mind and varied activities of the keenly observant and intelligent Arnav.

Arnav is fascinated by the geology, plant life, and ecology of the dry and rocky region in which he lives. Made in a direct and unobtrusive (yet highly perceptive) style, the film is both an engaging interactive encounter between a child and an adult as well as a powerful demonstration of the potential for complex thought and reasoning in early childhood.

Combining a crisp and incisive visual style with a subtle, thought-provoking perspective, *Arnav at Six* will generate discussion in a variety of courses in Asian and Indian studies, cultural anthropology, and childhood development.

It was produced by David MacDougall and is in English, but with English subtitles.

28 min. Color 2013 #0193
 Sale: DVD \$195, Rental: DVD \$95



Arnav at Six

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Under the Palace Wall

NEW RELEASE!

Under the Palace Wall

Margaret Mead Film Festival honoree
Society for Visual Anthropology Film Festival honoree
Jean Rouch Film Festival, Paris, honoree
Göttingen International Ethnographic Film Festival honoree
World Film Festival, Tartu, Estonia honoree
Ethnocineca 2014, Vienna, honoree
Nordic Anthropological Film Association Film Festival honoree
Astra Film Festival, Sibiu, Romania honoree

FROM THE 16TH CENTURY, the Indian village of Delwara in southern Rajasthan was ruled as a principality of the kingdom of Mewar. Its imposing palace, which overlooks the village, is now a luxury hotel — a world remote from the daily life of the villagers.

Following on from his film *SchoolScapes* (see page 10), which was inspired by the early cinema of Lumière, noted ethnographic filmmaker David MacDougall here employs a masterful series of precisely observed scenes to explore Delwara's local primary school and contemporary village life. Conventional documentary filmmaking practices are set aside here. There are no interviews and no narration.

However, the beautifully composed, arresting imagery, mesmerizing background sounds and conversations, and incisive, thought-provoking editing juxtapositions powerfully convey to the viewer not just the surface of Delwara's daily life, but also its inner dimensions and rhythms, all of which unfold "under the palace wall."

Under the Palace Wall will challenge viewers and generate thought and discussion in a wide range of courses in Indian and Asian studies, cultural anthropology, and film studies. It will certainly join the long list of classic ethnographic masterpieces produced by David MacDougall.

"David MacDougall is one of the best known ethnographic filmmakers and writers in the world. In his last book, The Corporeal Image (2006), he speaks about a new, more sensorial type of observational cinema. Under the Palace Wall exemplifies his concept. It is a sensitive depiction of everyday life in a small village of Rajasthan, India. Having the structure of a single day, this observation project introduces gestures, expressions, composite landscapes, and atmosphere, leaving the viewer with the feeling of 'being there.' The film proposes feelings rather than interpretation, presence rather than explanation: an excellent example of the possibility of a filmic sensory ethnography." — Program Notes, Göttingen International Ethnographic Film Festival

"This keenly observed film explores life in Delwara, a village in southern Rajasthan ruled for centuries as a principality of the former kingdom of Mewar. Delwara's glittering palace, which looms above the village, has been converted into a luxury hotel; nestled beneath its walls sits the local primary school. Director David MacDougall uses the juxtaposition to enchanting effect, capturing a series of scenes at the school to compose an eloquent, impressionistic portrait of the life of the village, eschewing a linking narrative and recurring characters to convey something more delicate and elusive: the feeling of the place, the sense of the historical past that towers over the village, the vitality and chaos of the daily lives of the villagers." — Program Notes, Margaret Mead Film Festival

53 min. Color 2014 #0202
 Sale: DVD \$275, Rental: DVD \$95

Photo Wallahs

Royal Anthropological Institute Award
Society for Visual Anthropology Award
Bilan du Film Ethnographique (Paris) honoree
Margaret Mead Film Festival honoree
Berlin Film Festival honoree
Assn. for Asian Studies honoree

Renowned ethnographic filmmakers David and Judith MacDougall explore the many meanings of photography in India in this profound and penetrating documentary. The film focuses on the photographers of Mussoorie, a hill station in the Himalayan foothills of northern India whose fame has attracted tourists since the 19th century.

Through a rich mixture of scenes that includes the photographers at work, their clients, and both old and new photographs, this extraordinary film examines Indian photography as art and as social artifact — a medium of reality, fantasy, memory, and desire.

Photo Wallahs will generate thought and discussion in any course that deals with photography, culture and visual imagery, or visual communication. It was produced by David and Judith MacDougall. See also *The Art of Regret* (page 5).



Photo Wallahs

"Exceptional... and remarkable. I found the film thought-provoking, particularly regarding the issues of universals in photography versus unique cultural presentations and representations." — Joanna Cohan Scherer, Smithsonian Institution, in the *American Anthropologist*

"There is now an interest in making films that do not simply deliver a statement about a topic but open it up in richer and more productive ways. These are films that develop complex networks of connections and relationships. In a sense they are meant as structures for generating meaning. That is certainly our intention in Photo Wallahs. We want it to be a resource for a range of observations, ideas, and possibilities." — David MacDougall

60 min. Color 1992 #0027
 Sale: VHS or DVD \$295, Rental: VHS \$95

NEW RELEASE!

Eleven in India Series

Royal Anthropological Institute International Ethnographic Film Festival honoree
Childhoods in South Asia Conference honoree
Regard Bleu #9 (Zurich) honoree

THIS STUNNINGLY ORIGINAL, THOUGHT-PROVOKING THREE-PART SERIES presents the work of eleven-year-old filmmakers living in varied circumstances in three different locations in India. The films offer a unique and intimate perspective on everyday Indian family and working life. In each case, the young filmmakers — none of whom had ever made a film before — took part in workshops ordained by renowned ethnographic filmmaker David MacDougall as part of the “Childhood and Modernity” Project, with the support of the Australian National University, the Australian Research Council, and local Indian sponsors.

In the words of Dr. Peggy Froerer, Senior Lecturer in Social Anthropology and specialist in the anthropology of childhood at Brunel University in the UK, “This is a wonderful collection of films that has relevance to anthropology, and especially to an anthropology that both privileges the perspectives of children and recognises the important insights that the child-as-researcher can bring to our understanding of the world. [The films] can be seen, at one level, as a kind of culmination of the long campaign by anthropologists for recognition of the unique contribution and understanding that children can bring to the anthropological record... What this collection shows us is how the use of film by children themselves can be an incredibly powerful tool in both ‘getting at’ and more accurately representing children’s perspectives and understandings. Each of these films offers a unique, close-up account of the child-filmmaker’s life, precisely the kind of understanding that anthropologists in general, and anthropologists of children in particular, strive for but sometimes struggle to obtain and represent.”

Poignant, profound, and powerful, each of the films stands on its own and will generate thought and discussion in a wide array of courses in cultural anthropology, Asian and Indian studies, development issues, and visual anthropology, among many other fields. For in-depth descriptions of all the films and extensive academic commentary regarding them, please visit our web site, at www.berkeleymedia.com.

Save More Than 20%
Special Series Price: \$540

Delhi at Eleven

This film presents the work of four eleven-year-old filmmakers living in north New Delhi. The four — two boys and two girls — took part in a video workshop at the CIE Experimental Basic School, a government primary school. Each is in Hindi, with English subtitles.

My Lovely General Store by Ravi Shivhare (14 min.), explores the day-to-day workings of a small general store near where he lives, where his uncle has a part-time job. The film focuses in part on a young delivery boy not much older than Ravi himself.

In **Why Not a Girl?** by Anshu Singh (16 min.), Anshu documents the oppression that many girls experience in their family life and the favoritism that is shown to boys. The result is a powerful indictment of gender relations in Indian society, in which girls shoulder much of the daily work in the home while boys are free to play and do as they wish. These conditions lead to depression, poor health, and poor educational opportunities for girls, affecting their long-term chances in life.

My Funny Film by Aniket Kumar Kashyap (16 min.), is a high-spirited, kaleidoscopic study of his friends and family, exploring the many diverse aspects of their lives, from play to work, cooking, love, and music.

The original intention of **Children at Home** by Shikha Kumar Dalsus (29 min.), was to make a film examining what children do when adults are not present, but this evolved into a much wider study of children’s lives at home, focusing

on her younger brother and a girl a little older than herself. The film offers an inside view of the daily rituals, work, study, and play of children in an extended family, their relations with adults, and the physical spaces in which they live. Like the other films in this series, this is a child’s acute view of the world, with a special perspective on the lives of other children.

82 min. Color 2013 #0192
Sale: DVD \$295, Rental: DVD \$95



Delhi at Eleven

Eleven in Delwara

This film presents the work of eight young filmmakers, all about eleven years old, in the village of Delwara in southern Rajasthan. The five boys and three girls took part in a video workshop at the local government Delwara Upper Primary School, with the help of Seva Mandir, a non-government organization providing assistance to communities throughout southern Rajasthan.

The three films they made, all in Mewari with English subtitles, consist of one made jointly by all the children in the group, **Our Delwara** (19 min.), exploring the everyday life of their village from the children’s various viewpoints, and two films made by individual children.

The first of these is **Our Life with Goats** by Kiran Khartik (12 min.), about the family of a girl, Kiran, who herds goats as part of their livelihood. The film focuses closely on Kiran’s relationship with her grandparents. The second individual film is **Mayank’s Family** by Mayank Ved (18 min.), a boy whose father is one of the barbers in the village. It provides an affectionate portrait of his father as well as giving insights into the day-to-day home life of his family.

52 min. Color 2014 #0204
Sale: DVD \$195, Rental: DVD \$95

Eleven in Kolkata

This film presents the work of four young girls in Kolkata (formerly Calcutta), West Bengal. The four took part in a video workshop at the Teesta Home, a small foster home operated by an Indian non-government organization. The three films they made explore the textures and events of their daily lives in the home, focusing on play, study, their personal relationships, and their hopes and dreams for the future.

The films provide an intimate picture of an institution in which eight girls who have suffered various forms of deprivation and abuse can find a settled life and personal fulfillment. A striking feature of their films is their sensitivity to the world around them and the role of the imagination in their lives.

The three films included are: **Our House** (21 min.) by Saraswati Nebu, which documents the rhythms of daily life in the Teesta home; **The Fun of Playing** by Payel Sarkar and Avita Sarkar (15 min.), a vivid and detailed portrait of the diverse forms of play that the eight residents of the Teesta home routinely engage in; and **Inside Outside** by Soma Chatterjee (12 min.), a poetic documentation of the world around her, combined with her whimsical and introspective observation of herself within it. The films are in Bengali, with English subtitles.

53 min. Color 2014 #0203
Sale: DVD \$195, Rental: DVD \$95

Gandhi’s Children

“Best Documentary Feature Film” Nominee and Special Jury Commendation, Asia Pacific Film Awards

Margaret Mead Film Festival honoree
Royal Anthropological Institute (UK) International Festival of Ethnographic Film honoree
Jean Rouch Film Festival honoree
Munich International Documentary Film Festival honoree
Beeld voor Beeld Festival (Amsterdam) honoree
London International Documentary Film Festival honoree
Brisbane International Film Festival honoree
Selected for screening at more than a dozen film festivals worldwide

THIS UNFORGETTABLE DOCUMENTARY feature film stands in stark contrast to renowned ethnographic filmmaker David MacDougall’s previous films exploring institutions for children in India. In his **Doon School Quintet** (see pages 9-10), MacDougall examined India’s most prestigious boys’ boarding school. His next three projects (see page 12), were about Rishi Valley School, a progressive co-educational boarding school in South India founded on the educational philosophy of the 20th-century Indian philosopher, Krishnamurti.

Gandhi’s Children chronicles the life of children in what the filmmaker calls “the exact opposite of Doon,” a shelter for orphans and juvenile detainees run by an Indian non-governmental organization. The Prayas Children’s Home for Boys is located on the northern fringe of New Delhi in Jahangirpuri,

a resettlement colony whose residents were moved from inner-city slums several decades ago. It is still one of the poorest quarters of the city. The home was built in 1993, but its facilities are already deteriorating. There is broken plumbing, defective lighting, and other problems. The boys live in dormitories ranged around two central courtyards.

The home provides food and shelter for 350 boys. Some are orphans, some have been abandoned, others have run away from home. About half were picked up from the streets for minor crimes and are held under a court order. Living in the institution for several months, MacDougall explores its routines and the varied experiences of individual boys, including one who had



Gandhi’s Children

been abducted from his family, one who was a seasoned street-dweller, another who was a pickpocket, and another who had been separated from his family during a fire in his slum area.

Despite the harshness of their lives, many of the boys show remarkable strength of character, knowledge, and resilience. Often left to their own devices, they institute a seemingly arbitrary set of checks and balances to make sense of the chaos around them. Then one day 181 new boys arrive, having been “rescued” in police raids from sordid child-labor factories. The new children place additional strains on Prayas’s already deteriorating facilities. The institution does what it can, but is it enough?

Gandhi’s Children is filled with scenes of great nuance and sensitivity and its extraordinary succession of revelatory moments exemplifies why David MacDougall’s work is unique among the world’s greatest ethnographic filmmakers. Destined to become another MacDougall classic, **Gandhi’s Children** will motivate thought, analysis, and discussion in a wide variety of courses in cultural anthropology, Asian and Indian studies, visual anthropology, education, and third-World studies. It was produced by David MacDougall. It comes as a single dual-layered DVD.

“A compelling and unforgettable film! With characteristic rigor and compassion, David MacDougall explores the lives of India’s ‘lost’ children. His portrait of the Prayas Children’s Home for Boys, located in one of Delhi’s poorest neighborhoods, reveals the extraordinary resilience and humanity of children in the face of a world that has cast them out — sometimes violently, sometimes accidentally, sometimes indifferently. MacDougall does not flinch from what he finds, neither sensationalizing nor sentimentalizing his young subjects and their situation. This important film will serve to catalyze discussion across a range of academic contexts, most obviously in Asian and Indian studies. It also raises timely and pressing issues about the nature of childhood, processes of learning, the ethics of intervention, social responsibility and public policy, and, of course, ethnographic filmmaking itself. The intellectual curiosity and generosity of the filmmaker touch every scene. Gandhi’s Children is perhaps David MacDougall’s most remarkable achievement to date.” — Anna Grimshaw, Assoc. Prof., Graduate Institute of Liberal Arts, Emory Univ.

185 min. Color 2010 #0174
Sale: DVD \$295, Rental: DVD \$95



Diya

Diya

Assn. for Asian Studies honoree
Society for Visual Anthropology Award
American Anthropological Assn. honoree
Margaret Mead Film Festival honoree
Beeld voor Beeld Festival (Amsterdam) honoree
Bilan du Film Ethnographique (Paris) honoree

This innovative ethnographic documentary by renowned filmmaker Judith MacDougall provides a new way of exploring the complex social life surrounding material objects. The film follows the life history of an important cultural object through the everyday experiences of the people who make, sell, and use it.

A *diya* is a small terracotta oil lamp used throughout India in religious ceremonies. The film begins with a family of potters as they make diyas in the increasingly frantic days before *Diwali*, the “Festival of Lights.” The lamps are produced on a potter’s wheel, are taken to be sold in the bazaar, and are then used in the *Diwali puja* ceremonies. Afterwards, they are discarded and return to the earth.

Although the potters are proud of their work, they often wish for a different and less arduous existence for their children. In an unexpected postscript, the film reveals that the potter family’s children will remain in school, ending seven generations of their family’s life as potters.

This beautiful film is keenly observed and richly infused with the sights and sounds that make the lives of diya potters distinctive and meaningful. *Diya* will stimulate discussion and reflection in a variety of classes in cultural anthropology, Asian and Indian studies, and visual anthropology. In Hindi, with English subtitles.

“Judith MacDougall is passionately interested in the social life of ordinary objects. Here, the humble diya, the small, earthenware oil lamp of North India, comes wonderfully alive. Not just the thing itself but the people who make it, use it, and celebrate with it. The result is a film that enchants and educates.” — Akos Östör, Prof. of Anthropology and Film Studies, Wesleyan Univ.

55 min. Color 2001 #0029
Sale: VHS or DVD \$295, Rental: \$95

The Doon School Quintet

Assn. for Asian Studies honorees
Margaret Mead Film Festival honorees
Society for Visual Anthropology Awards
American Anthropological Assn. honorees
Royal Anthropological Institute (UK) Film Festival honorees
Cinéma du Réel Festival (Paris) honorees
Bilan du Film Ethnographique, Paris, honorees
Göttingen Intl. Ethnographic Film Festival (Germany) honorees
Selected for screening at dozens of major film festivals and academic conferences worldwide

THIS GROUNDBREAKING, FIVE-PART STUDY of India's most prestigious boys' boarding school is a contemporary masterpiece of renowned ethnographic filmmaker David MacDougall. Sometimes called "the Eton of India," Doon School has nevertheless developed its own characteristic style and presents a curious mixture of privilege and egalitarianism. The school was established by a group of Indian nationalists in the 1930s to produce a new generation of leaders who would guide the nation after Independence. Since then it has become highly influential in the creation of the new Indian elites and has come to epitomize many aspects of Indian postcoloniality.

The Doon School Quintet is a unique and revelatory cultural portrait that will take its place among the classics of ethnographic cinema. Each of the five films stands on its own and will generate thought and discussion in a wide array of courses in cultural anthropology, Asian and Indian studies, development issues, visual anthropology, education and child psychology, and post-colonial studies.

Note: The DVD versions of the films are fully authored, with menus and chapter markers put in by the filmmaker. They also feature optional closed captions, which the VHS versions do not have. As a result, the DVD versions are recommended for classroom use.

"The Doon School films are landmark visual essays into the cultures of middle class modernity in India. They will prove important tools towards an understanding of the institutional sites and cultures of the self that constitute postcolonized life." — Assoc. Prof. Sanjay Srivastava, Assoc. Head of School, School of Communication and Creative Arts, Deakin Univ., Melbourne, Australia, author of *Constructing Post-Colonial India: National Character and the Doon School* (Routledge, 1998)

Save More Than 20%
Special Series Price: \$1,175

Doon School Chronicles

In this, the initial film in the quintet, MacDougall examines not only the life of the boys in the school and the culture associated with that life; he also inquires into the school's "social aesthetics," or the qualities of place, material objects, and social interaction that provide a distinctive backdrop for the everyday life of the community.



Doon School Chronicles

Shot over a two-year period, this beautifully photographed and sensitively edited film explores the social aesthetics and ideology of the school through its rituals, the physical environment it has created, and its effects upon several boys of different ages and temperaments.

The film is divided into ten "chapters," each headed by a text taken from school documents. This narrative structure lends great cohesiveness to the film and at the same time facilitates classroom use and helps focus discussion on the key themes and issues explored.

"An extraordinarily insightful and intimate exploration of the social and cultural landscape of India's most elite boys' boarding school. In following the boys' daily routines and dramas, the film also affords us a rare glimpse at processes of postcolonial Indian identity formation. This is a wonderful teaching tool that will enhance any course dealing with issues of adolescence, education, institutional structure and 'habitus,' or postcolonial elites. My students were stupefied by the eloquence, independence, and maturity of the Doon School boys." — Lucien Taylor, Asst. Prof. of Anthropology, Univ. of Colorado, Boulder

143 min. Color 2000 #0030 CC
Sale: VHS or DVD \$295, Rental: VHS \$95



With Morning Hearts

With Morning Hearts

This remarkable documentary is the second film in MacDougall's long-term study of the Doon School. With great sensitivity to social, material, and aesthetic details and a keen eye for significant moments of interaction and emotion, *With Morning Hearts* focuses on a group of twelve-year-olds during their first year in one of the "houses" for new boys.

The film's title is taken from a school prayer:

*Call us up with morning faces
And with morning hearts,
Eager to labour, eager to be happy
If happiness shall be our portion,
And if the day be marked for sorrow,
Strong to endure it.*

The film explores the boys' attachment to the house but, more importantly, their attachment to one another in a communal life. It follows, in particular, the experiences of one boy and several of his close associates, from their initial homesickness, to their life as members of the group, to their separation from the house at the end of the year.

"Brings the viewer into the intimate world of adolescent boys from a variety of backgrounds discovering and constructing themselves as they are being trained to become the future leaders of India. This is an extraordinary film for understanding how young men are being formed in everyday cultural practices and social aesthetics that reflect contemporary India as well as its colonial past. Made with extraordinary insight, sensitivity, and understated humor, this exquisitely made film — created by one of the leading figures in ethnographic documentary — is of great value for those hoping to communicate everyday realities about India, about education, about masculinity, and about film itself." — Faye Ginsburg, Kriser Prof. of Anthropology, and Director, Center for Media, Culture, and History, New York Univ.

110 min. Color 2001 #0031 CC
Sale: VHS or DVD \$295, Rental: VHS \$95

Karam in Jaipur

THIS ABSORBING DOCUMENTARY is the third film in renowned ethnographic filmmaker David MacDougall's long-term study of childhood and adolescence at the Doon School in northern India.

With great sensitivity to social, material, and aesthetic details and a keen eye for significant moments of interaction and emotion, *Karam in Jaipur* reveals the day-to-day ups and downs of a schoolboy's life. It follows Karam, the main character of the earlier *With Morning Hearts*, into the next phase of his life in Jaipur House, one of the five "Main" houses of the school.

There he must keep up with his classmates, contend with the authority of older boys, and try to make his mark by developing some of his talents. During the period covered by the film, he discovers an aptitude for gymnastics and works to achieve success in the yearly competition. He plays hockey, sings, and struggles to settle into the House.

Without being judgmental, the film provides penetrating insight into Karam's experiences and into the aspirations of the Indian middle class in one of its most characteristic postcolonial institutions.

This highly nuanced and remarkable documentary will inspire discussion in classes in cultural anthropology, Asian and Indian studies, visual anthropology, education and childhood studies, and post-colonial studies.



Karam in Jaipur

"The Doon School films are landmark visual essays into the cultures of middle class modernity in India. They will prove important tools towards an understanding of the institutional sites and cultures of the self that constitute postcolonized life." — Assoc. Prof. Sanjay Srivastava, Assoc. Head of School, School of Communication and Creative Arts, Deakin Univ., Melbourne, Australia, author of *Constructing Post-Colonial India: National Character and the Doon School* (Routledge, 1998)

54 min. Color 2003 #0032 CC
Sale: VHS or DVD \$295, Rental: VHS \$95



The New Boys

The New Boys

This landmark documentary is the fourth film in the Doon School Quintet. This film focuses on life in a school dormitory. A new group of 12-year-old students is arriving to start their lives at the school. The film follows them from their first day, exploring their emotional and intellectual lives as they experience homesickness, fights, classroom teaching, and the stirrings of group identity. Although these boys are the same age as those in the earlier *With Morning Hearts*, the group dynamics captured here are very different from that film.

Within the group are boys of varied personalities and backgrounds — some natural leaders, some subject to teasing and bullying, some argumentative, some peace-makers. Especially notable are the conversations among the boys about such matters as the causes of aggression and warfare, homesickness, restaurant food, and how to speak to a ghost.

"Continues MacDougall's Doon School project with a series of nuanced observations on the adolescent struggle of making locality out of an alien place. Through exploring the contexts of conflict, loneliness, confidence, trust, and friendship, the film evocatively captures children's strategies of negotiating a world where belonging can not be taken for granted. This is a poignant document of young lives manoeuvring between personal anxiety and worldly confidence, at once reflective and entangled in the moment." — Assoc. Prof. Sanjay Srivastava, Assoc. Head of School, School of Communication and Creative Arts, Deakin Univ., Melbourne, Australia

"This film redefines the terms of debate in visual anthropology cinematically by means of an intimate portrayal of the emotional and sensory world of the new boarders in Foot House at the Doon School. Not only will this film be a valuable resource for those concerned with teaching and research on youth culture, it will also be of interest for those concerned with the study of communities, identity formation, socialization, and masculinity." — Dr. Chris Gregory, Reader in Anthropology, School of Archaeology and Anthropology, Australian National Univ.

100 min. Color 2003 #0033 CC
Sale: VHS or DVD \$295, Rental: VHS \$95

The Age of Reason

This is the fifth and final film in the Quintet. In this film MacDougall focuses on the life of one student whom he discovers at the school. The film explores the thoughts and feelings of Abhishek, a 12-year-old from Nepal, during his first days and weeks as a Doon student.

This remarkable and intimate documentary is at once the story of the encounter between a filmmaker and his subject and a glimpse into the mind of a child at "the age of reason."

"It was a remarkable decision to end the Doon School series with this portrait of one child, after having moved progressively closer to it in the earlier, more collective and group-oriented films. The Age of Reason demonstrates once again how respectful MacDougall is of his young subjects in all of these films. This peculiar tact is rare in representations of children's lives and can teach other filmmakers much about ethical concerns and awareness. Here Abhishek, the 12-year-old from Nepal, seems in fact to invite MacDougall to share the actual moments of his emerging self-awareness, as a child becoming a responsible adult. We follow the formation of his patterns of sociability, his emerging agency as a growing adolescent encountering new rituals and social constraints, his personal discoveries, and the processes by which he learns. Never seen simply as an 'assimilated' subject, Abhishek shares with the filmmaker, and with an attentive audience, the building up of a particular way of 'reasoning' in the world — as it occurs, and in context." — Rossella Ragazzi, maker of the film *La Mémoire Dure*



The Age of Reason

"I loved it... elegantly shot, understated, nudging the boundaries between observation and authorial engagement." — Michael Renov, Prof. of Critical Studies, School of Cinema and Television, Univ. of Southern California; editor of *Theorizing Documentary* and author of *The Subject of Documentary*

87 min. Color 2004 #0034 CC
Sale: VHS or DVD \$295, Rental: VHS \$95



Awareness

Awareness

Royal Anthropological Institute
International Ethnographic Film
Festival honoree
Göttingen International Ethnographic
Film Festival honoree
Astra Film Festival honoree
Nordic Anthropological Film Festival
honoree

THIS EXTRAORDINARILY INTIMATE and illuminating documentary, by renowned ethnographic filmmakers David and Judith MacDougall, continues David's compelling exploration of education and adolescent life in India's Rishi Valley School (see also *Some Alien Creatures* and *SchoolScapes*, this page).

A famous progressive co-educational school in Andhra Pradesh, South India, Rishi Valley School was founded on the educational philosophy of Krishnamurti, one of India's most prominent 20th-century thinkers.

Awareness incisively examines the sensibilities of two groups of young Indian teenagers — a group of girls in their dormitory and a group of boys in theirs — as they live out their daily experiences at the school. The two groups were filmed separately by David and Judith over a period of several months' stay at the school.

With perceptively observed filming and subtly nuanced editing, *Awareness* vividly illustrates key gender differences at this critical stage of adolescence and demonstrates how Krishnamurti's encouragement of individuals' awareness and sensitivity to their surroundings is played out at the school.

With moments of humor and close attention to the processes of learning, *Awareness* provides unparalleled insight into adolescent life at one of the most important schools of the Indian subcontinent.

This unique film will capture student attention and generate thought and discussion in a wide range of courses in Asian and Indian studies, cultural anthropology, adolescent development, gender studies, and education. The film is in English, but with English subtitles.

67 min. Color 2011 #0179
Sale: DVD \$295, Rental: DVD \$95

SchoolScapes

Basil Wright Film Prize, Royal Anthropological Institute (UK) Intl. Festival of Ethnographic Film
Margaret Mead Film Festival honoree
Munich Intl. Documentary Film Festival honoree
Beeld voor Beeld Festival (Amsterdam) honoree
Tartu Festival of World Culture (Estonia) honoree
Intl. Festival of Visual Culture (Joensuu, Finland) honoree

Inspired by the cinema of Lumière and the ideas of the profound 20th-century Indian thinker Krishnamurti, renowned ethnographic filmmaker David MacDougall explores the Rishi Valley School, a famous progressive co-educational school in Andhra Pradesh, South India, founded on the educational philosophy of Krishnamurti.

This memorable and innovative film, in which each scene is a single shot, attempts to recapture the freshness of observing the world and is dedicated to the simple act of *looking*. There are no subtitles and no narration.

SchoolScapes will challenge, engage, and inspire students and faculty alike. It will richly reward viewing and discussion in a wide range of courses in cultural anthropology, Asian and Indian studies, education, and film studies. It will certainly take its place among the long list of classic ethnographic documentaries produced by David MacDougall.



SchoolScapes

"[The jury] were particularly taken with the formal rigour of *SchoolScapes*, its observational prowess, affinities to structural filmmaking, and rejection of the expository and narrative inclinations that continue to characterise almost everything that is still subsumed under the rubric of ethnographic and documentary film." — Official Jury Citation for the 2007 Basil Wright Film Prize, Royal Anthropological Institute Intl. Festival of Ethnographic Film

77 min. Color 2007 #0161
Sale: VHS or DVD \$295, Rental: VHS \$95



Some Alien Creatures

Some Alien Creatures

In this carefully observed and richly nuanced film about a progressive co-educational boarding school in South India, young boys and girls jokingly accuse each other of being like "alien creatures." In exploring this gender divide, renowned ethnographic filmmaker David MacDougall examines the lives of three boys at the school: Ashutosh, aged 10, Anjney, aged 12, and Deepak, aged 14. The engaging portraits that emerge reveal the thoughts and resourcefulness of the boys as well as their problems, dreams, and daily activities.

The film provides keen insight into contemporary Indian childhood as well as gender relations. At the same time, it examines the everyday reality of one of India's most famous and influential schools, The Rishi Valley School in Andhra Pradesh, which is founded on the educational philosophy of Krishnamurti, one of India's most prominent 20th-century thinkers.

Like MacDougall's earlier five-part series on India's Doon School (see page 10), *Some Alien Creatures* is a compelling and insightful cultural portrait and an essential work of ethnographic cinema. It will generate reflection and discussion in a variety of courses in cultural anthropology, Asian and Indian studies, gender studies, education, and visual anthropology.

"This is a sensitive, nuanced film about children's identity constructions in a gendered context. The setting is a co-educational boarding school, the Rishi Valley School, a rare kind of school in India, and one that values autonomy and a global outlook. This makes for a particularly important telling of gender relations among young students, captured flawlessly by David MacDougall's visual ethnography. I was enthralled and my students fascinated by the complexities he captures and draws out." — Prof. Meenakshi Thapan, Dept. of Sociology, Delhi School of Economics, Univ. of Delhi

74 min. Color 2007 #0162
Sale: VHS or DVD \$295, Rental: VHS \$95

Keep Her Under Control: Law's Patriarchy in India

Society for Visual Anthropology Award
American Anthropological Assn. honoree
Assn. for Asian Studies honoree

THIS PROVOCATIVE documentary, which explores the role of women in a Muslim-dominated village in Rajasthan, in northern India, is original, compelling, and instructive, and it is sure to stimulate discussion and analysis in any course on India, Asian studies, anthropology, gender roles, or Islam. The film focuses on the dramatic story of a woman, Hurmuti, who refuses to live by the moral and legal codes of the village's Islamic patriarchy.

Hurmuti is the eldest wife in an extended family, but she has had a long-term — and well-known — affair with another man in the village. The film examines her conflicts with her extended family and with the all-male Islamic Village Council over her own conduct and over her insistence on the right to arrange the marriages of her pre-pubescent daughters.

As Hurmuti's fascinating story unfolds it is interwoven with scenes that illustrate the process of growing up female in the village: the play of children; the talk and the duties of adolescent girls; marriage customs; dowry issues; relationships with mothers-in-law; rights to land ownership; and even spirit possessions. Viewers will experience a wide range of emotions, grapple with an array of stimulating questions, and in the end be forced to consider how Hurmuti's life options would have been different if she had been born male. The film is based on research carried out in Rajasthan over two decades by the producer, Erin Moore, of the Dept. of Anthropology, Univ. of Southern California.



Keep Her Under Control: Law's Patriarchy in India

"A fascinating ethnographic documentary of one courageous Rajasthani woman's agency and resistance. The film has the immediacy of visual field notes and it will provoke discussion in courses on South Asia, cultural anthropology, and women's studies." — Kirin Narayan, Prof. of Anthropology and South Asian Studies, Univ. of Wisconsin

"Brings a social drama vividly to life... Infused with a profound understanding of the dynamics of social conflicts and the predicaments of Islamic women, this film will captivate students and scholars of South Asia, cultural anthropology, and gender studies." — Isabelle Nabokov, Asst. Prof. of Anthropology, Princeton Univ.

52 min. Color 1998 #0129
Sale: VHS or DVD \$250, Rental: \$95



Kotla Walks: Performing Locality

Kotla Walks: Performing Locality

This engaging documentary explores the changing urban life of a contemporary India caught between local traditions and the effects of globalization. The film provides a richly detailed portrait of the lives of residents of Kotla Mubarakpur, an "urban village" in South Delhi, by focusing on the family of Sarita and Raman Bhardwaj and their friends and neighbors.

Framed by the evocative streets, footpaths, courtyards, bedrooms, and sitting rooms of Kotla, the film examines the ways in which the texture of urban spaces is woven into ideas of belonging, intimacy, friendship, ambition, control of one's life, and the desire to be "here" but also somewhere else.

The exploration of urban life is emerging as a key area of study worldwide, sparked by the increasing effects of globalization upon previously isolated urban communities. Particularly significant is the meaning of locality and neighborhood in a time of transnational flows. How do people create meaning in their lives and make decisions regarding belonging and place at a time of such dislocation and change?

Kotla Walks makes thought-provoking connections between the global and the local while providing keen insight into the social meaning of space as well as the changing politics of gender and intimacy. It will generate analysis and discussion in a wide range of courses in Indian and Asian studies, globalization and development studies, urban studies, cultural anthropology, and sociology. It was produced by Sanjay Srivastava and Simon Wilmot, and is in Hindi and English with English subtitles.

"An intimate and lovingly-shot exploration of the meaning of locality for the inhabitants of one of the older enclaves of New Delhi. Many films show us neighborhoods, but *Kotla Walks* is unique in its evocation of the varieties of attachment people have both to their local spaces and to their visions of the wider world. The close relationship that the filmmakers established with the main family filmed is evident throughout." — David MacDougall

92 min. Color 2007 #0163
Sale: VHS or DVD \$295, Rental: \$95

Marriages in Heaven

Berkeley Video & Film Festival Grand
Festival Award
Assn. for Asian Studies honoree
Film Arts Foundation Festival honoree

Arranged marriages have been an important aspect of traditional Indian culture since ancient times, and they are still common today. In an arranged marriage, parents find a groom for their daughter or a bride for their son. These matches are typically initiated and arranged by parents, social contacts, or matchmakers.

But times have changed. In the last 20 to 30 years, there has been a widespread exodus from the villages to the cities, and significant emigration, most notably to the U.S. Men have moved away from their homes in search of better education and employment, and more women are working, which increases their opportunities to find spouses on their own. Such marriages are referred to as "love marriages."

This illuminating documentary explores the ways in which globalization and modernization are affecting young people and changing the traditions of marriage among Indians living in India and in America. The film examines marriages representing groups from a variety of regions of India, and includes fascinating interviews with parents, matchmakers, astrologers, and of course young brides and grooms.

By focusing on an event of interest to all young people, *Marriages in Heaven* will provide compelling material to stimulate discussion in a wide range of classes in Asian and Indian studies, women's and gender studies, sociology, social psychology, and cultural anthropology. It was produced by Annada D. Rath. It



Marriages in Heaven

"Illuminating, subtle, and finely textured. By choosing thoughtful and articulate subjects, the film enables us to see the complex nature of marriage-making in diasporic South Asia with all of its attendant anxiety and anticipation, tension and romance." — Raka Ray, Assoc. Prof. of Sociology and South and Southeast Asian Studies, Univ. of California, Berkeley

"This visually pleasing and compact film will serve well to stimulate classroom discussion." — Karen Leonard, Prof. of Anthropology, Univ. of California, Irvine

26 min. Color 2001 #0099
Sale: VHS or DVD \$195, Rental: \$95



Ganges: River to Heaven

Ganges: River to Heaven

Association for Asian Studies honoree
 "Best Documentary" Award, Reel Women Intl. Film Festival
 Margaret Mead Film Festival honoree
 "Special Jury Award," Ft. Lauderdale Intl. Film Festival
 Selected for screening at more than a dozen major film festivals worldwide

THIS EXTRAORDINARY DOCUMENTARY explores with unparalleled intimacy one of the most cherished of Hindu religious aspirations: to die in the city of Varanasi, on the banks of the sacred Ganges, in the faith that dying here assures liberation from the cycle of earthly life.

In Varanasi (also called Kashi), the power of Ganga, the Hindu mother-goddess of the Ganges River, is strongest. Each dawn she calls her children to the ghats, the steps leading down to the water's edge. The young and strong purify themselves in the river's polluted waters. The old and infirm, too weak for rituals, await death. In time, Ganga carries their souls, released from the bondage of reincarnation, to heaven. Their bodies, as ash afloat her crests or flesh submerged in her depths, return to the river.

Shot in a hospice for the dying and on the ghats of Varanasi, the film follows four families' struggles to grant a loved one's final wish: to go to heaven. In their common quest the families become a fraction of the hordes of Hindus drawn to the city's holy promise of freedom from reincarnation. As the clans prepare for death, the citizens of Varanasi manage life — praying for health, dumping industrial waste, begging for pocket change, bathing their children, selling to tourists, monitoring fecal chloroform levels, cremating their mothers — along the banks of the Ganges. The four families' preparations go virtually unnoticed along the river, where death is a daily part of life.

Ganges: River to Heaven investigates the inextricable bond between the sacred river and its people with remarkable sensitivity and depth. From the ghat workers gathering wood for the next cremation, to the chemists gathering water samples for contamination-testing, each perspective sheds new light on India's evolving society and its unchanging veneration of the Ganges. Few films so powerfully convey the complex intertwining of traditional religious practices and modern dilemmas over environmental and social issues in southern Asia.

Keenly observed and filled with unforgettable imagery of ceremonies, rituals, and daily life and death, *Ganges: River to Heaven* sheds a profoundly revealing light on the sacred river, polluted from years of overuse, and wonders if the natural force strong enough to sculpt the peaks of the Himalayas and the beliefs of a nation will survive the adoration of generations to come. This illuminating film will engage and challenge students and generate thought and discussion in a wide variety of courses in Asian and Indian studies, cultural anthropology, religion, death and dying, and environmental studies. It was produced by award-winning filmmaker Gayle Ferraro.

"A film of tremendous energy and tremendous intelligence. It takes viewers on an intense, beautiful, and challenging journey into the heart of an extraordinary city, a place of mind-boggling contradictions." — Malcolm David Eckel, Distinguished Teaching Professor, Dept. of Religion, Boston Univ.

"This is a wonderful film and a real tour-de-force. It will be an important addition to my teaching." — Diana L. Eck, Prof. of Comparative Religion and Indian Studies, Harvard Divinity School

52 min. Color 2005 #0144
 Sale: VHS or DVD \$295, Rental: \$95

Trobriand Cricket: An Ingenious Response to Colonialism

George Sadoul Award, Paris Film Festival
 Margaret Mead Film Festival honoree
 American Film and Video Festival Blue Ribbon Award
 American Anthropological Assn. honoree
 Royal Anthropological Institute (Great Britain) honoree
 Selected for screening at more than a dozen major film festivals worldwide

One of the world's best-known and most honored ethnographic films, this classic documentary depicts the many modifications made by Trobriand Islanders, in Papua New Guinea, to the traditional British game of cricket. The film demonstrates how the islanders have transformed the game into an outlet for tribal rivalry, mock warfare, community interchange, sexual innuendo, and an afternoon of riotous fun.

Trobriand cricket players still bat, bowl, score runs, field, and make outs. The sides, however, are no longer eleven players but are made up from all the men of the competing villages. Teams average 60 players or more, the main rule being that the sides must be roughly equal. Each team brings its own "umpire," who declares outs and keeps his own side under control while secretly performing war magic against the opposition. The main purpose is not to win by scoring but to put on a fine display.



Trobriand Cricket

A central feature of the film is the chanting and dancing that are a major part of the repertoire of each cricket team. Each side has a varied set of chants and dances created and choreographed around its name and symbolic theme. The chants are heavily laden with double meanings, sexually provocative innuendo aimed at the female spectators, and ritualized insults for the opposing side.

Trobriand Cricket is an indispensable classroom teaching tool that is sure to inspire amazement, thought, and discussion in any course that studies human culture. It was produced by Jerry W. Leach and Gary Kildea.

54 min. Color 1976 #0133
 Sale: VHS or DVD \$295, Rental: \$95

NEW RELEASE!

Kamakha Through Prayerful Eyes

THIS "FINELY CRAFTED, LYRICAL EXPLORATION OF A SACRED SITE" creatively captures the complexity and mystery surrounding Kamakhya Temple, an ancient place of fertility worship in India's northeastern state of Assam. This temple is unique among Hindu temples of the *Devi* (the Goddess) in that it enshrines no image of Her.

In the corner of a dark cave is a rock with an impression of the *yoni* (the female sexual organs) of the Goddess. This rock is moistened by the waters of a natural spring and it remains covered at all times. Devotees and visitors prostrate before this rock and touch it to connect with the Goddess. No



Kamakha Through Prayerful Eyes

one sees Her. Yet when one steps out of the cave one encounters a rich panorama of visual representations of the Goddess and Her temple, ranging from the ancient sculpture on the temple façade, devotees' private photographs, Hindu bazaar arts, crafts, and non-objective painting. Filmmaker Aparna Sharma's deft and imaginative imagery and editing luminously reveal the myriad of ways by which devotees visualize Kamakhya, the Goddess who resides in Secret and is not Seen.

Fertility worship at Kamakhya dates back to ancient times when the temple complex was a conglomeration of large rocks used by the matriarchal tribes: the *Khasis* and *Garos* of Assam. During the late 19th and early 20th centuries, the temple was assimilated into mainstream Hindu culture. But the film examines visual renditions that are distinct from and more complex than the dominant Hindu narrative relating to the site. It begins by evoking the Goddess through a poem by Assam's acclaimed poet, Nilmani Phukan, that is visualized in an immersive montage situating the temple complex in the Assamese landscape.

After a portrait of everyday proceedings at the temple, the film moves to two artists who live in its vicinity, depicting their creative motivations, how the Goddess inspires them, and how they give Her form. The film follows the artistic methods they practice on a daily basis and shows how their creations sit within the broader social community surrounding the temple. The film combines observational and reflexive methods to explore how devotees of different socio-cultural backgrounds and aesthetic persuasions imagine and give form to the Goddess who exceeds visual representation.

Kamakha Through Prayerful Eyes is at once a riveting ethnographic documentary and an innovative work of filmic art itself. It achieves what its subjects aspire to: to visualize a Mystery that is not visible. In doing so its impact on viewers is mesmerizing and memorable. *Kamakha Through Prayerful Eyes* will generate thought and discussion in a wide array of classes in Asian and Indian studies, cultural anthropology, and religious studies. It was produced by Aparna Sharma, a documentary filmmaker, film theorist, and Assistant Prof. in the Dept. of World Arts and Cultures/Dance, UCLA. An informative Instructor's Guide written by Prof. Sharma accompanies the film.

"Kamakha Through Prayerful Eyes is a finely crafted, lyrical exploration of a sacred site. Taking as her focus the space around the Kamakhya Temple, filmmaker Aparna Sharma weaves a rich tapestry of sound, light, and color to suggest the deeply sensory nature of pilgrimage. She uses her camera imaginatively to evoke the absence and yet powerful presence of the Goddess Kamakhya, whose secret, unseen power infuses and animates a surrounding secular world. Sharma's innovative use of the film medium echoes and extends the work's substantive concerns in intriguing ways. This is an important film about devotion, representation, and sacred practice. It promises to catalyze debates and engage audiences across a range of different scholarly fields." — Anna Grimshaw, Prof., The Graduate Institute of the Liberal Arts, Emory Univ.

"Here is an insider's view of a remarkably rich and vibrant form of worship. Surveying artistic representations and scenes of quotidian devotion, the film captures the complexity and mystery of a spirituality that mingles almost seamlessly with the material conditions of social existence. Filmmaker Sharma's use of a discrete, observational camera style together with titles, interviews, and reflexive comments on the interviews shows a deft cinematic hand at work." — Bill Nichols, Prof. of Cinema, San Francisco State Univ.

"It is a pleasure to watch and bear this unburied, largely un-narrated piece, which delicately blends the 'pure' history of the goddess and the temple of Kamakhya with the pilgrims and tourist trade that surround it. Starting with shots of his sculpted toes and primitive tools, we see the devotion of a local woodcarver who makes small replicas of the temple; this is no sarcastic exposé of the capitalist enterprise surrounding a pilgrimage spot, but a leisurely series of poetic glimpses into the temple's entire ecosystem." — Claudia Gorbman, Prof. of Film Studies, Univ. of Washington Tacoma

52 min. Color 2013 #0189
 Sale: DVD \$250, Rental: DVD \$95



The Great Gathering

The Great Gathering

Assn. for Asian Studies honoree
 This remarkable documentary provides a rare and fascinating study of the history, meaning, and diverse participants of the Maha Kumbha Mela, a spectacular Hindu sacred festival held every twelve years on the banks of the Ganges in India.

The Kumbha Mela is the largest festive gathering of humanity on earth. It rotates between four different host cities. In 2001 it is estimated that 50 million people gathered for this unique event. By bathing in the Ganges during the Kumbha Mela it is believed that one will be absolved of all past-life Karma and freed from the vicious cycle of birth and death.

The Kumbha Mela of 2001 was a very auspicious occasion and was held in Allahabad. Pilgrims came by plane, train, car, and foot from every corner of India as from around the world.

Virtually every nationality and religion on earth was represented, and participants rightly felt that the spiritual energy of the world was focused on this momentous celebration. The film includes commentary by a diverse selection of participants and pilgrims, spectacular scenes of the bathing ceremonies, and many telling and intimate details of the spiritual activities that abounded.

Among the highlights are scenes of the Naga Babas, a sect of naked holy men, who left their caves in the Himalayas to bathe in the Ganges and perform their spiritual duties.

The Great Gathering will stimulate thought and discussion in a wide range of courses in Asian and Indian studies, cultural anthropology, and comparative religion. It was produced by David Ehrlich and directed by Mary Sue Connolly for Black Witch Films.

"This intriguing documentary is skillfully directed and beautifully presented. Moreover, it treats its subject matter with impressive sensitivity. The film captures Hindu culture at a unique and profound socio-historical moment, providing insightful but unobtrusive commentary. I thoroughly recommend this film to students of Asian and Indian culture and religion, social and cultural anthropology, and psychology." — Prof. Richard Roche, Trinity College, Dublin

53 min. Color 2004 #0117
 Sale: VHS or DVD \$250, Rental: \$95

Anonymously Yours

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

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

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

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



Anonymously Yours

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

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

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

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

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Sisters and Daughters Betrayed

Natl. Educational Film Festival Award
American Psychological Assn. honoree
American Public Health Assn. honoree
Assn. for Asian Studies honoree

Sex trafficking is a growing global crisis. Millions of young women and girls have been illegally transported from rural to urban areas and across national borders for the purpose of prostitution. This compelling video explores the social and economic forces that drive this lucrative underground trade, and the devastating impact it has on women's lives. A hopeful note is sounded by the actions of women's organizations working against sex trafficking in their native countries, including Nepal, Thailand, and the Philippines.

Powerful and thought-provoking, *Sisters and Daughters Betrayed* will generate discussion in a wide range of courses in Asian studies, cultural anthropology, Development studies, and women's and gender studies. It was produced by Chela Blitt.

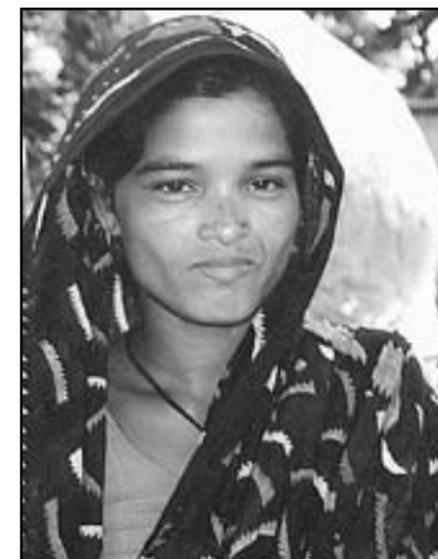
"Conveys a special sickening synergy linking the globalization of the military, the economy, and the sex industry. The video's evocative images and powerful narration will invite students to analyze the many forces that encourage the trafficking in young women, and to appreciate the strategies that Third World feminists are devising to stop it." — Judith Smith, Graduate Dir., American Studies Program, Univ. of Massachusetts

"An excellent presentation of a complex issue; it's informational and emotionally persuasive as well. The reactions of students in my intermediate-level Women's Studies course were overwhelmingly positive. Among the most effective features were the careful analysis in the narration and the video's ability to communicate the differences among the cultures shown and leave the viewer feeling energetic and hopeful about the possibilities for positive change through indigenous activism." — Prof. Jean Humez, Dir., Women's Study Program, Univ. of Massachusetts, Boston

28 min. Color 1996 #0141
Sale: VHS or DVD \$175, Rental: VHS \$95



Sisters and Daughters Betrayed



Sixteen Decisions

through small businesses they start with loans (in Selina's case, of \$60) from the Grameen Bank. As the film captures the seemingly endless drudgery of her life, Selina reflects on key issues facing her, such as dowry, birth control, education, housing, and her children's futures. Selina's endurance through enormous hardships and her irrepressible hope create an unforgettable portrait of risk-taking, struggle, and activism.

"Sixteen Decisions" refers to a 16-point social charter developed by poor Bangladeshi women and instituted by the Grameen Bank to encourage fundamental community and personal change. The charter encourages discipline, unity, courage, and hard work in all aspects of the women's lives, promotes such social changes as the end of the dowry system and child marriages and the institution of universal childhood education, and calls for the women to practice birth control, keep their children and the environment clean, grow and eat vegetables year-round, and purify the water they drink.

Grameen Bank founder Dr. Muhammad Yunus provides commentary on the bank's policies and economic and social vision, and articulates the widespread changes wrought by its micro-lending practices.

Sixteen Decisions will generate discussion in a variety of classes in Asian Studies, development issues, cultural anthropology, sociology, economics, and women's studies. It was produced by Gayle Ferraro (see also *Anonymously Yours*, previous page).

"A choice classroom addition that stimulates provocative discussions on the fundamental dilemma of development: how to preserve culture, language, and traditional values while at the same time embracing opportunities deemed beneficial and positive. I highly recommend the film for courses in introductory anthropology, sociology of development, Asian studies, and international micro-economics." — Prof. Eileen Moore Quinn, Depts. of Anthropology and Women's Studies, Massachusetts Institute of Technology

"A powerful documentary on how micro-finance institutions such as the Grameen Bank can change the lives of the poor. By focusing on one woman, the film makes the viewer an almost intimate part of her destiny, her dreams, her fears, and of the reality of daily life in rural Bangladesh. While the film touches the viewer emotionally, it manages to challenge us intellectually as well. Students of development, anthropology, and sociology will be inspired to better understand how social structures affect individual choices, while classes in game theory, decision analysis, and finance will want to analyze the incentives allowing people without physical collateral to get access to a much-needed resource, money. This is the kind of film which could and should enrich many classrooms all over the world." — Iris Bohnet, Asst. Prof. of Public Policy, Kennedy School of Government, Harvard Univ.

"I enjoyed this film tremendously. It is a superb addition to the women's studies and cultural studies classroom and invites analysis, reflection, and discussion of the power of gender ideology in culture on many different levels. The beauty of the film is that it does not judge or interpret. Students will initially be able to approach the film as simple information about women whose lives are completely different from their own and yet so recognizable, and subsequently explore the gender and class issues brought out by the reactions of the women to being filmed, Selina's story of her life and marriage, the Grameen bank's recognition of the social power of women, the shape family power structures take in reaction to the bank's intervention, and, perhaps most important, the women's acceptance of gender and class inequalities as norm — so alien to American 'rights' consciousness." — Pleun Bouricius, Lecturer in Women's History, Harvard Univ.

59 min. Color 2000 #0015
Sale: VHS or DVD \$295, Rental: \$95

Sixteen Decisions

Assn. for Asian Studies honoree
Houston WorldFest Award
Hawaii Intl. Film Festival honoree
Museum of Fine Arts (Boston) honoree

The Grameen Bank in Bangladesh has lent \$2 billion to Bangladeshi women in the form of small business loans, usually of \$100 or less. This remarkable documentary explores the human face of this micro-lending experiment that has transformed the lives of millions of Third-World women and their families.

The film focuses on the everyday life of 18-year-old Selina, a mother of two. She was forced into child labor at age seven because her parents were too poor to feed her. Her parents arranged her marriage at age twelve and sold their land for dowry, leaving themselves as beggars when her father lost his eyesight.

Now Selina is one of 2.5 million impoverished Bangladeshi women who are reshaping their lives and building a stronger rural economy

through small businesses they start with loans (in Selina's case, of \$60) from the Grameen Bank. As the film captures the seemingly endless drudgery of her life, Selina reflects on key issues facing her, such as dowry, birth control, education, housing, and her children's futures. Selina's endurance through enormous hardships and her irrepressible hope create an unforgettable portrait of risk-taking, struggle, and activism.

"Sixteen Decisions" refers to a 16-point social charter developed by poor Bangladeshi women and instituted by the Grameen Bank to encourage fundamental community and personal change. The charter encourages discipline, unity, courage, and hard work in all aspects of the women's lives, promotes such social changes as the end of the dowry system and child marriages and the institution of universal childhood education, and calls for the women to practice birth control, keep their children and the environment clean, grow and eat vegetables year-round, and purify the water they drink.

Grameen Bank founder Dr. Muhammad Yunus provides commentary on the bank's policies and economic and social vision, and articulates the widespread changes wrought by its micro-lending practices.

Sixteen Decisions will generate discussion in a variety of classes in Asian Studies, development issues, cultural anthropology, sociology, economics, and women's studies. It was produced by Gayle Ferraro (see also *Anonymously Yours*, previous page).

"A choice classroom addition that stimulates provocative discussions on the fundamental dilemma of development: how to preserve culture, language, and traditional values while at the same time embracing opportunities deemed beneficial and positive. I highly recommend the film for courses in introductory anthropology, sociology of development, Asian studies, and international micro-economics." — Prof. Eileen Moore Quinn, Depts. of Anthropology and Women's Studies, Massachusetts Institute of Technology

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59 min. Color 2000 #0015
Sale: VHS or DVD \$295, Rental: \$95

Six Billion and Beyond

Assn. for Asian Studies honoree
PBS National Broadcasts
California Academy of Sciences honoree

HALF OF THE WORLD'S six billion people are under the age of 25, and nearly half of these young people live in Asia. The decisions they make about how many children to have, and when to have them, will be critical in shaping life on earth in the next 50 years. But what factors are shaping their decisions?

This thought-provoking documentary is, stated simply, the most comprehensive introduction available on video to the interconnected issues of population growth, economic development, equal rights and opportunities for women, and environmental protection around the world.

The film interweaves expert commentary with incisive portraits of young people in six diverse countries — India, China, Mexico, Italy, Kenya, and the USA — to illustrate how young people are making decisions about their lifestyles, patterns of consumption, and reproductive choices. The film demonstrates how these decisions will have an extraordinary impact on the world's environment, and how in turn the condition of the environment will strongly affect the quality of people's lives everywhere.

Six Billion and Beyond is a seminal work that will richly reward showing in a wide range of courses in Asian studies, population issues, economic development, sociology, and the environment. It was produced by Linda Harrar Productions and is hosted and narrated by noted actress Blythe Danner.



Six Billion and Beyond

"This film manages, miraculously, not to fall into the simplistic trap of equating population growth with abstract numbers that count up doom and disaster. Rather, it reminds us that this is the most human of all subjects, and its future depends above all on the human lives of young women, who live in many different circumstances in many parts of the earth. It depicts these young women, appropriately, as looking ahead to lives very different from those of their mothers — lives at a global turning point toward lower birth rates and population stabilization." — Donella Meadows, Prof. of Environmental Studies, Dartmouth Univ.

56 min. Color 1999 #0014
Sale: VHS or DVD \$250, Rental: \$95

The Thread of Karma

Margaret Mead Film Festival honoree
Assn. for Asian Studies honoree
Buddhist Broadcasting Foundation, Holland, European Television Broadcasts

IN 1991, filmmakers Ritu Sarin and Tenzing Sonam made *The Reincarnation of Khensur Rinpoche* (see next page), which followed the search of a Tibetan monk, named Choenzey, to find the reincarnation of his recently deceased master, Khensur Rinpoche, and documented Choenzey's eventual discovery of a four-year-old boy recognized by the Dalai Lama to be the one. Without sentimentality, the film captured the moving relationship that developed between the erstwhile disciple and his young master.

Sixteen years later, the filmmakers revisit the reincarnation at Drepung Monastery in South India, where he has been brought up within the age-old traditions of Tibetan Buddhist monastic life. He is now 20 years old, and his devoted attendant, Choenzey, continues to take care of him. His spiritual teacher is Geshe Wangchen, one of the most respected masters in the monastery, who was himself a disciple of Khensur Rinpoche.



The Thread of Karma

The Thread of Karma offers an intimate look at the life of the young lama as he aspires to live up to the reputation of his former incarnation. It also explores his moving relationship with the two people closest to him, his attendant and his spiritual master, both of whom were connected to him in his previous life. By focusing on these ties that cut across lifetimes, the film paints a touching and insightful portrait of the Rinpoche even as it demystifies the Tibetan Buddhist tradition of reincarnation.

The Thread of Karma will engage students and generate discussion in a variety of courses in Tibetan and Asian studies, Buddhist studies,

cultural anthropology, and comparative religion. It was produced by Ritu Sarin and Tenzing Sonam for White Crane Productions.

"The pair of films by Ritu Sarin and Tenzing Sonam, The Reincarnation of Khensur Rinpoche and The Thread of Karma, offer an unparalleled glimpse into the vibrant world of a contemporary Tibetan refugee monastic community. The films contain stunning footage of Tibetan Buddhist culture: we witness everything from an oracle in trance and the Dalai Lama confirming the identity of a reincarnate lama, to young monks working on their debating skills and doing their laundry. But the films do more than simply chronicle Tibetan monastic life; in focusing on the search for the reincarnation of a high Tibetan Lama and the subsequent education of the anointed child, they reveal the complex, touching, and eminently human relationship that develops between a teacher and his disciple. The filmmakers keep their own voices to a minimum, allowing the images, events, and key players to speak for themselves. As such, the films avoid the vapid romanticism and spiritual banalities that mar so many documentaries on Tibetan Buddhism. These films are a pleasure to watch, and are invaluable for classroom use." — Robert H. Sharf, D. H. Chen Prof. of Buddhist Studies, Dept. of East Asian Languages and Cultures, Univ. of California, Berkeley

"It has now been 50 years since Tibetan Buddhism was driven into exile. The challenges it has faced over this period are brought to life in this superb sequel to the captivating 1992 film, The Reincarnation of Khensur Rinpoche. Focusing on the present incarnation of one of the leading lamas of old Tibet, the film vividly documents the passing of the torch from one generation to the next, as the little boy met in the first film, now a young man, studies under the tutelage of the disciples of his former incarnation. A compelling portrait of the vitality of the tradition, the film not only documents the daily life of Tibetan monks in a monastery in south India, but also illuminates the themes of continuity and change for Tibetan Buddhism in exile." — Donald S. Lopez, Arthur E. Link Distinguished Prof. of Buddhist and Tibetan Studies, Dept. of Asian Languages and Cultures, Univ. of Michigan

50 min. Color 2008 #0165
Sale: VHS or DVD \$250, Rental: \$95

The Shadow Circus: The CIA in Tibet

Assn. for Asian Studies honoree
"Best Historical Film," Mountain Film Festival, Telluride
Amnesty Intl. Film Festival honoree
Asian American Film Festival honoree
Selected for television broadcasts throughout Europe

The Tibetan people are well known for being devoutly religious and peace-loving. Few, however, know that thousands of Tibetans took up arms against the invading forces of Communist China and for more than a decade waged a bitter and bloody guerrilla war of resistance. From the mid-1950s until 1969 the Tibetans were aided in their efforts by an unlikely ally — the CIA. This project, code-named ST Circus, was one of the CIA's longest-running covert operations.

The withdrawal of the CIA's support in 1969 was as abrupt as its initial involvement was unexpected: The Tibetans had simply fitted into America's larger policy of destabilizing or overthrowing communist regimes, and when that no longer applied, the Tibetans were abandoned.

Featuring unique archival footage and exclusive interviews with former Tibetan resistance fighters and surviving CIA operatives, this powerful documentary reveals for the first time this hitherto unknown chapter in Tibet's recent history — a tale that is both heroic and tragic, and full of sad ironies and unexpected twists.

This acclaimed documentary was produced by Ritu Sarin and Tenzing Sonam, the award-winning team who also produced the extraordinary trilogy of films on Tibetan culture and religion on the next page.



The Shadow Circus: The CIA in Tibet

"A fascinating documentary and an intriguing work of investigative reporting! CIA involvement in Tibet is one of the lesser-known sideshows of the Cold War, one that ended with tragedy and bloodshed as Tibetan fighters, trying to wage a guerrilla struggle against far-superior Chinese forces, were exploited and then abandoned in the interests of a larger U.S. agenda. The filmmakers have tracked down and interviewed many of the Tibetan and American principals in the operation and put together a lucid and engaging account of this sad story." — Elliot Sperling, Prof. of Tibetan Studies, Indiana Univ.

49 min. Color 2000 #0103
Sale: VHS or DVD \$250, Rental: \$95

A Tibetan Trilogy

THE THREE INTERNATIONALLY ACCLAIMED films described on this page are among the most fascinating explorations available of Tibetan culture and religion. Made by the renowned filmmaking team of Tenzing Sonam (perhaps the most critically praised Tibetan documentarian in the world) and his Indian wife, Ritu Sarin, these films are essential viewing for anyone interested in Tibet or Buddhism. Because they superbly locate intimate portraiture within richly detailed cultural contexts, the films are also invaluable for courses in cultural anthropology, Buddhist studies, general Asian studies, and comparative religion. See also, by the same filmmakers, *The Thread of Karma* and *The Shadow Circus: The CIA in Tibet*, both on the previous page.

Save More Than 25%
Special Series Price: \$540



A Stranger in My Native Land © Manuel Bauer

A Stranger in My Native Land

Margaret Mead Film Festival honoree
Assn. for Asian Studies honoree
Natl. Film Theatre, London, honoree

THIS PROFOUND, poetic, and, ultimately, immensely sad documentary may be the first of its kind about Tibet — a vivid personal account of loss and disappointment as an exile discovers his country for the first time. Late in 1996 Tenzing Sonam, an award-winning Tibetan filmmaker born and brought up in exile, made his first visit to his homeland. He was accompanied by his wife, Ritu Sarin, a noted Indian filmmaker. The result may be the most poignant reflection ever put on film on the demise of Tibetan autonomy and culture.

Together the two filmmakers travel from Kumbum, one of Tibet's great monasteries in the northeastern corner of the country, to the legendary city of Lhasa. Along the way there are tearful meetings and meals with family members, discussions of the changes in people's lives, and even a traditional ceremony in honor of ancestors. But most striking is the sinification that the filmmakers observe everywhere: The Tibetans of Kumbum have become assimilated into the dominant Chinese culture, which has reduced them to a tiny minority, while Lhasa has become just a provincial Chinese town visibly populated by a Chinese majority.

In Lhasa, they visit the Jokhang Temple and the Potala Palace. On the rooftop of the Potala, they come across a local dance troupe performing for Lhasa Television. The film ends with this unlikely scene — the painted, smiling faces of the gaily-clad dancers and the melancholy strains of their folk song drifting over the golden roofs of the once-sacred Potala — a scene that captures "everything that is sad and tragic and ludicrous about the fate of Tibet under Chinese rule."

33 min. Color 1998 #0102
Sale: VHS or DVD \$225, Rental: \$95

The Trials of Telo Rinpoche

Margaret Mead Film Festival honoree
Royal Anthropological Institute Film Festival honoree
Assn. for Asian Studies honoree
Tibetan American Foundation Tibetan Film Festival honoree

This absorbing documentary portrait tells the amazing story of Telo Rinpoche, a.k.a. Eddie Ombadykow, a 21-year-old American from Philadelphia whose favorite band is The Smashing Pumpkins. He is also a Buddhist monk who was brought up in a Tibetan monastery in India from the age of seven and who was recognized by the Dalai Lama as an important reincarnate lama. For the past year and a half, he has lived in his ancestral homeland, Kalmykia, a remote Buddhist republic in southern Russia, where he is revered by the people as their spiritual leader and charged with the responsibility of reviving Buddhism after the fall of communism.

This unique and fascinating film explores a young man's efforts to come to terms with his own unusual destiny while struggling to fulfill the expectations thrust upon him by his family and by the people of a distant land who see him as their Messiah. The film's riveting story and powerful themes are certain to captivate students and inspire discussion in a wide range of courses. It was produced in 1994, but not released to educational audiences until 1999.

"A fascinating study of Tibetan Buddhism in the postmodern world. Telo Rinpoche's candid description of his hopes and frustrations provides a powerful and human portrait that will raise important questions for all students of religion and anthropology." — Donald Lopez, Prof. of Buddhist and Tibetan Studies, Univ. of Michigan

49 min. Color 1999 #0101
Sale: VHS or DVD \$250, Rental: \$95



The Trials of Telo Rinpoche



The Reincarnation of Khensur Rinpoche

The Reincarnation of Khensur Rinpoche

Margaret Mead Film Festival honoree
Assn. for Asian Studies honoree
Royal Anthropological Institute Film Festival honoree
Cinema du Réel, Paris, honoree
Selected for screening by more than a dozen major film festivals worldwide

Choenzey is a 47-year-old Tibetan monk who lives in exile in a monastery in southern India. His spiritual master, Khensur Rinpoche, has been dead four years. But according to Tibetan belief, the Rinpoche will be reincarnated and it is Choenzey's responsibility to find the reincarnation and look after him.

This utterly captivating and compelling film follows Choenzey's search and eventual discovery of an impish but gentle four-year-old who is recognized by the Dalai Lama to be the looked-for reincarnation. Without sentimentality, this thought-provoking film captures the moving relationship that develops between the erstwhile disciple and his young master. The film's exemplary combination of intimacy with its subjects and intellectual rigor will stimulate discussion, analysis, and interpretation in a wide variety of courses. It was produced in 1991, but not released to educational audiences until 1999. See also *The Thread of Karma* on page 4.

"This film is at once intellectually fascinating and emotionally moving. It provides a view of some of the more arcane aspects of the Tibetan practice to recognize the reincarnation of deceased religious masters, including a variety of rituals, meetings with the Dalai Lama, and rare footage of the Tibetan state oracle possessed by the deity. But it also captures the intimate social interactions of the small group of monks who lovingly raise the young incarnate lama and gently encourage him to inhabit his role of religious teacher. This is an excellent teaching tool and a terrific work of filmmaking by a sympathetic and highly informed pair of directors." — Janet Gyatso, Prof. of Religion, Amherst College

49 min. Color 1999 #0100
Sale: VHS or DVD \$250, Rental: \$95



Sand Painting: Sacred Art of Tibet

Sand Painting: Sacred Art of Tibet

Natl. Educational Film Festival Award
Assn. for Asian Studies honoree
East Bay Video Festival Award

The ancient art of Tibetan sand painting has been preserved in the monasteries of India and Tibet for some 2,500 years. Traditionally practiced in seclusion, this unique art form has only been practiced publicly in the last decades. In this beautifully photographed and fascinating documentary, Tibetan monks from the Dalai Lama's personal monastery, Namgyal, create the mandala of Kalachakra, the most sacred of all Buddhist sand paintings. The film explores the meaning of the symbols and rituals within the mandala as they have existed for centuries.

The mandala of Kalachakra is considered a visual metaphor for a perfect universe, a palace where deities reside. The highly intricate and delicately adorned diagrams serve as tools for meditation, transition points between the real and the imaginary. This unusual use of artistic visualization in ritual is one of the defining features of Tibetan Buddhism.

The film's meditative style perfectly captures the mesmerizing quality of the sand painting. As we hear the scraping of cornets pouring small streams of brilliantly colored sand from their tips, the mandala takes form. An array of extraordinary close-ups appear on-screen: a flaming sword, a lotus blossom, a chariot drawn by mythical animals, a half-inch-tall man fully clothed. Entering the perfect world of the sand mandala, the viewer experiences these compelling symbols and ideas firsthand.

Combining stunning imagery and informative commentary, *Sand Painting* will stimulate analysis and discussion in a variety of courses in art, religion, anthropology, and Asian Studies. It was produced by Sheri Brenner in 1991, but not available to educational audiences until 2002.

"One of the best films for teaching Tibetan art and religion that I have found. The Kalachakra sand mandala's production, meaning, use, and destruction are explained in just the right amount of detail, while pauses in the narration place the monks themselves, and their sacred art, at the film's center."—Brian W. Ogilvie, Prof. of History and Religious Studies, Univ. of Massachusetts Amherst

30 min. Color 2002 #0086
Sale: VHS or DVD \$195, Rental: \$95

Kawitan: Creating Childhood in Bali

Assn. for Asian Studies honoree
Society for Ethnomusicology honoree
Intl. Society for Music Educators honoree

This informative and compelling documentary systematically examines the key Balinese early-life ceremonies at every social level in South Bali. Through ceremonies, Balinese culture and performance are linked, with specific musical expression as a common characteristic. The focus of the film is both ethnographic and ethnomusicological as it explores the relationship between Balinese music, movement, ritual, and identity.

The film opens with a compact prologue in *wayang* (shadow-play) and sacred song, recounting the creation of the universe, five elements, and first humans. In the first early-life ceremony, a pregnant woman bathes where sacred springs meet. The film shows daily offerings to spirits surrounding a newborn, and depicts in detail the protective calendrical ceremonies: past-life debts are released in a holy-water purification at six weeks; a first step on the earth is celebrated at three Balinese months; a first haircut and naming ceremony take place at one Balinese year; and an elaborate ceremony to strengthen the spirit guardians is held on a child's third Balinese birthday. The symbolism and significance of the ceremonies are explained by the distinguished priests who actually officiate.

Kawitan is a collaboration between ethnomusicologist Linda Burman-Hall and director Eli Hollander, both of UC Santa Cruz. It will stimulate thought and discussion in a variety of courses in Asian and Balinese studies, cultural anthropology, ethnomusicology, and religion. **"This marvelous film will be great for classroom use. It provides a privileged glimpse of intimate Balinese life, through the lens of a sensitive camera and the ear of a talented ethnomusicologist. More than an accurate report, it is an evocative portrayal of what Balinese consider the most important events in the growth of a new human being, rituals enacted for their protection and well-being."**—Hildred Geertz, Prof. of Anthropology (Emeritus), Princeton Univ.

57 min. Color 2002 #0077
Sale: VHS or DVD \$250, Rental: \$95



Kawitan: Creating Childhood in Bali



Kahyangan: The Balinese Journey of the Soul

Kahyangan: The Balinese Journey of the Soul

Society for Ethnomusicology honoree
Assn. for Asian Studies honoree

This remarkable, at times mesmerizing documentary explores the full cycle of Balinese death rituals that support and protect the soul's journey in its endless cycle of life, death, and rebirth. The specific ceremonies, which vary according to social and economic level, family tradition, and individual circumstance, are linked through Hindu-Buddhist tradition and vocal music that validate the rituals, protect the deceased, and guide the soul on its journey.

Tied together by the shadow-play story of Cupak, a mortal who traveled to the land of the dead to find his father (Lord Brahma/God), and shaped by "Meluasan" (a visit to a traditional psychic to determine the wishes of a deceased for their upcoming ceremonies), the film documents elaborate ceremonies for persons of wealth and social distinction along with equivalent ceremonies for commoners. The ceremonies aim to return the body to the five elements: earth, water, fire, space, and wind, and to reunite the soul with God.

The ceremonies examined include body washing and beautification, burial, mass exhumation, individual and mass cremation, arranging of bones, releasing ash into streams, reclaiming purified souls from the sea, introducing the spirit to the Gods, and bringing the spirit home to the family temple.

"Kahyangan" is the second film (see also *Kawitan: Creating Childhood in Bali*, this page) in a projected cycle of documentaries portraying the principal life and after-life ceremonies in Balinese Hindu-Buddhist religion and culture. The film is a collaboration between ethnomusicologist Linda Burman-Hall and director Eli Hollander, both of University of California Santa Cruz. It will stimulate thought and discussion in a wide range of courses in Asian and Balinese studies, cultural anthropology, ethnomusicology, and religion.

57 min. Color 2010 #0176
Sale: DVD \$250, Rental: DVD \$95

The Great Ceremony to Straighten the World

American Anthropological Assn. selection
Assn. for Asian Studies honoree

Caught between the seduction of prosperity and the threat of cultural disintegration, the people of Bali engage in ceremonies. Through them, the Balinese attempt to maintain balance with God, nature, and one another, and also to turn the recent prosperity from the booming tourist trade into a way of invigorating their culture. This insightful documentary depicts one of Bali's most important ceremonies, one not enacted for nearly 100 years. The ceremony addresses a modern world gone seriously out of balance; it is also meant to remind the Balinese of their history and to engage them in its re-enactment. The video captures highlights of the ceremony while Balinese of varying backgrounds comment on its religious, cultural, environmental, political meaning. Produced by Jann Pasler, Prof. of Music, UC San Diego.

"A wonderfully sensitive, thoughtful, and respectful observation of a rare event... Raises timely issues concerning the tensions between the commercial and the spiritual, the modern and the traditional, the observer and the observed."—Gordon Chang, Prof. of East Asian Studies, Stanford Univ.

55 min. Color 1994 #0061
Sale: VHS or DVD \$225, Rental: \$95



Taksu: Music in the Life of Bali

Taksu: Music in the Life of Bali

Assn. for Asian Studies honoree
Louisville Film Festival Award

Balinese music is like Balinese life. It reflects community harmony, cooperation, and balance. This sensitive documentary is an American musician's unique portrait of Balinese life, art, and spirituality. Focusing on the concept of *Taksu*, or the spiritual power found in music, instruments, costumes, and dance, the film captures the vibrant rhythm that permeates all Balinese art and culture and suggests how the daily activities of the Balinese echo the tempo and interlocking harmonies of their music. By Jann Pasler, Prof. of Music, UC San Diego.

"A remarkable film. It's informative about Balinese life and music, yet highly personal and engaging. It should be used in any course that takes the issue of cultural perspective seriously."—Prof. Robert winter, Dept. of Music, UCLA

24 min. Color 1991 #0060
Sale: VHS or DVD \$195, Rental: \$95

A Taste of China

National Educational Film Festival Gold
Apple Awards
CINE Golden Eagle Awards
PBS National Broadcasts
Booklist Annual Awards of Merit
Selected for screening at more than 15
international film festivals

This acclaimed series, by noted producer Sue Yung Li, remains the best introduction for Western audiences to traditional Chinese culture. In the words of the *Christian Science Monitor*, the series "... is not, strictly speaking, about food, although food plays a great part in it. Rather, it is about the influences of geography and food supplies on China's culture and development."

Save More Than 25%
Special Series Price: \$580

Masters of the Wok

Explores the evolution of Chinese cuisine from peasant fare to highly refined imperial cooking. Opens in north China, capturing the behind-the-scenes drama as two of China's master chefs prepare an astonishing 28-course banquet, then visits Confucius's birthplace to study robust peasant cooking. Also shows a cooking academy in Sichuan province and concludes at a Chrysanthemum banquet in celebration of autumn.

Food for Body and Spirit

Investigates the impact of religious influences on Chinese culture and cuisine. At a sacred Taoist retreat, a priestess shows how the contrasting forces of yin and yang are balanced in cooking. A highlight is a visit to an unusual herbal medicine restaurant where the maitre d' "prescribes" meals according to the ailments of each diner. Finally, at two monasteries we discover the role of Buddhism in the development of China's extensive vegetarian cuisine.

The Family Table

The contrasting lives of a traditional four-generation rural family in a Sichuan village and a modern, single-child family in urban Hangzhou are viewed through the routines of their daily meals. In the process, we see how the Chinese family has endured and how it is changing.

Water Farmers

The Yangzi River delta region south of Shanghai is known as the water country. Hundreds of miles of canals link towns and villages and serve as "liquid highways" for wedding boats, traveling vendors, and foot-powered rowboats. Here, near the city of Shaoxing, water has completely shaped the local farmers' way of life. Their lives exemplify the traditional harmonious relationship between the Chinese and their environment.

29 min. each Color 1984 #0121-0124
Sale: VHS or DVD \$195 each
Rental: \$95 each



A Taste of China

The Cities in China Series

American Film Festival Awards
Selected for screening at more than a
dozen film festivals worldwide

This classic series explores the Chinese urban experience and captures to an extraordinary degree the sights and sounds of daily Chinese life. Produced by Sue Yung Li and Shirley Sun.

Save More Than 25%
Special Series Price: \$435

Suzhou

Known for centuries as the center of Chinese culture and aesthetics, this Yangzi delta city has often been called the Venice of the East because of its many canals and bridges. This poetic portrait of the city leads the viewer through markets and teahouses, sweet shops and bookstores, rice paddies and fish stalls, and two of Suzhou's exquisite gardens.

"Perhaps the finest, certainly the most artistic documentary available on a Chinese city."—Choice

28 min. Color 1981 #0119
Sale: VHS or DVD \$195, Rental: \$95

Xian

Presents a cultural history of the ancient Chinese imperial city, once the greatest capital in the world. Includes extensive footage of one of the world's most spectacular archaeological sites, the immense tomb of China's first emperor and its life-size pottery army.

58 min. Color 1981 #0120
Sale: VHS or DVD \$195, Rental: \$95

Beijing

A close look at the texture and flavor of the changing Chinese capital. Highlights include a backstage tour of the Peking Opera, a family reunion of four generations previously dispersed to far-flung outposts, and an interview with the brother of China's last emperor.

45 min. Color 1981 #0118
Sale: VHS or DVD \$195, Rental: \$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

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

Linda Sou is a freewheeling 17-year-old who struggles to overcome the shame cast on her family when her older sister was imprisoned for murdering an abusive boyfriend. Samnang Hor, an athletic 16-year-old born in a refugee camp in Thailand, is driven to achieve to make up for his two older brothers, who dropped out of high school because of their involvement with gangs and drugs. 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 ethnic studies, Asian-American studies, anthropology, and sociology. 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.

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

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



Salsa in Japan: A Japanese and Latino Mix

Salsa in Japan: A Japanese and Latino Mix

American Anthropological Assn. selection
Assn. for Asian Studies honoree
Society of Intercultural Educators,
Trainers, and Researchers honoree

This remarkable documentary on multiculturalism explores the growing subculture of salsa dancing in Japan, where salsa dancing and salsa clubs serve as a source of interaction and cultural mingling between Japanese and Latino immigrants to Japan.

The video examines two types of salsa clubs in Japan. One draws more Japanese and the other draws more Latinos. In the clubs that draw more Japanese, there is a greater focus on dancing well — on looking good. Most of the clientele are students of salsa and some enter competitions.

The clubs that draw a largely Latino crowd have more of a "party" atmosphere. Some who go are great dancers, others not. Some even learn how to dance salsa in Japan.

Salsa in Japan briefly recounts the history of salsa for those unfamiliar with the dance and examines the many connections between Latin America and Japan through interviews with people involved in the salsa world.

This energetic, vibrant, and accessible video will reward viewing and stimulate discussion in any class dealing with issues of multiculturalism, and in a wide variety of courses in Japanese and Asian studies and cultural anthropology. It was produced by Elizabeth Chamberlin.

"This video takes you on a 25-minute journey to the salsa dance scene in Japan. The shy but hard-working Japanese and the freewheeling and passionate Latinos — the two stereotypes melt in the salsa school, the dancing venue, and the DJ booth. Students will see deeply-committed Japanese salsa dancers and articulate Cuban dance teachers. The issues of tradition and modernization, space, leisure, day and nightlife, reverse immigration, race, and other topics are flashily and freshly presented in this compact journey." — Shuhei Hosokawa, Assoc. Prof. of Humanities and Social Sciences, Tokyo Institute of Technology

25 min. Color 2003 #0132
Sale: VHS or DVD \$195, Rental: \$95

Additional Titles

Please visit our web site for complete descriptions and reviews of the following films.

Between Two Worlds: A Japanese Pilgrimage

Natl. Educational Film Festival Award
Assn. for Asian Studies honoree

For centuries, pilgrims have come to the Japanese island of Shikoku to trace the 1,000-mile route known as the "Pilgrimage to the 88 Sacred Places of Shikoku," a journey believed to have been first undertaken by Kobo Daishi, founder of Buddhism's Shingon sect in the ninth century. This illuminating documentary combines images of traditional and modern Japan, excerpts from Kobo Daishi's writings, and commentary by pilgrims, everyday Japanese, and the filmmakers themselves to explore the meaning and persistence of "pilgrimage" in contemporary industrial Japan. Produced by Joanne Hershfield and Susan Caperna Lloyd.

"We are fortunate to have this video. It skillfully juxtaposes old and new images of the pilgrimage event and provides easy access to a complex topic." — John Nelson, Prof. of Religion and Asian Studies, Univ. of San Francisco

30 min. Color 1994 #0147
Sale: VHS or DVD \$195, Rental: \$95

Displaced in the New South

Natl. Educational Film Festival Award
Assn. for Asian Studies honoree
PBS National Broadcasts

In 1980, there were a few thousand Asian and Latino immigrants in Georgia. By 1994, there were more than 300,000. This widely acclaimed documentary explores the cultural collision between Asian and Hispanic immigrants and the suburban communities near Atlanta, Georgia, in which they have settled. Produced by David Zeiger and Eric Mofford.

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

Primates Like Us

In the summer of 1998, a group of primarily American undergraduate students from Central Washington Univ. went to Bali as part of the university's first Balinese Macaque Project field school. The goal was to experience Balinese culture and study macaque monkey behavior and document the entire process with on-location video footage. After reviewing the video footage, however, it became clear that what was actually captured was an ethnographic account of a group of undergraduate anthropology majors who were experiencing simultaneously a new culture, the rigors of anthropological fieldwork, and the conflicts of living and working with each other as a team. . . . Produced by Agustin Fuentes, Assoc. Prof. of Anthropology, Univ. of Notre Dame, and Devi Snively.

57 min. Color 2004 #0079
Sale: VHS or DVD \$225, Rental: \$95

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**Featured Inside:
Ten New Releases!
Limited-Time Discount Offer (page 6)
The India Films of Renowned Filmmaker David MacDougall (pages 6-12)
The Classic *Trobriand Cricket* (page 14)**

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