Latin American Studies and Native American Studies

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

Featuring

The Return of Navajo Boy

“This is what documentary filmmaking should be. It’s hard to imagine teaching a course in Native American studies without using this remarkable film.” See page 8.

California’s “Lost” Tribes (page 6):
“This brilliant documentary explores the conflicts over Indian gaming and places them in the context of both California and Native American history. It is essential viewing in a variety of courses.”

Discovering Dominga (page 2):
“This amazing and powerful film is one of the best documentaries I have ever seen…. It is a compelling and inspiring story, a major event in documentary ethnographic filmmaking, and an indispensable teaching tool.”

Alcatraz Is Not an Island (page 3):
“The seminal documentary of an event that has had lasting importance for Native Americans across the United States. This is an excellent teaching tool that should be available in a wide variety of classrooms.”

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Discovering Dominga

**Latin American Studies Assn. Award of Merit**
**Latin American Anthropological Assn. Award of Commendation**
**“Best Documentary,” Los Angeles Latino International Film Festival**
**“Best Documentary,” Bermuda International Film Festival**
**CINE Golden Eagle “Masters” Award**
**Society for Visual Anthropology Award**
**PBS National Broadcasts on P.O.V.**
**Selected for screening at more than a dozen major film festivals worldwide**

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

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

Beautifully photographed in Iowa and amid the stunning landscapes of the Guatemalan highlands, the film follows her emotional reconnection with lost relatives, with a rich indigenous culture, and with the violent history in which her beloved adopted country—the United States—played a sinister role. Dominga joins the Maya community in the dangerous effort to demand the exhumation of a clandestine mass grave, and later provides testimony in a landmark genocide case, thus becoming part of a global grassroots struggle for justice and human rights.

*Discovering Dominga* is a compelling and inspiring story that will engage student interest and provoke reflection and discussion in a wide variety of courses in Latin American studies, cultural anthropology, and human rights. It was produced and directed by Patricia Flynn and co-produced by Mary Jo McConahay for the Independent Television Service (ITVS) in association with KQED Television. Closed-captioned.

"This remarkable documentary traces the story of a Guatemalan woman whose parents were massacred during the 1980s civil war. It takes us between the two worlds of Iowa and Guatemala, and allows us to accompany Denese/Dominga in her search for her own identity as a Mayan woman. Her story is a parable of the last two decades of Guatemalan history. It is ideal for use in undergraduate courses, drawing in students ever more deeply to explore the circumstances that created this human drama."—Susanne Jonas, Prof. of Latin American and Latino Studies, UC Santa Cruz

57 min. Color 2002 #0088 CC
Sale: VHS or DVD $295, Rental: VHS $95

**What Reviewers Are Saying about Discovering Dominga**

"This moving and very human film makes the recent history of Central America, and especially Guatemala, come alive for students in a powerful way. It will inspire questions about the position of Mayans, the elite and the powerful military in society, as well as raise questions about the Cold War and the United States’ activities in that part of the world. Students will be able to put an unforgettable human face on abstract political issues."—Beatrix Manz, Prof. of Geography and Ethnic Studies, UC Berkeley

"This is one of the best films I have seen on the violence in Guatemala. The film gives us, on the one hand, a tragic personal story situated squarely in the United States, and on the other hand, an accurate portrayal of one of the worst massacres of the recent civil war in Guatemala and how it affected a Maya community. Highly recommended for any course on the contemporary Maya, contemporary Latin America, Latin American indigenous peoples, or human rights."—Nora C. England, Prof. of Linguistics and Anthropology, Univ. of Texas, Austin

"A perfect film for anthropology classes! In a moving and beautifully filmed story, a young American woman finds that her search for her own identity is inextricably entwined with the indigenous culture of her Guatemalan family, the history of ethnic violence in that country, and the international political context that gives her personal journey a wider meaning. These are essential themes for anthropology today, as we continue to explore the meanings and multiplicities of cultural and ethnic identities. I use this compelling film in my intro cultural anthropology classes, as well as in courses on multiculturalism and ethnic politics."—Nancy Postero, Asst. Prof. of Anthropology, Univ. of California, San Diego

"A major event in documentary ethnographic filmmaking. Combining artful reconstruction of historical events with interviews and commentaries, and with careful attention to historical detail and context, the film presents the journey of a Mayan woman through the horrifying, complex, and touching events of her life that are a fragment of the larger Guatemalan tragedy. Dominga’s road through remembrance, regret, outrage, and ultimately to recovered dignity and political awareness, and the role of U.S. complicity in the senseless war, leaves viewers stunned."—Jeffrey Ehrenreich, Prof. and Chair of Anthropology, Univ. of New Orleans

"This amazing and powerful film is one of the best documentaries I have ever seen."—Norma Stoltz Chinchilla, Prof. of Women’s Studies, California State Univ., Long Beach

"Dominga’s journey of self-discovery is one of the great untold stories of the Third World. I consider it an indispensable teaching tool."—Cobic Harris, Assoc. Prof. of Political Science, San Jose State Univ.
**Alcatraz Is Not an Island**

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

The story of the occupation of Alcatraz is as complex and rich as the history of Native Americans. In the 1950s, after decades of failed policies and programs, the Eisenhower administration implemented the “Relocation and Termination” programs as official Federal Indian policies. These programs were designed to lure Indian people off the reservations and into major cities, such as San Francisco, to complete their assimilation and acculturation into “mainstream” America. By the mid-1960s, the San Francisco Bay Area’s urban Indian community was one of the largest and best organized in the country. Rather than dissolving into the urban “melting pot,” Bay Area Indians clung tenaciously to their cultures, formed social and political organizations, and began to mobilize. Echoing the Civil Rights movement, sociology, political science, and ethnic studies. It was produced by Jon Plutte and directed by James Fortier (Métis-Ojibway) in association with the Independent Television Service and KQED Television. Noted actor Benjamin Bratt (Quechua) delivers the eloquent narration.

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

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

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

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

**True Whispers: The Story of the Navajo Code Talkers**

"Best Documentary," Festival of Festivals, Palm Springs Intl. Film Festival American Indian Film Festival "Best Documentary Feature" nominee
Selected for screening at more than a dozen major international film festivals PBS National Screenings

Of all the untold stories from World War II that have recently come to light, none is more important nor more ironic than that of the Code Talkers — some 400 Navajo youths, many hardly more than boys — who were recruited by the U.S. government to devise an unbreakable code in the language they had been previously forbidden to speak.

This poignant and thought-provoking documentary explores the complex story of the Code Talkers from the Navajo point of view and reveals the pivotal role they played in helping U.S. forces win the Pacific Theater during World War II. The film deftly interweaves archival wartime footage, eloquent Navajo commentary, and intimate scenes shot on location on the Navajo reservation in remote parts of Arizona and New Mexico.

Historians estimate that the Code Talkers saved two million lives through their dedication and bravery. Yet their contributions were classified for many years as secret, they were not permitted to discuss their wartime activities, and they were even long ineligible for veterans benefits.

With its wide-ranging examination of the culture, traditions, spirituality, and history of the Navajo, True Whispers provides in-depth and unrivaled context for the story of the Code Talkers. The film will generate thought and discussion in a variety of courses in Native American studies, American history, and ethnic studies.

True Whispers was directed by Valerie Red-Horse and produced by Gale Anne Hurd and Valerie Red-Horse in association with the Independent Television Service, with funding provided by the Corporation for Public Broadcasting.

57 min. Color 2003 #0127
Sale: VHS or DVD $250, Rental: VHS $95

*Featured New and Recent Releases*
**A Seat at the Table: Struggling for American Indian Religious Freedom**

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**American Indian Film Festival honoree**  
**Amnesty International Film Festival honoree**  
**Human Rights Watch Film Festival honoree**  
**National Congress of American Indians honoree**  
**Parliament of the World’s Religions honoree**  
**Palm Springs Native American Film Festival honoree**  
**New York Festivals Award**

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

Each of the film’s eight segments deals with an important obstacle to American Indian religious freedom. Taken as a whole, the film provides an outstanding overview of the spiritual ways of today’s Native Americans. The Native leaders and the topics they examine with Prof. Smith are:
- Walter Echo-Hawk (Pawnee), Senior Staff Attorney, Native American Rights Fund: A History and overview of the American Indian struggle for religious freedom;
- Winona La Duke (Anishinabe), Director, White Earth Land Recovery Project: Native religions and the earth; pollution and clear-cutting as religious persecution;
- Frank Dayish, Jr. (Dine’), President, Native American Church of North America: The triumph of the Native American Church’s struggle for the religious use of Peyote;
- Charlotte Black Elk (Lakota), Primary Advocate for protection of the Black Hills: Protection of the Black Hills and Native access to sacred sites;
- Doug George-Kanentiio (Mohawk), journalist and activist: Destruction of Native languages and the resulting damage to Native ceremonies;
- Lenny Foster (Dine’), Director/Spiritual Advisor, Navajo Nation Corrections Project: Injustices faced by incarcerated Native Americans;
- Tonya Gonnella Frichner (Onondaga), President, American Indian Law Alliance: The spiritual threat posed to indigenous peoples by the Human Genome Diversity Project;
- Guy Lopez (Crow Creek Sioux), Coordinator, Sacred Lands Protection Program, Asn. of American Indian Affairs: Disrespect of Apache beliefs by Univ. of Arizona and Jesuit astrophysicists.

The film includes excerpts of messages by the Dalai Lama, South African President Nelson Mandela, and UN Secretary General Kofi Annan. The ceremonial opening of the week-long Parliament flamboyantly displays the rich variety of religious traditions from around the world and includes a performance of an Iroquois ancestral song by noted American Indian singer Joanne Shenandoah (Oneida), who also delivers the articulate narration for the documentary.

The menus on the DVD version of the film enable easy access to particular segments and encourage in-depth classroom discussion and analysis. *A Seat at the Table* is an exemplary teaching tool that will be used over and over again in many of my courses in Native American studies, cultural anthropology, comparative religion, and philosophy. The film features Navajo medicine man Johnson Dennison, Navajo philosopher Harry Walters, and noted anthropologist Peter Gold.

In *Beauty I Walk* will stimulate thought and discussion in a wide array of courses in Native American studies, cultural anthropology, comparative religion, and philosophy. It was produced by Sheri Brenner.

*In Beauty I Walk: The Navajo Way to Harmony*  

Set amid the stunning environs of Arizona’s rugged Canyon de Chelly, this compelling documentary explores traditional Navajo Indian spiritual practices and thought. The film examines Navajo art, cosmology, and culture and illustrates how the traditional way of life, called “walking in beauty,” seeks to replicate the innate order and harmony of the universe within each individual. The film features Navajo medicine man Johnson Dennison, Navajo philosopher Harry Walters, and noted anthropologist Peter Gold.

“In the narrator’s words, ‘though times have changed, the ancient patterns of life, beliefs, and ceremonies continue to be observed,’ and this video’s Navajo participants, Harry Walters and Johnson Dennison, each give reasons why this should be so. The video depicts with credibility how a Navajo faces life’s challenges, which deter him from the Beauty Way, and how he has access to prayers and ceremonies so that he stays on the path of Beauty. The attentive viewer will receive a powerful message here. As the anthropologist, Peter Gold, observes in this program, the world has much to learn from the Navajo and others who have preserved their ancient ways of living.” — Grace Anna McNeley (Navajo), Humanities Faculty, Diné College

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**Featured New and Recent Releases**

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**A Seat at the Table**  
**Sale:** VHS or DVD $295, Rental: VHS $95

**In Beauty I Walk: The Navajo Way to Harmony**  
**Sale:** VHS or DVD $195, Rental: VHS $95

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Cover background image from *The Return of Navajo Boy* (see page 8).
Rancho California (Por Favor)

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

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

Rancho California begins by working through a set of media ideals about social participation and self-representation, but finally finds layers of complicity at the center of the region's economy. Blending keen observation and insightful commentary, the film illustrates how racial identity and social roles are carefully cultivated parts of the landscape in a new “suburban plantation culture.” But the picture is not all bleak: the film also shows how grassroots development efforts by indigenous Mixteco organizers work to resist conditions of deprivation concealed in the heart of this otherwise scenic landscape.

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

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

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

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

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

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

59 min. Color 2003 #0109
Sale: VHS or DVD $250, Rental: VHS $95

Madres Unidas: Parents Researching for Change

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

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

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

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

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

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

Email: info@berkeleymedia.com
Web: http://www.berkeleymedia.com

Madres Unidas: Parents Researching for Change

Berkeley Media LLC
California and the American Dream

This incisive, thought-provoking four-part series explores the dynamics of culture, community, and identity in California, one of the most diverse places in the world. Each film provides a trenchant and highly discusssible case study of divergent California social trends that are keenly evident all across America. Of particular importance are the dramatic recent growth of Native American economic and political power as a result of Indian gaming operations, and the rise of Latino political, social, and cultural influence as the Hispanic population increases and forges alliances with other ethnic groups.

As the films illustrate, in the last 35 years California has become center stage to a wide array of issues redefining the American experience: from changing demographics to new models of civic engagement, from the role of immigrants in neighborhood life to the democratic challenge of the initiative process, from sustainable agriculture to Native American gaming and sovereignty. The experience of California, the world's sixth-largest economy, may become central in deciding the priorities of life in a post-industrial America in which "minorities" constitute a majority of the population.

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

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

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California’s “Lost” Tribes

The 1987 Supreme Court decision to open up Indian gaming nationwide had as dramatic an economic impact on the lives of California’s Indian tribes as the occupation in 1969 of Alcatraz Island had on their cultural identities. In a few short years, California Indians went from being the poorest people in the state to among the richest, and from being virtually invisible to being the state’s most powerful political lobby. For the Cabazon and Morongo tribes of Southern California, the plaintiffs in the landmark Supreme Court case, the wealth they have achieved through gambling casinos was unimaginable.

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

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

This brilliant documentary explores the conflicts over Indian gaming and places them in the context of both California and Native American history. The film examines the historical underpinnings of tribal sovereignty and the evolution of tribal gaming rights over the last 30 years. It illustrates the impact of gaming on Indian self-determination, and the challenges that Native people face in defining the identity of their people for the future.

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

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

The Price of Renewal

What are the challenges in crafting a vibrant urban village from an ethnically, culturally, and economically diverse population? This perceptive documentary examines complex issues of community development, philanthropy, and civic engagement by chronicling the long-term redevelopment of an older, deteriorating neighborhood called City Heights, often referred to as the Ellis Island of San Diego.

The film probes both the potential and the pitfalls of public/private partnerships in addressing the problems of inner city decay, as well as the thorny questions raised by the gentrification of multicultural and Hispanic neighborhoods.

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

Profound redevelopment plans placed this poor and largely powerless community in an unlikely partnership with businessman and philanthropist Sol Price (the founder of the Price Club and widely recognized as the “father” of the discount warehouse industry) and William Jones, an African-American real estate developer who was the youngest person ever elected to the San Diego City Council.

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

20 min. Color 2005 #0150 CC
Sale: VHS or DVD $250, Rental: VHS $95
The New Los Angeles

This engaging documentary explores the complexities of inclusion in Los Angeles — the nation’s largest “majority-minority” city and the city with the nation’s largest divide between rich and poor. The film provides a riveting portrait of a city in often turbulent transition, beginning in 1973 with the election of Mayor Tom Bradley — the first African-American mayor of a major city without a black majority — and concluding with the political empowerment of Latinos and the 2005 election of Antonio Villaraigosa, Los Angeles’s first Latino mayor in more than 130 years.

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

The New Los Angeles explores the shifting political ground that is shaping the nation’s future and proving that the American dream remains a powerful motivator. This is a story about forging coalitions, nurturing inclusion, seeding innovation, salvaging identity, and building community — a story that resonates to every corner of contemporary America.

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

“This is a portrait of a changing Los Angeles hidden from the public point of view. The film illuminates how race and immigration intersect with economic and political forces to shape the priorities of a city and response of its people. It is a coming-of-age story, where the intersection of electoral politics, grassroots organizing, and coalitions have transformed a city. The story told here foreshadows the choices that cities across the nation will face when increased immigration, the proliferation of low-wage jobs, and a shrinking middle class force city leaders to rethink their priorities. It is a hopeful story about ordinary people changing their lives and their city, a story with national implications. Students and faculty in a wide variety of courses and disciplines — including ethnic studies, urban planning, public policy, anthropology, sociology, economics, theology, political science, and history — will love this film.” — Peter Dreier, E.P. Clapp Distinguished Prof. of Politics and Director, Urban and Environmental Policy Program, Occidental College; Co-author of The Next Los Angeles: The Struggle for a Livable City and Place Matters: Metropolitics for the 21st Century

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

Ripe for Change

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

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

This fascinating documentary explores the intersection of food and politics in California over the last 30 years. It illuminates the complex forces struggling for control of the future of California’s agriculture, and provides provocative commentary by a wide array of eloquent farmers, farmworker leaders, prominent chefs, and noted authors and scientists.

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

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

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

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

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The Return of Navajo Boy

Set in the stunning landscape of Utah’s Monument Valley, this unforgettable, universally acclaimed documentary chronicles the extraordinary saga of how a rediscovered 1950s silent film reel leads to the return of a long-lost brother to his Navajo family. Since the 1930s, members of the Cly family have lived in Monument Valley and appeared as subjects in countless photographs, postcards, and Hollywood westerns—even in a home movie by legendary director John Ford and a propaganda film by a uranium mining company.

In 1997 filmmaker Jeff Spitz resurrected an old 1950s film called Navajo Boy and was able to track down the original subjects, the Cly family, to show it to them. Family matriarch Elsie Mae Cly Begay saw on film—the faces of her late mother and, most heart-wrenching of all, her infant brother, who had been adopted by white missionaries and never heard from again. The vintage movie prompts Elsie to tell her family’s story for the first time, from their work with filmmakers and tourists to the injurious effects of uranium mining on their health and culture. Through a news story about the rediscovery of the old Navajo Boy film, Elsie’s long-lost brother, named John Wayne Cly after the movie star, discovers his own lost heritage and travels to Utah for an emotional reunion with his brothers and sisters.

The Return of Navajo Boy weaves the Cly family’s voices, feelings, and personal stories into a powerful, revelatory depiction of one Native American family’s experiences over the last century. The film casts a revealing light on the Navajo side of picture-making and of the human costs of uranium mining in the Southwest. Perhaps most important, the film gives the Cly family the chance to voice its own story and, while giving new meaning to old pictures, performs a healing miracle of its own.

Part mystery, part exposé, and wholly compelling, The Return of Navajo Boy will engender spirited discussion in a wide variety of courses in Native American studies, American history and studies, cultural anthropology, sociology, media studies, and environmental issues. It was produced by Jeff Spitz and Bennie Klain.

“It’s hard to imagine teaching a course in Native American studies or culture without using this remarkable film. It documents real people and real tragedies and depicts Navajo culture with unusual realism and understanding. The film is instructive, thought-provoking, and heartwarming, and addresses many critical environmental issues in addition to illuminating so much regarding Navajo history and family life. Highly recommended!”—Duane Champagne, Dir., American Indian Studies Center, UCLA

“This is what documentary filmmaking should be. The film repositions adversity and injustice involving a Navajo family from one of the most glorious places on earth, Monument Valley, Utah, to free the truth about the exploitation of America’s Indians through illegal adoption, uranium mining, and Hollywood image makers, all of which profit shamelessly from Indians.”—Prof. Beverly R. Singer, Dir., Alfonso Ortiz Center for Intercultural Studies, Univ. of New Mexico

57 min. Color 2001 #0055
Sale: VHS or DVD $295, Rental: VHS $95

Berkeley Media LLC
Who Owns the Past?

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

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

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

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

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

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

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

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

56 min. Color 2002 #0092 CC
Sale: VHS or DVD $275, Rental: VHS $95
Suquamish, Washington, is a small Pacific Coast reservation town in the heart of the Port Madison Indian Reservation. At the start of every summer, tribal members from the Suquamish Nation transform the quiet seaside village into a volatile marketplace devoted to the sale of fireworks for the upcoming Fourth of July. This fascinating and thought-provoking documentary chronicles the many challenges faced by Suquamish families in the fireworks business and explores the complex and often thorny issues of tribal sovereignty, treaty rights, and the pursuit of life, liberty, and happiness in Indian Country.

Although most Americans celebrate July Fourth by simply watching fireworks displays, for many of the Suquamish the selling and setting off of huge displays of fireworks for Independence Day is a vital summer ritual. It is also big business and an important part of the local reservation economy. The main character in the film, Bennie Armstrong, Chairman of the Suquamish Tribal Council, has sold fireworks for three decades. For Armstrong and others, selling fireworks entails calculated risk and detailed planning. One first-time stand owner puts her house in the balance by using mortgage money to buy a stock of fireworks. A veteran seller has long depended on fireworks sales to make up the income shortfalls between salmon runs. Another couple uses income from their stand to start a Baptist Church on the reservation.

For Armstrong, the right to sell fireworks is symbolic of a larger political context in which tribes throughout the United States struggle to maintain their sovereignty. In his view, the sale of fireworks is a justly poetic blend of politics, economics, and independence.

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

In a place where federal, state, and local policies routinely collide with Native sovereignty, Boomtown provides a multi-layered, subtle, and often-poignant portrait of contemporary Indian life, showing that Native tradition can meet today’s economic realities with unexpectedly successful results. Boomtown will motivate discussion in classes in Native American studies, cultural anthropology, American studies and history, and sociology. It was produced by Bryan Gunnar Cole.

“A very good example of a documentary that celebrates and at the same time upholds a critical interpretation of our society. This is a work to be shown to all students.—Mary Ellen Davis, Prof. of Cinema, Concordia Univ.

“The film succeeds at multiple levels. It is, first, a fascinating human-interest story about people who stake their livelihoods on a risky and dangerous venture: selling high-powered fireworks to willing customers. Second, and more importantly, the film is an exploration of how members of the Suquamish Nation deploy treaty-guaranteed rights to sovereign governance in order to help them participate in the local economy. The film achieves each goal with aplomb. It will be especially useful in undergraduate courses that explore the complexities of living and governing in a multicultural environment. For this audience, the film is an accessible and exciting introduction to the practice of tribal sovereignty.—Jeffrey R. Dudas, Prof. of Political Science, Univ. of Washington

“Independence Day takes on its own complex meanings for the Suquamish people...they are Americans and proud of their contributions to the country. At the same time, they are proud of their own independence as a sovereign nation.—Warren Berger, The New York Times

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

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

The film moves fluidly between Puerto Rico itself and New York’s South Bronx barrio. By illuminating the past, examining the present, and bringing Puerto Rico’s vibrant cultural heritage to audiences, the film illustrates why the political fate of this tiny Caribbean island concerns all Americans.

The style of the film is personal, intimate, and accessible to all students, with producer/writer Raquel Ortiz serving as on-screen host and narrator. Her participation in the process of learning about her own heritage infuses the film with an engaging dynamic of discovery and interaction. Traditional Puerto Rican music — including storytelling plenas — punctuates the film, while noted Puerto Rican artist Juan Sanchez’s collages — composed of striking graphics, images from the past, and symbols from popular culture — provide an innovative method of presenting history, as visual elements from the collages are “assembled” and “disassembled” on screen.

To facilitate educational use, Mi Puerto Rico is well-edited into 15-minute segments. It is essential viewing for many classes in Latin American studies, American history and studies, ethnic studies, multiculturalism, and Caribbean studies. Mi Puerto Rico was directed by Sharon Simon and produced by Raquel Ortiz and Sharon Simon. It is closed-captioned.

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

“A passionate but wistfully hopeful documentary that makes excellent use of vivid artworks, great archival photos and rarely seen narrated footage... A most moving experience.” — The Village Voice

A young student was very moved because he discovered a history of Puerto Rico previously unknown to him. Never had he heard of the Massacre of Ponce or the Nationalist attack on Congress. There was a consensus among all present, that while the film was created for North American audiences, it was equally compelling for Puerto Ricans who are unsure of their own history.” — Teresa Previdi, Coordinator, Cultural Activities, Univ. Sagrado del Corazon, Puerto Rico

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

Salsa in Japan: A Japanese and Latino Mix

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, because it’s not in fact a universally “Latin” dance. The main attraction of these “parties” is the chance to get together with other Latinos, blow off steam, and have a good time.

Salsa in Japan briefly recounts the history of salsa and also examines some of the connections between Latin America and Japan. This energetic, vibrant, and accessible video will reward viewing and stimulate discussion in any class dealing with issues of multiculturalism and immigration, and in a wide variety of courses in Japanese and Asian studies, Latin American 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 hardworking 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: VHS $95
**Latin American Studies**

**Popol Vuh: The Creation Myth of the Maya**

Natl. Educational Film Festival Gold Apple Award  
Latin American Studies Assn. Award of Merit  
Society for Visual Anthropology Award  
Margaret Mead Film Festival honoree  
CINE Golden Eagle Award  
Native American Film Festival honoree  

This much-honored, best-selling animated film employs authentic imagery from ancient Maya ceramics to create a riveting depiction of the Popol Vuh, the Maya creation myth. Similar to the Biblical story of Genesis in its breadth, scope, and themes, the Popol Vuh is the origin of many myths and beliefs that spread throughout North America and formed the foundation of most Native American religious, philosophical, and ethical beliefs. The film introduces the Maya and relates the entire tale, beginning with the creation of the world and concluding with the victory of the Hero Twins over the evil lords of the Underworld. Produced by Patricia Amlin. See also *The Five Suns: A Sacred History of Mexico* (right).

*An artistic and intellectual triumph.* — Peter Allen, Prof. of Anthropology, Rhode Island College, in *Archaeology*

*A great and ground-breaking film.* — Prof. Michael Coe, Yale Univ.

*“This beautiful and historic film gives life to the mythic history and art of the Maya. Students and teachers of Native American culture, history, and literature must see it.”* — Lawanna Titou, Director, Institute in American Indian Culture and History, The Newberry Library, Chicago

60 min. Color 1989 #0018  
Sale: VHS or DVD $295, Rental: VHS $95  

Spanish-language version:  
60 min. Color 1992 #0116  
Sale: VHS or DVD $295, Rental: VHS $95

**The Five Suns: A Sacred History of Mexico**

*“Special Jury Citation,” Native Americas Intl. Film Exposition, Santa Fe  
Latin American Studies Assn. honoree  
American Anthropological Assn. Selection  
American Society for Ethnohistory honoree*

This new “artistic and intellectual triumph” is by Patricia Amlin, the extraordinary animator who created our widely honored and best-selling film, *Popol Vuh: The Creation Myth of the Maya* (left). *The Five Suns* employs authentic pre-Columbian Aztec iconography to depict the most important creation myths and sacred stories of the Aztecs and other Nahual-speaking peoples of ancient central Mexico. All imagery derives from the colorful and brilliant art style of late post-Classic Mexico (A.D. 1250-1521), as taken from the body of pre-Conquest codices known as the Borgia Group. These ancient screenfold books are filled with vivid scenes of native calendrics, rituals, mythical events, and cosmology. *The Five Suns* tells how Quetzalcóatl and Tzitzipoca create heaven and earth, journey to the underworld to create humans and find sustenance for them, and finally create the sun and the moon. Like all creation stories, this one provides mythic answers to life’s most perplexing questions and offers an ethical vision of how we should live. *The Five Suns* is essential viewing in a wide variety of disciplines. It was funded by a grant from the National Endowment for the Humanities.

*“An impressive achievement! The film combines scholarly rigor and accuracy with great artistry and beauty. The filmmakers are entirely adept in the conventions and style of the period, and it is truly wonderful to see this brilliantly colored artwork come alive in sound and motion.”* — Karl Taube, Prof. of Anthropology, Univ. of California, Riverside

*“An amazingly happy combination of scholarly accuracy and artistic quality. I presently use the Popol Vuh film in two separate courses, but the combination of it with this new film will provide me with a wonderful introduction for students to two important Mesoamerican mythologies and a vivid ‘compare and contrast’ showcase for two different Mesoamerican artistic styles.”* — Peter L. van der Loo, Prof. of Humanities and Religious Studies, Northern Arizona Univ.

59 min. Color 1996 #0019  
Sale: VHS or DVD $295, Rental: VHS $95

**Daughters of Ixchel: Maya Thread of Change**

Society for Visual Anthropology Award  
Latin American Studies Assn. Award of Merit  
American Anthropological Assn. selection  
Intl. Film & TV Festival of NY Award  
Cultural Survival Film Festival honoree  
Canadian Intl. Film Festival honoree  

Guatemalan Maya women are highly skilled weavers. Their textiles, created using the backstrap loom, are known worldwide for excellent workmanship and design. Their weaving skills have been passed down from mother to daughter since ancient times. Not only are the designs and colors of the Maya textiles attractive and unique, they also carry the history and traditions of their communities.

This illuminating documentary explores the lives of Maya women today, as they form textile cooperatives in order to support one another and reach out to new world markets. The film portrays the women’s ancient weaving processes, and examines the global economic, political, and cultural forces that are profoundly affecting them and their weaving. Ironically, as the Maya become more successful in world markets, the very nature of their weaving is being affected in response to market demand.

Deftly and concisely, the film poses two crucial questions: Are the distinctly Maya aspects of the weaving being overwhelmed by the forces of change and commerce? And is tradition-based Maya weaving disappearing?

Daughters of Ixchel will generate discussion in a wide range of courses in Latin American studies, cultural anthropology, development studies, art, and women’s studies. It was produced by Kathryn Lipke Vigesaa and John McKay.

*“Deals seriously with tradition and the way tradition is changing in order to survive. I highly recommend the video for introductory cultural and social anthropology, as well as for courses in development and anthropology, art and anthropology, tourism, and Latin American studies.”* — John Leavitt, Prof. of Anthropology, Univ. of Montreal

29 min. Color 1993 #0070  
Sale: VHS or DVD $195, Rental: VHS $95
Voices of the Sierra Tarahumara

Sundance Film Festival Official Selection
American Anthropological Assn. selection
“Best Cultural Documentary,” MountainFilm Festival (Telluride)
First People’s Film Festival (Montreal) honoree
Arizona Intl. Film Festival honoree
Newport Beach Film Festival honoree
Zakynthos (Greece) Environmental Film Festival honoree

This powerful and eye-opening documentary takes up where films like Traffic leave off. It examines the plight of the indigenous Tarahumara people of northern Mexico, who are oppressed by criminal drug lords and trapped in a web of rampant deforestation, crippling drug wars, and governmental corruption. In the booming post-NAFTA Mexican economy, the overlapping interests of the World Bank and the drug cartels threaten to change forever one of the most traditional cultures in the Americas.

Narrated by Peter Coyote, this extraordinary film blends murder mystery, keen ethnographic observation, and courageous undercover investigative reporting to demonstrate how issues of racism, international development policies, judicial and police corruption, and the failed War on Drugs surround the public assassination of an important Tarahumara leader and human rights advocate.

The Tarahumara are poor subsistence farmers who live in isolated villages in the rugged Sierra hillsides and canyons about 100 miles south of Texas, in a large area known as the Copper Canyon. In the 1990s a World Bank forestry project began building logging roads into some of the last old-growth forests in the region. Seizing this opportunity, drug lords began a campaign of terror and murder against the Tarahumara, stealing their lands to sell to loggers and forcing the Tarahumara to grow marijuana and opium for them. Native people who resist or speak out against the narcotraffickers are murdered or threatened with death.

But Edwin Bustillos, an outside human rights organizer, and a group of indigenous leaders vow to fight back. Working with Federal Attorney General Teresa Jardi, they risk their lives to gather witness statements and attempt to stop the wave of violence and land-takeovers. But when a local drug boss who is implicated in the murders of more than a dozen Tarahumara leaders is indicted, he receives a full pardon in advance from a Federal judge and becomes immune from prosecution.

Voices of the Sierra Tarahumara will provide a wealth of relevant material and inspire passionate discussion in a wide range of courses in Latin American studies, cultural anthropology, development and Third-World studies, and environmental issues. It was produced by Robert Brewster and Felix Gehm.

“This extraordinary and courageous documentary opens up for students a rare window onto one of the largest and most remote indigenous groups in Mexico. Most importantly, it allows students to visualize at an intimate level the conflicts and the prospects for the land and people of this embattled territory. In two decades of research, writing, and teaching about the Tarahumara people I have not encountered anything better than this impressive work for conveying to students the exigencies with which many Tarahumara must now cope on a daily basis. Avoiding the romanticism as well as sensationalist hyperbole that pervades many reports of these problems, the film instead portrays, through textured interviews which many Tarahumara must now cope on a daily basis. Avoiding the romanticism as well as sensationalist hyperbole that pervades many reports of these problems, the film instead portrays, through textured interviews through textured interviews

touching on the overlapping interests of the World Bank and the drug cartels threaten to change forever one of the most traditional cultures in the Americas.

The film examines the lives of a number of these Maya women and explores their efforts to improve their social and economic situation and at the same time perpetuate and revitalize their rich traditional culture.

Between Light and Shadow will stimulate thought and discussion in a variety of courses in Latin American studies, cultural anthropology, women’s studies, and art. It was produced by Kathryn V. Lipke.

“Beautifully conceived, captured, and crafted, this documentary is at once visually appealing and thought-provoking. It focuses on Maya women, their art, and their changing role in Guatemalan society, and allows the women to speak memorably of themselves, their art, and their world. Through their voices the film also touches on such related issues as ethnic identity, pride, and revitalization. I highly recommend it for introductory classes in anthropology, women’s studies, and Latin American studies.” — Richard Rinkle, Prof. of Anthropology, Champlain College

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Latin American Studies
The Last Zapatista

What Reviewers Are Saying about The Last Zapatista

“This is the first film to tell the true story of my father and the untold struggle for the land in Mexico today.” — Ana Maria Zapata, daughter of Emiliano Zapata

“This film has had an overwhelming response in my classes in Latin American history. It brings home to students the reality of Zapata’s heritage in a way that no lecture or reading could ever do. Poignant and compelling, it is an important educational tool for a wide variety of classes in history and Latin American studies.” — Stephanie Wood, Prof. of History, Univ. of Oregon

“A vital and vitally relevant film for American audiences today, rich in insight and historical context for understanding the present political and economic crisis in Mexico. The film is an excellent teaching tool; it clearly shows the connections between Mexico’s revolutionary past and its present, doing so in a way that humanizes the struggle and its participants. It will remain crucially important for the foreseeable future.” — John Foran, Prof. of Sociology, Univ. of California, Santa Barbara

Six Billion and Beyond

Half of the world’s six billion people are under the age of 25. 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 these young people’s decisions?

This thought-provoking documentary is, stated simply, the best and 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—Mexico, Italy, Kenya, India, China, 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 on economic development, population, Third World and Latin American studies, and the environment. It was produced by Linda Harrar Productions and is hosted by noted actress Blythe Danner.

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

Transnational Fiesta: 1992

Transnational Fiesta: 1992

Margaret Mead Film Festival honoree
Natl. Educational Film Festival Award
Chicago Latino Film Festival honoree
Intl. Congress of Anthropological and Ethnological Sciences honoree
American Anthropological Assn. selection

Until recently, it was widely assumed that Native communities throughout the Americas would be absorbed into the mainstream or otherwise disappear. But 500 years after the beginning of the Conquest, indigenous peoples are asserting their presence and identity with renewed vigor.

This remarkable video illustrates this by exploring the multicultural and transnational experiences of a family of Peruvian Andean immigrants living in Washington, D.C. The video documents their lives in Washington and follows them as they return to their home town in Peru to sponsor the annual fiesta of the village’s patron saint. The North American members of their extended family, as well as other migrants, also participate in the fiesta, where the complexities of cultural identity, religious syncretism, interethnic marriages, migration, and racism all converge.

The video reveals how the perpetuation and constant re-invention of village ceremonial life and identity are influenced by the migrants. It also shows how the migrants’ own sense of ethnic identity is shaped both by their ongoing participation in the ceremonial life of their native community and by their experiences in the U.S.

This outstanding documentary will generate discussion in a wide variety of courses. It was produced by Wilton Martinez and Paul Gelles.

“This is a must-see film for anyone interested in indigenous culture, migration, Andean communities, or the ethnography of the transnational village in which we all live.” — Michael Kearney, Prof. of Anthropology, Univ. of California, Riverside

“This wonderful film brings home the reality of transnational connections and Andean identity with a vibrant clarity that makes it a major contribution to the understanding of modern Latin America.” — Orin Starn, Prof. of Anthropology, Duke Univ.

61 min. Color 1993 #0067
Sale: VHS or DVD $295, Rental: VHS $95
The Films of John Cohen: Anthropology, Music, Cinema

John Cohen is one of America’s pre-eminent documentary filmmakers. He was a founding member of the New Lost City Ramblers, which from 1958 to 1979 performed and recorded traditional folk music. He is also a noted still photographer and has exhibited at museums and galleries around the world. In 1960s he began to make films on indigenous music, tracing its roots in ancient cultures and exploring its contemporary social role in several countries. Since then he has produced a remarkable series of films that have been acclaimed by scholars and critics and won awards and honors at festivals worldwide. His films are particularly noted for their visual richness and their deep understanding of the links between culture, music, art, and religion. His films are rich in detail and full of vitality, and they are appreciated by scholars and enjoyed by students. Berkeley Media LLC is proud to be the exclusive educational distributor of John Cohen’s films.

Carnival in Q’eros

This groundbreaking documentary shows the remarkable Carnival celebrations — never before seen by outsiders — of a remote community of Indians high in the Peruvian Andes. Their cultural identity is closely tied to the Inca past and the roots of Andean cultures. The Q’eros play flutes and sing to their alpacas in a ritual to promote the animals’ fertility. The film shows how the music evolves from individuals, to family, to ayllu, to community, a structure of spiritual activity distinct from the structure of kinship. The Q’eros sing and play separately from each other, producing a heterophonic sound without rhythmic beat, harmony, or counterpoint — a “chaotic” sound texture that exemplifies a key connection between the culture of the Andes and that of the Amazon jungle. The film also focuses on the protracted negotiations by which the Indians were compensated for their participation in the project.

“...a rare and delightful film that presents wonderful performances in their 20th-century context and guarantees animated class discussions.” — Anthony Seeger, ethnomusicologist and Curator, Smithsonian Institution

32 min. Color 1991 #0041
Sale: VHS or DVD $295, Rental: VHS $95

Mountain Music of Peru

This classic documentary portrait of the centuries-old music of the Andes demonstrates its importance in preserving the cultural identity of the impoverished native peoples. The musical thread that runs through the Andes extends back past the ancient culture of the Incas, and it is strong enough to have successfully resisted both the Spanish conquest and the forces of modern Western culture. This musical journey travels from small towns and remote mountain villages to the capital city of Lima, showing how Peru’s popular music connects even the most isolated people.

“Superb…. Recommended for general audiences as well as for college courses in cultural anthropology, Latin America, and ethnomusicology.” — Choice

60 min. Color 1984 #0048
Sale: VHS or DVD $295, Rental: VHS $95

Choqela: Only Interpretation

This provocative and profound film documents the Choqela ceremony, an agricultural ritual and song of the Ayamara Indians of Peru. By offering several different translations of the proceedings, the film acknowledges the problems of interpretation as an inherent dilemma of anthropology.

“A visually stunning and linguistically provocative work. The mysteries of interpretation and ritual performance presented in this film should be suitable for most audiences, although those involved in Latin American studies and related disciplines will find much to ponder.” — American Anthropologist

12 min. Color 1987 #0042
Sale: VHS or DVD $150, Rental: VHS $95

Save 10% off the purchase price of any three or more works by John Cohen!

Dancing with the Incas

This extraordinary film documents the most popular music of the Andes — Huayno music — and explores the lives of three Huayno musicians in a contemporary Peru torn between the military and the Shining Path guerillas. The film shows how ancient Incan music passed down through the centuries has a contemporary life of its own in the cities of Peru. Lima on Sundays is alive with Huayno music, in which one hears authentic Inca melodies performed on every conceivable type of instrument. In the moody lyrics, the musings of oppressed people assume an existential and timeless quality even when a carnival atmosphere prevails. This is one of the few ethnographic films that deals with complex issues of cultural mixture. Rather than focusing on a single community or ethnic group, the film investigates a broad cultural region and illustrates what happens to it as it confronts the commercial traditions and demands of the West.

“A tour-de-force! Musically rich and politically poignant, this work paves the way for a new kind of ethnographic film. It demonstrates how members of the Peruvian urban poor are transforming rural indigenous traditions and producing an entirely new artistic genre that is sensitive to Andean musical structures and to contemporary popular culture. While focusing on the music, the film never lets us forget the economic struggles of the people who perform.” — Judith Friedlander, Prof. of Anthropology, Hunter College, City Univ. of New York

58 min. Color 1992 #0043
Sale: VHS or DVD $295, Rental: VHS $95

Q’eros: The Shape of Survival

An acclaimed depiction of the way of life of the Q’eros Indians of Peru, who have lived in the Andes for more than 3,000 years. Their economy is nearly self-sufficient and their location, at 14,000 feet, is well adapted for their alpacas (raised for wool) and their llamas (beasts of burden). The Q’eros employ the same agricultural methods, play the same panpipes and flutes, and weave cloth using the same patterns as those described by Spanish chroniclers in the 16th century. The film presents Q’eros music in its shepherd and religious functions and shows weaving as an integral part of family life.

53 min. Color 1979 #0053
Sale: VHS or DVD $295, Rental: VHS $95

Peruvian Weaving: A Continuous Warp

Examines warp pattern weaving in Peru, an ancient Andean Indian tradition handed down from woman to woman for some 5,000 years. Features a detailed demonstration of the warp pattern technique on back-strap and four-stake looms by Indian weavers and an interview with Dr. Junius Bird, of the American Museum of Natural History, who discusses this weaving tradition and analyzes significant examples.

25 min. Color 1980 #0051
Sale: VHS or DVD $195, Rental: VHS $95
The Toured: The Other Side of Tourism in Barbados

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

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

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

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

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

38 min. Color  1992 #0085
Sale: VHS or DVD $225, Rental: VHS $95
**Native American Studies**

**Homeland**

“Audience Award for Best Documentary,” American Film Institute Film Festival
“Best Short Documentary” Award, Nashville Independent Film Festival
Native American Film and Video Festival honoree
Human Rights Watch Intl. Film Festival honoree
PBS National Broadcasts

Set against the stunning backdrop of the Northern Plains, this rich and engaging documentary weaves together the stories of four Lakota Indian families on the Pine Ridge Indian Reservation in South Dakota. Shot over several years, the film provides an inspiring and intimate portrait of contemporary Native American life as well as a unique and compelling depiction of the strength and vitality of Native culture as it unfolds to the viewer over the course of the years. Ultimately the film balances the many troubles that beset the reservation system with the resilience and fortitude of Lakota culture and spirituality. In doing so, it challenges viewers to recognize and appreciate the power of family, the immense spirit of the natural world, and the healing potential of humor and faith.

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

Thurman Horse is an artist struggling to raise his four children in “cluster housing”—a reservation-style ghetto. Over the course of the film, Thurman moves off the reservation twice to find work and a better education for his kids. Like many people on the reservation, Marian White Mouse is searching for a space that belongs to her alone, a place not regulated by the tribe or federal government. With few resources, Marian tries to build a home on an inherited piece of land in an effort to return to a life of self-sufficiency that is honored in traditional Lakota culture. Homeland will motivate discussion in classes in Native American studies, sociology, social psychology, cultural anthropology, ethnic studies, and American studies and history. It was directed by Jillian Spitzmiller and Hank Rogerson and was produced by Philomath Films in association with the Independent Television Service, with funding provided by the Corporation for Public Broadcasting.

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

“Affirms the buoyancy of the human spirit and the will of people to survive. This documentary succeeds on all counts.”—Inez Russell, *The Taos News*

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

**The Seasons of the Salish**

Shot on location in Idaho and Montana, this lyrical documentary follows the traditional annual round of the Native peoples of the Northern Rockies and Inland Plateau. From the story of the origin of the bitterroot—first fruit of spring—to the stories and songs of the hunt, war, hand game, and winter jump dances, the video weaves scenes of contemporary practices with elders’ memories of the old ways. Combining interviews, animation, maps, archival photos, and historic artifacts, the video also recounts the sad history of the region’s treaties, the creation of the Couer d’Alene and Flathead reservations, and the devastating impact of federal allotment policies. Produced by Jacqueline Peterson and Lawrence Johnson.

“An important film that speaks with eloquent Indian voices about how their tribes have survived the challenges of the past and remained strong in the present. The film is not only exceptionally informative, but also a superb model of how to present Native American history and contemporary life.”—James Nason, Prof. of Native American Studies, Univ. of Washington

30 min. Color 1996 #0130
Sale: VHS or DVD $195, Rental: VHS $95

**The People Today: Closing the Circle**

Filmed on the Couer d’Alene and Flathead reservations in Idaho and Montana, this unusual documentary explores the impact of Christian missionaries on the Native peoples of the northwestern Plateau and examines the ongoing tensions and dialogue between Christianity and traditional religious practices. Native elders comment on religious changes and the pain of losing their language, culture, and land since the arrival of the “black robes” 150 years ago. Historic photos of reservation life and scenes of a Catholic Indian mass and traditional stick game illustrate how Native people continue to practice “both the ways,” and attest to the survival of Indian sacred traditions despite the adoption of Christianity. Produced by Lawrence Johnson.

14 min. Color 1996 #0131
Sale: VHS or DVD $150, Rental: VHS $95

**NEW RELEASES!**

Don't miss our featured new and recent releases dealing with Native Americans, which are described on pages 2-11.
Native American Studies

Ishi, the Last Yahi

“The best film of the year,” National Geographic Film Festival

The most extraordinary and important stories in American history and the contemporary relevance of power and eloquence. It may be the best film for introducing students to the field of anthropology and for demonstrating many of the methods and complexities of the discipline.

In 1892, there were more than ten million Native Americans in North America. By 1930, their numbers had been reduced to fewer than 300,000. In California, massacres of Indians in the 1860s and 1870s had nearly exterminated the Native peoples in the state.

Therefore the sudden appearance in northern California in 1911 of Ishi, “the last wild Indian in North America,” stunned the nation. For more than 40 years, Ishi had been living in hiding with a tiny band of survivors. When he walked into the white man’s world, he was the last Yahi Indian alive.

For young anthropologist Alfred Kroeber, Ishi’s appearance was a windfall. Kroeber had been searching for years to find “wild, uncontaminated” Indians who could document aboriginal life in America. Through Kroeber’s invitation, Ishi left a jail cell and lived out the remaining four years of his life as an informant and teacher at the Museum of Anthropology in San Francisco.

Ishi dedicated those years to relating Yahi stories and demonstrating the traditional way of life he knew so well. His quiet dignity and remarkable lack of bitterness toward the people who had destroyed his tribe greatly impressed everyone who met him.

Using Kroeber’s meticulous notes and recordings taken at the time, the film provides a unique look at indigenous life in America before the arrival of Europeans. It features a vibrant narrative by Oscar-winning actress Linda Hunt and interweaves a lively mix of photographs, archival film footage, dramatized readings of articles and letters by Ishi’s contemporaries, and Kroeber’s wax recordings of Ishi’s voice.

It also includes commentary by anthropologists, an 89-year-old man who met Ishi, and Native Americans who discuss the meanings of Ishi’s songs and myths and the importance of Ishi’s legacy today.

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

Berkeley Media LLC

Bear’s Hiding Place: Ishi’s Last Refuge

American Anthropological Assn. selection

American Indian Film Festival honoree

This documentary journey into the past follows a contemporary archaeological expedition to the remote sunken gardens of Deer Creek Canyon near Mount Lassen in northern California. This is the second attempt by the team to find and confirm the location of Wowunpo’innu Tetna, or Bear’s Hiding Place, the last refuge of the Yahi and of Ishi before his dramatic appearance in 1911.

The archaeological team is attempting to understand how Ishi and the few surviving Yahi adapted to the invasion of their homeland by non-Indians, which began with the Gold Rush of 1849. How had they survived as a small band, following the extermination of almost all their people? Other than concealment, what did this thicker of poison oak and bay trees, perched on the side of a steep cliff covered with talus slopes, offer to sustain the remaining Yahi? How long did the Yahi hide here?

The answers to these and other compelling questions are revealed in the course of the expedition’s difficult and dangerous journey. Produced by Jed Riffe.

“It is refreshing to see a documentary that acknowledges how Indian peoples creatively used elements of non-Indian culture to survive, rather than trying to set them in a pristine traditional Indian culture. When you look at the material culture inventory left by the Yahi at Bear’s Hiding Place, it is clear that they made new uses of new technologies. The documentary shows Indian people being creative and adaptive and surviving.” — Sherrie Smith-Ferri (Dry Creek Pomo), Ph.D., Director, Grace Hudson Museum

17 min. Color 1998 #0093
Sale: VHS or DVD $175, Rental: VHS $95
Wiping the Tears of Seven Generations

"Best Documentary Video" Award, American Indian Film Festival
"Best Educational Film," Parnu Anthropology Festival
Natl. Educational Film Festival Gold Apple Award
CINE Golden Eagle Award
American Film and Video Festival Award
Munich Intl. Film Festival Award
New York Festivals Award

In December 1990, 300 Lakota Sioux horseback riders rode 250 miles, in two weeks, through bitter, below-zero winter weather, to commemorate the lives lost at the Wounded Knee Massacre of 1890. This celebrated documentary relates the story of how the Lakota Nation mourned the loss of their loved ones for 100 years—seven generations of the Lakota. They also mourned the loss of some of their people's sacred knowledge, which died with the elders at Wounded Knee. But in 1990, inspired by dreams and visions of unity and spiritual awakening, a group of Lakota decided to bring their people out of mourning through a traditional Lakota ceremony called “Washigila,” or “Wiping The Tears.” The Bigfoot Memorial Ride was that ceremony. The film interweaves stunningly beautiful contemporary scenes of the ride itself with archival film and photos and expert commentary to illustrate the history of the Lakota and provide an unforgettable poignant account of the events leading up to, including, and following the Wounded Knee Massacre.

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

Wiping the Tears of Seven Generations is a classic, thought-provoking work that explores the Lakota perspective on their history, culture, spirituality, and hope for tribal survival. The film will generate reflection, analysis, and discussion in a wide range of courses in Native American studies, American history and studies, cultural anthropology, and comparative religion. It was produced by Gary Rhine for Kifaru Productions and directed by Fidel Moreno (Yaqui/Huichol) and Gary Rhine; the eloquent narration is delivered by Hanna Left Hand Bull Fixico (Lakota).

“More than film—it is history as it unfolds.... Shows an inherent strength in tribal people even they suspected.... Generations from now people will marvel at the Bigfoot Ride and see that it was a critical pivot in the story of American Indians. Thank God we have it on film.”—Vine Deloria, Jr., Prof. of Law, Religion and History, Univ. of Colorado, author of Custer Died for Your Sins and Evolution, Creationism, and Other Modern Myths

“Sensitive, Moving, The film is a model of the way art can be used to effect reconciliation and renewal.”—Huston Smith, Prof. of Religion, Emeritus, Univ. of California, Berkeley, author of The World’s Religions and Why Religion Matters

“For the first time in film, the true story of The Wounded Knee Massacre.... The first of its genre to record—not rewrite—history from the Lakota perspective.”—The Lakota Times

“A tour-de-force that effectively, without rancor, tells of the devastation that was visited upon not only Chief Bigfoot’s defenseless men, women, and children on the frozen South Dakota prairie in 1890, but its lingering generational impact. The Lakota narrator, with even voice, tells of the unspeakable horror of Wounded Knee. But more important than horror, the film is ultimately about the hope and rebirth of the Lakota people. This is a must for those who want to see hope triumph over the grief of seven generations.”—David Claudio Iglesias, in Native Peoples Magazine

“A powerful tool in increasing understanding of our values, our way of life, and what we stand for as Indian people. This film has had a significant impact on everyone I know who has seen it, regardless of race.”—Reuben Snake (Winnebago), Dir., The Native American Religious Freedom Project

“A stirring record of a spiritual ceremony to end a century of mourning... A plain statement of facts without being overtly accusatory, wielding the impact to strike a rich vein of informed guilt and inform the uninformed.”—Variety

“Five Stars [Highest Rating], Very effective.... Highly recommended for all schools and libraries.”—Video Rating Guide For Libraries

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

Pomo Basketweavers: A Tribute to Three Elders

"Best Documentary Feature Video," American Indian Film Festival
American Anthropological Assn. selection
Red Earth Native Film Festival Award

The baskets of the Pomo Indians of northern California are recognized worldwide for their exquisite appearance, dazzling range of technique, fineness of weave, and diversity of form and use. This acclaimed documentary provides an in-depth introduction to the culture, history, and basketweaving traditions and techniques of the Pomo.

The film shows in detail all aspects of Pomo basketweaving, including the cultivation, gathering, and curing of the necessary native plants; the preparation of the basketry materials; and the patient, painstaking work of weaving a basket. The film also chronicles the changing circumstances of Pomo basketry after first contact with non-Indians. It shows how and why Pomo basketmakers shifted from creating baskets largely for utilitarian purposes to making decorative art objects for gifts, sale, and show.

Special emphasis is placed on the lives of three Pomo elders who helped inspire a contemporary revival of Pomo basketry: Elsie Comanche Allen (1899-1990), Laura Fish Somersal (1892-1990), and Mabel McKay (b. 1907). All three women grew up speaking Pomo dialects and did not learn English until later in life. All became world-recognized basketweavers and served as consultants for linguists, anthropologists, art historians, and folklorists. All were instrumental in the effort to preserve, protect, and promulgate Pomo basketry.

Pomo Basketweavers will inspire and engage students in courses in Native American studies, cultural anthropology, and folklore. It was produced by David Ludwig.

“A film which at long last takes Pomo basketry out of the narrow and confined perspective of technology and places it in the more meaningful context of the overall culture. This is highly suitable for classroom use in a variety of courses in anthropology, Native American studies, the social sciences, arts, and humanities.”—David Peri, Prof. of Anthropology, Sonoma State Univ.

59 min. Color 1994 #0095
Sale: VHS or DVD $250, Rental: VHS $95

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59 min. Color 1994 #0095
Sale: VHS or DVD $250, Rental: VHS $95
Native American Studies

The Peyote Road: Ancient Religion in Contemporary Crisis

"Best Documentary" Award, Great Plains Film Festival
Chicago Intl. Film Festival Award
American Indian Film and Video Competition Award
"Best of Festival, High School-Adult Category," Birmingham Intl. Educational Film Festival
Natl. Educational Film Festival Award
CINE Golden Eagle Award

THIS WIDELY ACHIEVED, LANDMARK DOCUMENTARY was instrumental in the campaign to have Congress overturn the U.S. Supreme Court’s 1990 “Smith” decision, which denied the protection of the First Amendment to the traditional sacramental use of peyote by Indian people.

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

The film seamlessly interweaves live-action and archival film footage, historical photographs and paintings, and commentary by members of the Native American church, lawyers, and noted scholars of history, religion, and anthropology.

The film demonstrates how the Court’s decision ultimately threatened the religious freedom of all Americans, and chronicles the successful efforts of the American Indian Religious Freedom Coalition, including the passage of the historic 1994 Amendment to The American Indian Religious Freedom Act that legalized sacramental peyote use for Indian people.

The Peyote Road is both classic and utterly contemporary. It will engage students and will generate analysis and discussion in a variety of courses in Native American studies, religious studies and comparative religion, cultural anthropology, American history and American studies, and legal studies. This version of the film includes a 1996 legislative update. It was produced by Gary Rhine and directed by Rhine and Fidel Moreno (Yaqui/Huichol) for Kifaru Productions. The film was written by Phil Cousineau and his eloquent narration is delivered by noted actor and activist Peter Coyote.

"Few documentaries play so effectively on the themes of reverence and justice. Reverence for a sacred tradition, Justice, which in this case has been callously infringed." — Huston Smith, Prof. of Religion, Emeritus, Univ. of California, Berkeley, author of The World’s Religions and Why Religion Matters

"A simple, clear, quiet exposition… told truthfully, objectively, in utterly logical sequence, without resorting to the many forms of manipulation available to producers of television documentaries.… A masterful example of excellence in the arts.” — Rabbis Joseph B. Glaser, Central Conference of American Rabbis

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

"Sure to provoke discussion… Reminds us once again that eternal vigilance is the price of freedom…. Highly recommended.” — Video Librarian

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

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NEW RELEASES!

Don’t miss our featured new and recent releases dealing with Native Americans, which are described on pages 2-11.

Your Humble Serpent: The Wisdom of Reuben Snake

"Best Documentary" Award, Red Earth Film Festival
Natl. Educational Film Festival Award
American Indian Film Festival honoree
Parliament of the World’s Religions honoree

Reuben Snake was a unique and compelling American Indian leader, visionary, and activist. Filled with rich and revealing examples of his storytelling prowess, this inspiring biographical portrait explores his life and philosophy and examines his provocative views on ecology, sacredness, intuitive thinking, and “the rebrowning of America.”

As Snake grew up, his elders taught him that a leader is a servant to his people. Overcoming adversity and alcoholism in his youth, he lived his life true to that teaching, serving his country as a Green Beret, his tribe as Winnebago Tribal Chairman, and all Indian people as President of the National Conference of American Indians.

The film emphasizes Snake’s search for spiritual meaning in life, highlighting his influential ideas on the differences between the rational, “linear” thought of Western philosophy and the intuitive, “cyclical” thought of Native peoples. He criticizes Western philosophy for leading us toward the destruction of the earth, and argues that intuitive, cyclical thinkers hold the earth to be sacred and understand how everything is interconnected.

The film also focuses on his leadership of the movement to overturn the 1990 Supreme Court decision that forbade the traditional sacramental use of peyote by the 300,000 members of the Native American Church. His efforts resulted in the passage in 1994 — a year after his death — of the Amendment to the American Indian Religious Freedom Act that legalized sacramental peyote use for American Indians.

Your Humble Serpent will stimulate thought and discussion in a variety of courses in Native American studies, religious studies and comparative religion, cultural anthropology, American history and studies, and legal studies. It was produced by Gary Rhine for Kifaru Productions and was co-written and narrated by Hayna Brown, a Winnebago and friend of Snake since childhood.

70 min. Color 1996 #0139
Sale: VHS or DVD $195, Rental: VHS $95
The Red Road to Sobriety

Native American Film Festival honoree
CINE Golden Eagle Award
TELLY Award
American Indian Film Festival honoree
Parliament of the World's Religions honoree
DreamSpeakers Festival honoree
Tucson Film Festival honoree

The contemporary Native American Sobriety Movement is flourishing throughout the Indian communities of North America. This vital social movement combines ancient spiritual traditions with modern medical approaches to substance abuse recovery. In this spirited, inspiring, and hopeful documentary, American Indian health practitioners and traditional medicine people reveal the importance of tribal values and spiritual awareness in the recovery process.

As the film vividly illustrates, substance abuse in Indian communities must be understood within the context of the “American Holocaust.” Few Americans are today aware that the U.S. and Canadian governments intentionally used alcohol in their attempts to destroy indigenous cultures and obtain Indian lands. The devastating effects of these policies were compounded by the propagation of the “drunken Indian” stereotype. Faced with the loss of their religion, land, culture, freedom, and pride, Indian families experienced a debilitating syndrome known as intergenerational trauma, an experience shared by many families affected by the Holocaust in Europe.

Despite its powerful indictment of governmental abuse, the driving force of this film is the positive spirit emanating from the Indian people featured in it. Continuing in the ancient traditions of “The Dreamkeepers” and “The Wounded Healers,” these people offer a new sense of hope to all those in recovery.

Told in large part by recovering Native Americans, many of whom work as counselors, the film presents methods and tools that specifically enable alcoholics to help themselves. There is a strong emphasis on spiritual guidance and traditional Native thinking, both designed to encourage dignity and self-worth as a treatment plan.

The Red Road to Sobriety will reward viewing in a variety of courses in Native American studies, religious studies and comparative religion, cultural anthropology, public health, psychology, and American history and studies. It was produced by Gary Rhine for Kifaru Productions and was co-directed by Gary Rhine and Chante Pierce (Cheyenne/Cherokee) and narrated by noted actor Benjamin Bratt (Quechua).

“Validates and celebrates the unique cultural and spiritual approaches that Indian people are using to address alcohol and other drug problems. Native cultural leaders give voice to new historical perspectives in understanding the root causes of social problems in Indian communities.” — Prof. Bonnie M. Duran (Coushatta/Opelousas), Dept. of Public Health, Univ. of New Mexico

“Courageous and uplifting... Does not dwell on the past or the litany of depressing statistics. Rather, it shows the viewer that a pan-tribal wellness movement is alive in this country. A beacon of hope for those who believe that Native communities are forever condemned to the plague of alcoholism.” — Native Peoples Magazine

“The film is most memorable for the quantity and diversity of the people it showcases. Some true heroes cross the screen. The film's tone is vibrant and sensitive, allowing non-Natives to feel the breadth of the problem and its solutions. Recommended.” — Video Librarian

“The demoralized state to which Native Americans had been reduced made alcoholism a special problem for them. It is, therefore, heartening beyond words to find them coming together in their determination to resist this scourge. This remarkable film celebrates this recent development. It is one of the most encouraging films of the decade.” — Huston Smith, Prof. of Religion, Emeritus, Univ. of California, Berkeley, author of The World's Religions and Why Religion Matters

“A respectful examination of a complex topic.” — Booklist (American Library Assn.)

90 min. Color 1995 #0137
Sale: VHS or DVD $195, Rental: VHS $95

The Red Road to Sobriety Video Talking Circle

The contemporary Native American Sobriety Movement is flourishing throughout the Indian communities of North America. This vital social movement combines ancient spiritual traditions with modern medical approaches to substance abuse recovery.

One of these traditions is the “talking circle.” In a talking circle, a participant holds a sacred eagle feather while talking about whatever is on his or her mind. During this time, the other participants listen respectfully, encouraging the speaker to open his or her mind and heart, to share stories, feelings, and prayers. When finished, the speaker passes the feather to the next person in the circle and becomes a listener; and so on around the circle.

This remarkable documentary features many noted Native American therapists and healers. Consisting of eight 15-minute segments, it is designed to be used as a prevention and recovery tool by individuals, clinics, recovery programs, schools, and youth groups.

Segments include: Introduction to the Talking Circle, Wisdom of the Elders, Women of the Circle, Fetal Alcohol Syndrome, Healing the Youth, Men of the Circle, Native Ways of Treatment, and The Red Road Approach. The menus of the DVD version of the film enable fast access to each particular segment.

This is the companion video to the award-winning documentary, The Red Road To Sobriety (see left). It was produced by Gary Rhine for Kifaru Productions and co-directed by Gary Rhine and Chante Pierce (Cheyenne/Cherokee).

“Nothing short of remarkable, both in scope and content. It is a powerful journey into alcoholism within Native American communities and the modern attempts to combat the disease using traditional approaches. The film is honest and sensitive, sometimes painful, yet filled with hope.” — Multicultural Review

“The Video Talking Circle segments offer a unique perspective on clinical issues with Native Americans in treatment for alcoholism. Native voices are used to weave a treatment and prevention modality that is both meaningful and healing.” — Dr. Eduardo Duran (Apache/Tewa), Director of Behavioral Services, Urban Indian Health and Human Services, Albuquerque, N.M.

120 min. Color 1995 #0138
Sale: VHS or DVD $195, Rental: VHS $95
Native American Studies

**Backbone of the World**

Su...
Science or Sacrilege: Native Americans, Archaeology and the Law

Well into the 20th century, Native American physical remains were frequently harvested like trophies, and ritual objects and artwork often reached museums under questionable circumstances. Such glaring offenses of “imperial archaeology” ultimately motivated Congress to pass the Native American Graves Protection and Repatriation Act (NAGPRA) in 1990.

This provocative, in-depth documentary examines the Act’s underlying moral and political issues, its practical consequences, and the prospects for science in the post-NAGPRA world. Some (though not all) archaeologists and historians claim that NAGPRA will prevent important study and research. Native Americans say that no one has the right to dig up and examine their ancestors’ remains. Divergent realities of power, responsibility, and history make the debate vociferous and simple answers impossible.

This unique video is sure to provoke discussion and raise awareness in a variety of courses in anthropology, archaeology, Native American studies, and museum studies. It was produced by Nicholas Nicastro.

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Berkeley Media LLC is in no way connected to nor endorsed by the University of California or any of its affiliates. However, many of us at the new company were involved with the old Center for Media and Independent Learning, and we intend to continue that organization’s 20-year traditions of excellence in our titles and in our customer service.

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