



Berkeley Media LLC

2014

Latin American Studies and Native American Studies

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



My Louisiana Love (page 2):

“This invaluable resource for educators... is unsurpassed in posing the issue of what is at stake when communities undergo social and ecological trauma that threatens their fundamental values and their historical identity.... The film is must-see for students in Indigenous studies courses.”



Celebrating Semana Santa (page 5):

“By focusing on multiple, conflicting opinions about a single ritual, this superb, thought-provoking film makes good on documentary anthropology’s promise to explore complexity, social change, and native voices. I highly recommend this film!”



Discovering Dominga (page 9):

“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.”

Popol Vuh: The Creation Myth of the Maya

“An artistic and intellectual triumph...! 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. Page 8.

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Featured New and Recent Releases



My Louisiana Love

My Louisiana Love

“Best Documentary Film,” 2012 imagineNative Film Festival (Toronto)
 American Indian Film Festival honoree
 PBS National Broadcasts, America Re-Framed Series
 National Museum of the American Indian honoree

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

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

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

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

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

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

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

“This very real and informative film is a must-see for students in Indigenous studies courses, as it provides an up-close and personal introduction to the instability inherent in living life in two worlds.” — Tammy Greer, Dir., Center for American Indian Research and Studies, and Assoc. Prof. of Psychology, Univ. of Southern Mississippi

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

Circle of Stories: Native American Stories from the Four Directions

American Indian Film Festival honoree
 (Best Documentary Short nominee)
 Bioneers Film Series honoree
 Traditional Agriculture and Sustainable Living Conference honoree

This unique and engaging documentary explores the extraordinary diversity and profound contemporary relevance of Native American storytelling. A feast for the eyes, ears, and mind, the film presents nine varied stories from the four directions and seasons. The collection includes “How and Why” stories, teachings from Spirit mentors, lessons in traditional ways, and instructions for environmental preservation.

Circle of Stories is hosted by renowned advocate of cultural conservancy Melissa Nelson (Turtle Mountain Chippewa), who introduces the stories and places each in the larger context of Native cultural and spiritual traditions.

Each segment in this collection of stories has a different style, depending on its content and original storytelling format. Some are filmed and edited in a lively documentary style and some are vibrant dramatic performances. The storytellers also relate why they tell stories, how they learned them, and the importance of the stories to themselves and their audiences.



Circle of Stories

Circle of Stories is a memorable cultural portrait that will engage and hold the attention of today's multimedia-age students. It will inspire reflection and generate discussion in a wide variety of classes in Native American studies, ethnic studies, and environmental studies. It is a Philomath Films Production in association with The Cultural Conservancy, and was produced and directed by Jilann Spitzmiller and Hank Rogerson. The DVD is fully authored by the producers and contains 35 minutes of extras.

“A rich and empowering collection of Native American stories that demonstrates the relevance of Native cultural traditions today. An invaluable resource for educators and students in a variety of disciplines.” — Joanne Barker, Assoc. Prof. of American Indian Studies, San Francisco State Univ.

50 min. Color 2012 #0167
 Sale: DVD \$295, Rental: DVD \$95

Featured New and Recent Releases



Losing Knowledge: 50 Years of Change

Losing Knowledge: 50 Years of Change

Society for Visual Anthropology Film Festival selection
 American Anthropological Association selection
 Pacific Film Archive (UC Berkeley) screening selection

THIS PROFOUND ETHNOGRAPHIC DOCUMENTARY explores the myriad of ways in which centuries-old indigenous knowledge is rapidly vanishing throughout the world. The film focuses on the southern Mexican village of Talea, Oaxaca. For half a century, the Zapotec people of this region have experienced rapid modernization: The creation of a road linking the village to cities, the arrival of electricity, and the introduction of computers and the Internet have all transformed the texture of daily life.

However, the people of Talea have often experienced “progress” as a double-edged sword. Farmers are now able to export coffee and other cash crops, but many of their children have migrated to the United States and today, fertile fields lay abandoned. Governance was once a village affair, but state and national government has disrupted and sometimes displaced local political autonomy. Most new buildings in Talea are constructed with imported concrete, not with regional materials. And traditional healing practices are rapidly being displaced by Western biomedicine.

By exploring the transformation of agriculture, governance, architecture, and medical practices in the village, filmmaker/anthropologists Laura Nader and Roberto Gonzalez pose a series of provocative questions: Is it possible that 50 years of “development” has done more to unravel local culture than 500 years of conquest? What are the long-term implications of the knowledge that has been lost? Is there any possibility these processes might be reversed?

The film also examines how disappearing indigenous knowledge isn't just a Zapotec problem. It is a global problem, for throughout the world, local knowledge developed over centuries — a priceless intellectual treasure trove — is withering away at an alarming rate.

Losing Knowledge is both insightful and poignant. It will engage students and engender thought and discussion in a wide range of classes in cultural anthropology, Latin American studies, development issues and economics, and Third-World studies. It was produced and directed by Laura Nader (Univ. of California, Berkeley) and Roberto Gonzalez (San Jose State Univ.).

“Engaging, acute, balanced, and informed by years of field research, *Losing Knowledge* provides a compelling and thought-provoking portrait of the transformation of local knowledge in the Oaxacan village of Talea over the past five decades. This is an invaluable film for teaching and thinking about the contours and consequences of increasing immersion in regional and global economies, conveying complex issues with clarity, depth, and a human face.” — Donald Brenneis, Prof. of Anthropology, Univ. of California, Santa Cruz

“It's not the same to have money as to have corn...’ You will not forget a Zapotec campesino's words after watching this beautiful documentary filmed in the mountains of southern Mexico, where cloud forests shroud deep but vanishing knowledge that makes life both healthy and meaningful.” — Alejandro de Avila, Founding Director, Oaxaca Ethnobotanical Garden

41 min. Color 2012 #0188
 Sale: DVD \$225, Rental: DVD \$95

Trees Tropiques

Cannes Intl. Film Festival, Short Film
 Corner honoree
 Latin American Studies Assn. Award of Merit in Film

This innovative and thought-provoking documentary explores the difficult issues that arise when the ethics of deforestation and the ethnographic encounter intersect. The film incisively poses the question: “Who has the right to cut... both trees and film footage?”

Seemingly an observational ethnographic immersion in life along the waterways where the sweet water of the Amazon basin mixes with the salty Atlantic Ocean, the film is suddenly interrupted by questions about the ethics of including images of deforestation, which could land the protagonist in trouble with Brazil's environmental police. The editing waxes experimental, prompting the viewer to revisit editorial decisions, while bringing the family being filmed into the editorial decision-making fold.

The film ruminates on the global ethics of deforestation as it illustrates the relationship of deforestation to the harvesting of açai, Brazil's latest boom crop that is now a key ingredient of energy drinks and a staple of Oprah's diet. Açai is harvested by ascending into the tops of skinny palm trees, offering stunning visuals. The penultimate scene unexpectedly and evocatively ties the themes together in an act of animal acrobatics, defying the audience's expectations.

The ecological connections between waterways, flora, fauna, and humanity subtly intertwine to make viewers contemplate all that we are losing in the continual deforestation of the Amazon as well as the multiple levels of complicity in that loss.

Trees Tropiques will engage students with its creative style and structure and generate thoughtful discussion in a wide variety of courses in Latin and South American studies, cultural anthropology, environmental studies, development issues, visual anthropology, and Third-World studies. It was produced by Alexander Fattal. It is in Portuguese with English subtitles.

30 min. Color 2010 #0173
 Sale: DVD \$195, Rental: DVD \$95



Trees Tropiques

Featured New and Recent Releases

Archeology of Memory: Villa Grimaldi

“Best Documentary Feature Film” Nominee, Vancouver Intl. Film Festival
 “Audience Award for Best Documentary,” Mill Valley Film Festival
 “Best Music Documentary” Nominee, Intl. Documentary Assn. (IDA)
 “Special Jury Prize” for Films in the Arts, Mendocino Film Festival
 World Community Film Festival (Canada) honoree
 PBS National Broadcasts

THIS BEAUTIFULLY CRAFTED, POIGNANT, AND TIMELY DOCUMENTARY explores the power of art to heal the trauma of torture. The film follows exiled Chilean musician Quique Cruz from the San Francisco Bay Area to Chile and back as he creates a multimedia installation and musical suite in an effort to heal the emotional wounds inflicted on him by the state-sponsored torture of the Pinochet regime.

Utilizing an innovative and compelling blend of documentary, performance, and interview sequences, *Archeology of Memory* accompanies Cruz as he visits former concentration camp sites and ruins and talks to his mother for the first time in 30 years about his Disappearance and incarceration. To give added depth to his story, he seeks out and receives testimony from other artists who were tortured in Chile. In these intimate conversations writer Nubia Becker, poet Anita Moreira, and painter

Guillermo Nuñez relate their cruel experiences as political prisoners and show how their art has helped each to transcend their trauma.

The film’s musical score is an intricate element of its emotional resonance with viewers. The narrative follows the development of Cruz’s musical suite as he remembers his Disappearance, torture, and exile. His memories span the years from Salvador Allende’s Chile through the dark era following the U.S.-backed coup led by General Augusto Pinochet and right up to the present. The story climaxes at the infamous former Villa Grimaldi torture site in 2006, with the dedication by current Chilean President Michelle Bachelet of a theater where Cruz performs his suite for an audience of thousands at the place where he was once incarcerated and tortured.

This unforgettably powerful and engaging film opens a crucial window of understanding on the repercussions of state-sponsored torture and disappearance of political prisoners. Many

victims of torture want only to forget the past in order to live in the present. Because of this need to forget, their stories are often never disclosed, and the process of healing for them, their families, and their communities may be delayed for decades or even generations.

Archeology of Memory: Villa Grimaldi will help bring transparency to this timely topic and provide a riveting context for thought, analysis, and discussion in a wide variety of courses in Latin and South American studies, human rights, Third-World studies, cultural anthropology, and the arts and music. The film is a co-production of Interfaze Educational Productions and the Independent Television Services (ITVS), in association with Latino Public Broadcasting (LPB), with funding provided by the Corporation for Public Broadcasting (CPB). It is a film by Quique Cruz and Marilyn Mulford. It is in English and Spanish with English subtitles and English closed-captions. The DVD was fully authored by the producers.

“A moving account of an artist who survived Villa Grimaldi, the worst torture center of Pinochet’s dictatorship in Chile. The mood is nostalgic, without a trace of self-pity, and leaves a memorable impression in the heart of the viewer.” — Isabel Allende

“Impressive and powerful. The film successfully fuses the emotional and informational aspects of its narrative in a way rarely seen in historical documentaries. Highly recommended!” — Mario Barrera, Prof. of Ethnic Studies, Univ. of California, Berkeley

“Poignant and moving. The film documents in completely human terms the pain and suffering caused by the Pinochet regime’s torture centers not only to Cruz or his family or friends, but also to Chile as a nation. This is an excellent film for exposing a new generation of students to the brutality of Cold War politics in Latin America. I highly recommend it for college courses in Latin American Studies and History, Human Rights, Political Science, and Third-World Studies.”

— Prof. Hector Perla, Jr., Latin American and Latino Studies Dept., Univ. of California, Santa Cruz

88 min. Color 2010 #0175 CC

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



Cruz Reynoso: *Sowing the Seeds of Justice*

Cruz Reynoso: Sowing the Seeds of Justice

“Best Feature-Length Documentary,”
 Sacramento Film and Music Festival
 Los Angeles Latino Film Festival honoree
 Chicago Latino Film Festival honoree
 Boston Latino Film Festival honoree
 Havana Intl. Film Festival honoree

Throughout his life, Cruz Reynoso has been one of those rare individuals who are not shaped by history, but rather make history. This widely acclaimed and thought-provoking documentary explores the life and achievements of a man who felt the sting of injustice while growing up and later, as a lawyer, judge, and educator, fought for more than five decades to eradicate discrimination and inequality in American life.

Employing an engaging mix of historical footage, interviews, authoritative commentary, and period music, the film provides an exemplary profile of a noted public figure and at the same time illustrates his impact on important recent history, especially the fight for social justice for farm workers and other immigrants.

Reynoso was born into a family of Spanish-speaking farm workers who had 11 children. After struggling for an education, he became the first Latino Director of California Rural Legal Assistance (CRLA) and later one of the first Latino law professors in the country.

His ascent to the California Supreme Court was a singular achievement, as he was the first Latino Justice on that bench. As Vice Chair on the U.S. Commission on Civil Rights, he led the only investigation of voting rights abuses in the 2000 Presidential election in Florida. He received the country’s highest civilian honor, the Presidential Medal of Freedom, for his lifelong devotion to public service. Today, at 78, he continues to teach law at UC Davis Law School and to actively participate in community organizations throughout California.

Cruz Reynoso: Sowing the Seeds of Justice will engage students and inspire thought and discussion in a wide range of courses in ethnic studies and Latino studies. It was produced by award-winning filmmaker Abby Ginzberg and narrated by noted actor and writer Luis Valdez. The DVD comes with both an English and Spanish subtitled version of the film.

58 min. Color 2010 #0180 CC

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

Featured New and Recent Releases

Celebrating Semana Santa: Change, Conflict, and Continuity in Rural Honduras

American Anthropological Assn. Annual Conference selection
 Vancouver Intl. Anthropology Film Festival honoree
 Intl. Days of Ethnographic Cinema (Moscow) honoree

THIS “SUPERB, THOUGHT-PROVOKING” ETHNOGRAPHIC DOCUMENTARY explores the vitality and controversies surrounding a remarkable syncretic religious ceremony held in neighboring remote villages in rural Honduras during the Easter Holy Week. The ritual drama enacted in this ceremony resonates with persistent indigenous beliefs although expressed within a familiar Catholic framework.

During the week leading up to Semana Santa, the two villages are literally overrun by characters called “Judios” (Spanish for “Jews”), masked individuals who carry wooden swords, speak in a strange guttural manner, and generally cause mayhem by staging riotous mock sword fights. Not surprisingly, members of the local Catholic Church — most notably the parish priest — consider these indigenous celebrations to be sacrilegious and want them ended.

Tensions between Church members and the celebration participants are high, and the conflict is further exacerbated because the opposing sides are not comfortable speaking directly to one another

about the issues involved. However, by including the divergent perspectives of members of the various constituencies, one of the principal goals of the film itself is to facilitate a channel of communication between the opposing parties that will enable dialogue to take place between them.

With that goal in mind, the filmmaker returned to Honduras to screen a preliminary version of the film in order to make this invaluable cultural heritage available to the very community to which it belongs. Community members with opposing views were asked for their reactions, which were then incorporated into a final version of *Celebrating Semana Santa*, thereby adding a unique reflexive component to the film.

Celebrating Semana Santa powerfully illustrates how symbols from the past may be re-interpreted in modern contexts and not simply

survive but thrive in those radically changed situations. In so doing the film illuminates the varied ways that people craft their understanding of the present with reference to the past and their hopes for the future.

The film will engage students and inspire thought and discussion in a wide variety of courses in Latin American studies, cultural anthropology, and religious studies. It was produced and directed by Sam Pack, Assoc. Prof. of Cultural Anthropology at Kenyon College. It is in Spanish with English subtitles.

“By focusing on multiple, conflicting opinions about a single ritual, this superb, thought-provoking film makes good on documentary anthropology’s promise to explore complexity, social change, and native voices. A fascinating final segment, in which the filmmaker solicits interviewee’s responses to a penultimate copy of the film, also provides a good model of participatory filmmaking. I highly recommend this film for anyone interested in Latin American studies, ritual, anthropology, or documentary film in general.” — Peter Wogan, Assoc. Prof. of Anthropology, Willamette Univ.

“As a resource for those in Latin American Studies and Social Sciences, this lively and well-edited ethnographic documentary looks from within the native perspective at a traditional folk religion performance, which in its contemporary manifestation has led to a mounting conflict in two small towns in rural Honduras. By screening the film from the initial fieldwork to the communities involved, filmmaker Sam Pack eloquently illustrates the responsibility that social scientists have in sharing their work with their informants. This film will be highly useful in the classroom because its sequences skillfully illustrate and facilitate teaching notions of cultural tradition and change.” — Milton Ricardo Machuca, Asst. Prof. of Spanish, Pitzer College

43 min. Color 2012 #0181

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



Mined to Death

Mined to Death

Latin American Studies Assn. Award of Merit in Film

Working at an elevation of 16,000 feet, Quechua-speaking miners in Potosí, Bolivia, dig out zinc, tin, and silver much like their Incan ancestors did more than five centuries ago. This poignant documentary explores the lives and work of the miners as the veins of ore in the sacred mountain become increasingly depleted and ever more difficult to discover and remove.

Rising more than three miles above sea level, the crusty red mountain of Sumaq Orqo dominates the landscape of Potosí. More than 550 years of mining have marred its cone-shaped mass; stone openings lead down vertiginous dark shafts to galleries where ore is dug out by pick ax and, where possible, by mechanized drills.

Today 28 indigenous mining cooperatives eke out a living on the mountain. Commentary by the miners, their wives, and their children powerfully convey the hardships and tragedies of life in the Andes.

A few miners who have escaped the hard labor of the mines now return to the shafts — guiding tourists. For \$10, tourists can experience firsthand the perils of the mines: noxious gases, unprotected paths, extreme heat and cold, and little to eat or drink for hours. Interviews with tourists reveal their conflicted emotions after witnessing these harsh conditions.

Miners put their faith in the subterranean deity called *Tio*, who they hope will lead them to a rich vein of ore. Transnational mining companies, however, predict an end to the mining on Potosí mountain. Like the miners, the mountain is exhausted and dying a slow, difficult death.

Mined to Death provides an illuminating case study of suffering and hardship that are common among indigenous peoples in the developing, post-colonial world. Its dramatic visuals and forthright testimony will engage students and inspire discussion in a variety of courses in cultural anthropology, Latin American and Andean studies, development studies, tourist studies, and human rights. It was produced and filmed by Prof. Regina Harrison, Univ. of Maryland, who also produced *Cashing in on Culture: Indigenous Communities and Tourism* (page 12).

38 min. Color 2006 #0154

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

Featured New and Recent Releases

Sanpachando: St. Pacho Is for the Revelers

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

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

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



Sanpachando: St. Pacho Is for the Revelers

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

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

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

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

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

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

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

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



A Seat at the Table

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

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

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

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

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

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

Featured New and Recent Releases

Birdsong and Coffee: A Wake Up Call

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

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

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



Birdsong and Coffee: A Wake Up Call

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

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

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

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

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

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

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

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



Woven Ways

Woven Ways

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

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

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

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

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

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

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

Latin American Studies



Popol Vuh: The Creation Myth of the Maya

ALSO AVAILABLE IN SPANISH!

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 Trout, Director, Institute in American Indian Culture and History, The Newberry Library, Chicago

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

Spanish-language version:

60 min. Color 1992 #0116
Sale: VHS or DVD \$295, Rental: \$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 "artistic and intellectual triumph" is by Patricia Amlin, the extraordinary animator who created the 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 Nahuatl-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 Tezcatlipoca 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.



The Five Suns: A Sacred History of Mexico

"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: \$95



Daughters of Ixchel: Maya Thread of Change

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: \$95



Discovering Dominga

Discovering Dominga

Latin American Studies Assn. Award of Merit
American Anthropological Assn. Award of Commendation
"Best Documentary," Los Angeles Latino International Film Festival
PBS National Broadcasts on P.O.V.
Selected for awards and screenings at more than 20 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) and KQED Television. Closed-captioned.

"This remarkable documentary 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

"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

"One of the best films I have seen on the violence in Guatemala. 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

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

Between Light and Shadow: Maya Women in Transition

Latin American Studies Assn. Award of Merit
Best Independent Documentary,
Canadian Intl. Film Festival

This vibrant, wide-ranging documentary examines the impact on contemporary Maya culture of changes in the lives and expectations of Maya women in Guatemala. Traditionally, weaving and textiles have played a central role in the lives of Maya women. Today, however, Maya women are expanding their vision of their identity and their role: although they maintain important links to their cultural traditions, they are seeking greater access to education and entering such fields as teaching, health care, marketing, and painting.

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, art, and Latin American studies."

— Richard Rinke, Prof. of Anthropology, Champlain College


27 min. Color 1997 #0071
Sale: VHS or DVD \$195, Rental: \$95



Between Light and Shadow: Maya Women in Transition

Latin American Studies

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 300 miles south of Texas, in a large area known as the Copper Canyon. In the 1990s



Voices of the Sierra Tarahumara

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 *narcotraficantes* 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 and rich cinematography, both heroes and casualties in these conflicts. By hearing multiple perspectives — from human rights activists, environmental workers, government officials, and indigenous people themselves — viewers learn the ways in which complex and often contradictory forces are transforming the Tarahumara into hostages within their own homelands. This is an invaluable educational aid to anyone wishing to learn more about the cultures and controversies in this vast but little-understood region of Mexico." — Jerome M. Levi, Assoc. Prof. of Anthropology, Carleton College

51 min. Color 2001 #0128
Sale: VHS or DVD \$295, Rental: \$95

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The Last Zapatista

The Last Zapatista

 Latin American Studies Assn. Award
Cine Latino Film Festival honoree
CineFestival San Antonio honoree
Latino Film and Video Festival honoree

This remarkable documentary explores the profound and enduring legacy of Emiliano Zapata in contemporary Mexico. The film focuses on Emeterio Pantaleón, a 97-year-old Mexican farmer and one of the last living veterans who fought with Zapata during the Mexican Revolution of 1910 to 1920.

Emeterio remembers the Revolution's call for *tierra y libertad!* as he struggles on his cornfield in Morelos. Recent legislation to privatize traditional community lands is destroying the communal farming system that Zapata promoted and fought for, and all over Mexico *campesinos* are being forced to sell their lands.

But Emeterio will not surrender his ideals, stubbornly riding out to tend his fields even as his own sons emigrate to the U.S. And Emeterio is not alone in his struggle, for a new generation of *zapatistas* in Chiapas is also fighting to regain their communal lands and in so doing are bringing renewed hope to Emeterio and millions of other beleaguered Mexican farmers.

Highlighted by rare archival footage of Zapata and the Mexican Revolution, *The Last Zapatista* demonstrates that the heritage and ideals of *zapatismo* will drive Mexico's agrarian struggle long into the future. This is essential viewing for any course in Mexican history or culture, Latin American studies, cultural anthropology, or development issues. Produced by Susan Lloyd.

"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

30 min. Color 1997 #0115
Sale: VHS or DVD \$195, Rental: \$95

The Films of John Cohen: Anthropology, Music, Cinema

 Margaret Mead Film Festival honorees
Latin American Studies Assn. Awards of Merit
Cinéma du Réel Festival (Paris) honorees
Festival dei Popoli (Florence) honorees
American Anthropological Assn. selections
Native American Film Festival honorees
Natl. Educational Film Festival Awards
Chicago Latino Film Festival honorees
Selected for screenings at dozens of international film festivals and academic conferences

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 the early 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

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 culture offers important clues into 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 individual, 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: \$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: \$95

Choqela: Only Interpretation

This provocative and profound film documents the Choqela ceremony, an agricultural ritual and song of the Aymara 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: \$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 Inca 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: \$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: \$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.

28 min. Color 1980 #0051
Sale: VHS or DVD \$195, Rental: \$95

Latin American Studies



Cashing in on Culture photo ©Jean Colvin

Cashing in on Culture: Indigenous Communities and Tourism

Latin American Studies Assn. honoree
American Anthropological Assn. selection
First Peoples' Festival (Montreal) honoree

Eco-tourism and "ethnic" tourism, designed to bring affluent and adventurous tourists into remote indigenous communities, are among the fastest-growing types of tourism worldwide. This insightful documentary, filmed in the small tropical forest community of Capirona, Ecuador, is an incisive case study of the many issues and potential problems surrounding such tourism. Those issues are shown to be simultaneously cultural, economic, and environmental, and are complexly intertwined for both indigenous communities and tourists.

The film interweaves illuminating sequences featuring the Quechua-speaking Indians, academics, Ecuadorian tour operators, and college-age American tourists. It focuses in particular on how tourism has changed the lives of members of the indigenous community.

Cashing in on Culture explores some of the most perplexing issues facing indigenous communities and raises many thorny questions, such as how do indigenous communities, in the context of global tourism and business interests, set up and run successful tourist operations on their own without compromising their cultural traditions and despoiling their environment? The film will generate discussion in a variety of courses in Latin American studies, cultural anthropology, and development and Third-World studies. It was produced by Prof. Regina Harrison, Univ. of Maryland.

"This film is perfect for teaching about the complexities and contradictions of globalization as experienced on the ground by indigenous people who are themselves cultural and political actors on a local and global stage. It will engage students profoundly in complicated questions which the film persuades you to care about deeply." — Brett Williams, Prof. of Anthropology, American Univ.

"This frank and lucid video is really good. It is sure to generate rich, complex class discussion." — Mary Louise Pratt, Prof. of Latin American Studies, New York Univ.

28 min. Color 2002 #0075
Sale: VHS or DVD \$225, Rental: \$95

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 that vigor 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: \$95



Transnational Fiesta: 1992



Festive Land: Carnaval in Bahia

Festive Land: Carnaval in Bahia

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

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

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

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

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

"This engaging film can be used effectively in courses dealing with Latin America, religion, performance, and gender and sexuality. It also is appropriate for introductory cultural anthropology. It raises interesting issues of cultural diversity, gender, race, and class, as it conveys the spirit of play, pleasure, and energy that permeates Carnaval in Bahia." — Prof. Kathleen Zaretsky, Dept. of Anthropology, San Jose State Univ.

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

Mas Fever: Inside Trinidad Carnival

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

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

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



Mas Fever: Inside Trinidad Carnival

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

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



Voices of the Orishas

Voices of the Orishas

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

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

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

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

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

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

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

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

The Toured: The Other Side of Tourism in Barbados

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

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

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

This remarkable documentary will stimulate discussion in a wide variety of courses in 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 would wholeheartedly recommend its use in classes that deal with cultural interactions, stereotypes, and tourism." — Deirdre Evans-Pritchard, Film Review Editor, *Annals of Tourism Research*

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



The Toured: The Other Side of Tourism in Barbados

Latin American Studies

California and the American Dream

THIS INCISIVE, THOUGHT-PROVOKING FOUR-PART SERIES explores the dynamics of culture, community, and identity in California, one of the most diverse places in the world. Each film (the two on this page and the first two on the next) provides a trenchant and highly discussible case study of divergent California social trends that are keenly evident all across America. Of particular importance are the dramatic recent growth of Native American economic and political power as a result of Indian gaming operations, and the rise of Latino political, social, and cultural influence as the Hispanic population increases and forges alliances with other ethnic groups.

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

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

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



Save More Than 25%
Special Series Price: \$725

California's "Lost" Tribes

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



California's "Lost" Tribes

Years of excruciating poverty have not been lost on three-time chairwoman Mary Ann Andres of the Morongo tribe, whose reservation is near Palm Springs. She remembers the dirt floor shack of her childhood and the impossibility of dreaming of the wealth the tribe now holds. For Viejas tribal Chairman Anthony Pico, the abundance of today harks back to the times before contact with Europeans. But now, the state is

trying to charge a gaming tax greater than the standard corporate rate, a challenge to the newly found abundance of California's tribes.

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

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

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

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

The Price of Renewal

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

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

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



The Price of Renewal

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

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

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



The New Los Angeles photo: Manuel Roman

The New Los Angeles

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

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

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

"This is a portrait of a changing Los Angeles hidden from the public point of view. The film illuminates how race and immigration intersect with economic and political forces to shape the priorities of a city and response of its people. It is a coming-of-age story, where the intersection of electoral politics, grassroots organizing, and coalitions have transformed a city. The story told here foreshadows the choices that cities across the nation will face when increased immigration, the proliferation of low-wage jobs, and a shrinking middle class force city leaders to rethink their priorities. It is a hopeful story about ordinary people changing their lives and their city, a story with national implications. Students and faculty in a wide variety of courses and disciplines... will love this film." — Peter Dreier, E.P. Clapp Distinguished Prof. of Politics and Dir., Urban and Environmental Policy Program, Occidental College

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

Ripe for Change

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

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

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

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



Ripe for Change

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

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

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

NEW RELEASES!

Don't miss our featured new and recent releases dealing with Latin American studies, which are described on pages 2-7.



Madres Unidas: Parents Researching for Change

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 Dyrness.

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

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

Latin American Studies

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



Rancho California (Por Favor)

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

Rancho California will engage and challenge students and 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 Goggans, Pacific Regional Humanities Center, Univ. of California, Davis

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

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



Mi Puerto Rico

Mi Puerto Rico

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

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

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

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

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

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

Native American Studies

Who Owns the Past?

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

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

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



Who Owns the Past?

At the heart of the conflict are two very different and seemingly irreconcilable belief systems. *Who Owns the Past?* uses the Kennewick Man case as a frame to explore the roots of this conflict, roots that reach back to the beginnings of American history. By exploring the historical events that led to the passage of NAGPRA and the current controversy over Kennewick Man, the film

provides a clear context for understanding the issues involved. Perhaps most important, the film illuminates the two very different world views that inform this controversy and that will continue to have tremendous impact on Indian people and on all Americans long into the future.

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

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

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

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

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

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



Boomtown

Boomtown

"Best Documentary on Communities,"
First Peoples' Festival, Montreal
American Indian Film Festival honoree
Newport Film Festival honoree
PBS National Broadcasts on P.O.V.

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

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

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

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

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

Native American Studies

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.



Wiping the Tears of Seven Generations

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

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

Wiping the Tears of Seven Generations 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 not even they suspected.... Generations from now people will marvel at the Bigfoot Ride and see that it was a critical pivot in the story of American Indians. Thank God we have it on film.” —Vine Deloria, Jr., Prof. of Law, Religion and History, Univ. of Colorado, 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: \$95



Homeland

Homeland

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

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

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

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

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

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

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

Ishi, the Last Yahi

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

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

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



Ishi, the Last Yahi

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

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

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

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



Ishi, the Last Yahi

Bear’s Hiding Place: Ishi’s Last Refuge

American Anthropological Assn. selection
 American Indian Film Festival honoree

This lively documentary follows an 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 *Wowunupōimu Tētna*, 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 thicket 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.

17 min. Color 1998 #0093
 Sale: VHS or DVD \$175, Rental: \$95

Roots of Beauty

American Anthropological Assn. selection
 American Indian Film Festival honoree

This richly detailed and informative documentary illustrates the complex processes utilized by Pomo Indian weavers of northern California to cultivate, manage, harvest, and prepare the indigenous plant materials used in their world-famous baskets.

The video also demonstrates, in concrete ways, the often overlooked sophistication of California Indian land use and management and shows how mainstream America’s differing worldviews on land use are endangering the traditional plant materials of the Pomo.

Roots of Beauty will generate discussion in numerous courses in Native American studies, cultural anthropology, American studies, and the environment. It was produced by Jed Riffe and Sherrie Smith-Ferri.

18 min. Color 2000 #0094
 Sale: VHS or DVD \$175, Rental: \$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-renowned 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.



Pomo Basketweavers

Photo by Scott Patterson

“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: \$95

Native American Studies

The Red Road to Sobriety

Natl. Educational Film Festival Award
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.



The Red Road to Sobriety

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 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: \$95



The Red Road to Sobriety Video Talking Circle

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: \$95

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

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

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

The film demonstrates how the Court's decision ultimately threatened the religious freedom of all Americans, and chronicles the successful efforts of the American Indian Religious Freedom Coalition, 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

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*

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



Your Humble Serpent: The Wisdom of Reuben Snake

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 interrelated.

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 courses in Native American studies, religious studies and comparative religion, cultural anthropology, and American history and 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: \$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: \$95



The People Today: Closing the Circle

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: \$95

NEW RELEASES!

Don't miss our featured new and recent releases dealing with Native Americans, which are described on pages 2-7.

Native American Studies



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

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 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.

"This outstanding film is a valuable resource for anyone interested in culture and philosophy, and it is sure to become a classic in its field. It presents an overview of Navajo Indian cosmology concisely and elegantly, and emphasizes the importance of the four sacred directions at the macrocosmic and microcosmic levels. Similarly, it relates the importance of the Navajo sense of place for the centering of one's moral, spiritual, and social being. The film's approach is straightforward, which makes it a great resource and a fine teaching aide in various fields of cultural studies and philosophy. It is a film I will be sure to use over and over again in many of my philosophy and religion classes."—Sean Cridland, Asst. Prof. of Philosophy, Fort Lewis College

"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

28 min. Color 2002 #0087
Sale: VHS or DVD \$195, Rental: \$95

Backbone of the World

Sundance Film Festival honoree
Native American Film Festival honoree
American Indian Film Festival honoree
CINDY Award
PBS National Broadcasts

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

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



Backbone of the World

The film illustrates that today the Blackfeet live in two worlds, modern America and the Blackfeet Nation. At risk is the language, religion, art, and remaining land belonging to a Native tribe that survived a smallpox epidemic in the late 19th century, and is now besieged by the encroachment of the dominant American culture. The disenfranchisement of Blackfeet youth is apparent. As one elder remarks, "Youngsters don't know the wilderness, just downtown."

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

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

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



Contrary Warriors

Contrary Warriors

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

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

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

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

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

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

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

Science or Sacrilege: Native Americans, Archaeology and the Law

Northwest Anthropological Conference honoree
American Anthropological Assn. selection
American Society for Ethnohistory honoree

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 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.



Science or Sacrilege?

"The most up-to-date and insightful video available on the issues of repatriation and reburial. It fairly represents the continuum of opinion among both Native Americans and scholars. Issues aren't presented simplistically as us versus them, science versus religion or Indians versus archaeologists."—Larry Zimmerman, Prof. of Anthropology, Univ. of Iowa

"Having screened it in my introductory archaeology class, I find this video remarkable for how many ideas it explores in just under an hour. Balanced and thoughtful, it provokes class discussion on a wide range of topics."—Thomas P. Volman, Prof. of Anthropology, Cornell Univ.

57 min. Color 1996 #0096
Sale: VHS or DVD \$225, Rental: \$95

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