

*Orphans of Mathare*

## Orphans of Mathare



*African Studies Assn. honoree*  
*New England Film and Video Festival Award*  
*Cambridge (England) African Film Festival honoree*  
*American Film Institute Silver Docs Film Festival honoree*  
*Telluride IndieFest honoree*

**T**HIS POWERFUL DOCUMENTARY examines the lives of former street children now living at the Good Samaritan Children's Home, an orphanage and school in the sprawling Mathare slum of Nairobi, Kenya. These children, many orphaned by HIV/AIDS, slipped through the fraying net of Kenyan family structures and social services and ended up on the streets of Nairobi. They sniffed glue, scoured trash bins for food, and slept under cars until they were brought to the Home. The film depicts the lives of several of these children as they go to school, struggle with the poverty, disease, and violence that surround them, and reflect on their present and former lives.

*Orphans of Mathare* demonstrates that the grim reality of Mathare is not only medical in nature, but social and cultural as well. The HIV/AIDS epidemic threatens to create a generation of children without parents or homes, growing up to be drug addicts and thugs, alienated from their traditional family structure, their culture, and their history. The film is not simply about a medical epidemic; it is about an entire culture in crisis. Although it focuses on one orphanage in Mathare, the film lays bare the complicated relationship between poverty, violence, disease, Christianity, tradition, and the orphan crisis in Kenya and throughout sub-Saharan Africa.

*Orphans of Mathare* will provoke thought and discussion in an array of courses in African studies, development studies, Third-World studies, and cultural anthropology. It was produced by Randy Bell and Pacho Velez.

**"Offers a unique and powerful perspective on the AIDS calamity that is engulfing Africa and spreading to other parts of the world. The Kenyan children caught in this maelstrom are brave, compassionate, vulnerable, and trapped by this deadly pandemic. For all of their soaring human spirit, they receive tragically little help in the face of their predicament. This effective film should open the eyes of the world to the unmet global responsibilities to help Africans fight this scourge."** — Jeffrey D. Sachs, Director, Earth Institute of Columbia Univ., Quetlet Prof. of Sustainable Development, and Prof. of Health Policy and Management

**"Explores not only the AIDS crisis in Kenya, but also the complex confluence of various traditions — tribal, colonial, Christian — that the teacher/caretakers of the Good Samaritan Children's Home summon to do their exhausting work. The school is a microcosm of a nation in search of an identity, an identity which will enable it to deal with its complex crisis. This courageous film reveals a flickering possibility of hope in the lives of the children who may survive into adulthood, if the world wakes up in time to help them."** — Ross McElwee, Lecturer in Visual and Environmental Studies, Harvard Univ.

**"Brings to life the stark reality and the deep humanity of the HIV story in Africa. This is a film everyone who cares about children and young people should see."** — Judith Palfrey, T. Berry Brazelton Prof., Harvard Medical School

60 min. Color 2003 #0090

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

## Nubia and the Mysteries of Kush



*American Anthropological Assn. selection*  
*African Studies Assn. honoree*  
*Society for Visual Anthropology selection*

Hidden away in the Butana region of northern Sudan lie the ruins of ancient Nubia, a once-great African civilization that for many centuries was the rival of ancient Egypt. Its golden age, the Kingdom of Kush, existed from about 800 BC to 350 AD and left behind a rich legacy of political power, cultural achievements, and technological innovation in the Nile Valley.

This exceptional and informative documentary examines new and important discoveries about the ancient civilization of Nubia. Most of ancient Nubia's achievements were lost to the world until large-scale archaeological excavations were launched in the 1960s by the United Nations to uncover and document its temples, pyramids, language, and artifacts.

The film depicts a fascinating variety of excavations currently in progress and explores the history and significance of the Kingdom of Kush through commentary by European, American, and native Sudanese researchers. This is a story of unfolding evidence revealing the fragmented known history of Kush and the processes of observation and analysis employed to interpret and characterize this ancient culture and people.

This compelling film interweaves scientific evidence, ancient myth, and contemporary folklore to bring the cultural achievements of ancient Nubia to life. It is essential viewing in any course on African history or archaeology and will stimulate discussion in a wide array of courses in anthropology, archaeology, and cultural diversity. It was produced by Judith McCray for Juneteenth Productions.

*Nubia and the Mysteries of Kush*

**"An outstanding work both of research and of reportage: accurate in its historical details and highly informative in showing the volume and variety of archaeological research that is currently in progress, and is adding daily to our understanding of one of the world's neglected civilizations."** — William Y. Adams, Prof. of Anthropology (Emeritus), Univ. of Kentucky

27 min. Color 2002 #0104

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

## In and Out of Africa

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

**T**HIS EXTRAORDINARY DOCUMENTARY is one of the most intelligent, perceptive, and engaging films ever made on African culture and art. It explores with irony and humor issues of authenticity, taste, and racial politics in the transnational trade in African art.

Interweaving stories of Western collectors, Muslim traders, African artists and intellectuals, and the filmmakers themselves, the film focuses on a remarkable art dealer from Niger named Gabai Barré. It follows him all the way from the rural Ivory Coast to East Hampton, Long Island, where he bargains for a sale. The film shows how (through occasionally hilarious and frequently fantastic tales about the art objects) he adds economic value and changes the "meaning" of what he sells by interpreting and mediating between the cultural values of African producers and Western consumers.



*In and Out of Africa*

For Baaré and the other African art traders, the animist "fetishes" they sell are simply commodities, bought and sold like any other. Or so they say. For Western collectors, the best, most "authentic" pieces are considered Art (with a capital A), and their economic value is purely coincidental. Or so *they* say.

*In and Out of Africa* is a classic work that will richly repay viewing in a variety of courses in African studies, cultural anthropology, and art. It was produced by Ilisa Barbash and Lucien Taylor; it features Gabai Baaré; and it is based on original research by Christopher Steiner.

**"The film's thematic unity, perceptive subtitling, and reflexive irony make it a groundbreaking masterwork. Its ethnographic authenticity and its humor make it unforgettable.**

**It advances the art of ethnographic filmmaking to new heights."**—Prof. Bennetta Jules-Rosette, Director, African and African American Studies Project, Univ. of California, San Diego

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

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

**"A superb film for provoking classroom discussion! This is essential viewing in both introductory cultural anthropology classes and graduate seminars alike. Indeed, it speaks to many disciplines in the humanities and human sciences beyond anthropology per se."**—Shelly Errington, Prof. of Anthropology and Prof. of Art History, Univ. of California, Santa Cruz

**"A superbly thick description of the trade in African art. Nothing is taken for granted, least of all the very idea of art itself; as we follow the trade that transforms bois into \$2,000 objets d'art. The trade between use value and exchange value, the expectations that such art must fill in the minds of dealers and collectors to earn the title 'authentic,' and the gradual ascension of this art to museum status while the makers and intermediaries fade in a nebulous haze of mystified origins: these are but a few of the themes pursued in this intriguing documentary."**—Bill Nichols, Prof. of Theater Arts, Univ. of California, Santa Cruz

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

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## Festive Land: Carnival in Bahia

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

This engaging documentary examines one of the largest and most extraordinary popular celebrations in the world, the week-long Carnival that brings more than two million people to the streets of Salvador, the capital of Bahia, Brazil. Carnival 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, Carnival 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 Carnival.

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




*Festive Land: Carnival in Bahia*

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

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

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

## Womanhood and Circumcision: Three Maasai Women Have Their Say

 Society for Visual Anthropology honoree  
African Studies Assn. honoree  
American Anthropological Assn. selection

This thought-provoking documentary sensitively explores the cultural context of female genital-cutting practices among the Maasai. It will stimulate discussion and reflection in a variety of courses in African studies, cultural anthropology, women's and gender studies, and development studies.

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



*Womanhood and Circumcision*

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

Both Alice and Tipaya offer interesting comparisons of the pain of circumcision and that of childbirth.

These engaging and eloquent women make their perspective on excision comprehensible to western audiences, who are seldom exposed to any


positive commentary on this practice. The film provides viewers with a new respect for the women who bravely endure this painful surgery. *Womanhood and Circumcision* was produced by Barbara G. Hoffman, Associate Prof. of Anthropology, Cleveland State University.

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

30 min. Color 2002 #0082

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

## The Toured: The Other Side of Tourism in Barbados

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

Tourism is the second-largest industry in the world and the "touristic encounter" may be the most important contact front today between differing cultures. But such encounters, especially between white tourists from the First World and black hosts in the Third World, are often characterized by strikingly unequal power relations. This provocative documentary portrays 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." Produced by Julie Pritchard Wright.

**"This is one of the best films ever made portraying the human side of the tourist-host encounter."**  
—Nelson Graburn, Prof. of Anthropology, Univ. of California, Berkeley


38 min. Color 1992 #0085

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



*Mammy Water: In Search of the Water Spirits in Nigeria*

## Mammy Water: In Search of the Water Spirits in Nigeria

 African Studies Assn. honoree  
American Anthropological Assn. selection  
Margaret Mead Film Festival honoree  
Blacklight Festival of Intl. Black Cinema, Chicago honoree  
Bilan du Film Ethnographique, Paris honoree

Mammy Water is a pidgin English name for a local water goddess worshipped by the Ibibio, Ijaw, and Igbo speaking peoples of southeastern Nigeria. The water goddess traditionally gives wealth and children, compensates for hardships, and is sought in times of illness and need, especially by women. Her various cults are led, predominantly, by priestesses.

This insightful and widely acclaimed documentary explores numerous rituals and ceremonies associated with Mammy Water, as well as the artistic culture surrounding her. Devotees themselves provide much of the commentary. The film is unusually successful in interweaving participant observation with ethnographic interviews that emphasize life histories.

It is also unusual for its close collaboration between the European anthropologist and filmmaker, Dr. Sabine Jell-Bahlsen, and a Nigerian film and advisory team headed by Yusufu Mohammed.

This is an important depiction of the strength of traditional religion in contemporary Nigeria and one of the few academically sound investigations of the role of women in an African spiritual movement. By Dr. Sabine Jell-Bahlsen.

**"The most important ethnographic film on the region to date. It combines five case studies of Mammy Water in a judicious balance of clarity and richness. I highly recommend it for courses in African anthropology and religion, art history, and women's studies."**—Prof. Sidney L. Kasfir, Dept. of Art History, Emory Univ.


**"Superb and fast-flowing. It's nearly perfect."**  
—Dr. Robert Farris Thompson, Yale Univ.; author, *Flash of the Spirit*

**"Nicely balances a record of ritual events with scenes of Ibo and Ibibio women talking directly about their own crises and their vocation. The film is definitely useful for African studies and women's studies, especially in courses focusing on spirituality and healing."**—Prof. Pamela Blakely, Univ. of Pennsylvania

59 min. Color 1991 #0065

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

## Turkana Conversations Trilogy

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

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

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

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



*A Wife Among Wives*

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

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

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

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

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

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### Lorang’s Way

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

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

“The film could be described as a ‘philosophical essay’ which resists written description, so rich and detailed are its images and statements. In coming to know Lorang, it is possible to know something of the domestic, social, and psychological dimensions of Turkana life.” — James Woodburn, Royal Anthropological Institute Film Catalogue

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



*The Wedding Camels*

### The Wedding Camels

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

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

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

“A funny, informative and thoroughly delightful documentary.... The Turkana people have allowed David and Judith MacDougall extraordinary access to the quarrels and customs that surround this wedding. Through the MacDougalls’ resourceful direction and their brisk, well-organized editing, this one social occasion becomes indicative of what the general life of the tribe is like.” — Janet Maslin, *The New York Times*

“Though modest in tone, the film demonstrates a structural sophistication well beyond that of almost any other documentary film work today.” — Bill Nichols, Prof. of Cinema, San Francisco State Univ., in *Film Quarterly*

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



*Lorang’s Way*

## A Wife Among Wives

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

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

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

72 min. Color 1982 #0023

Sale: VHS or DVD \$295, Rental: VHS \$295



*A Wife Among Wives*

## What Reviewers Have Said about the Trilogy

**“Probably the finest aspect of the MacDougalls’ technique is the way their methods expose the basic structure of human interaction and create drama out of the movements and exchanges of daily life.”** — Ross Lansell and Peter Beilby, *A Brief History of the Documentary*

**“The point about ethnographic filmmakers acknowledging their own interactions with the people being filmed is a crucial one, and in this respect the MacDougalls’ work is exemplary. What is innovative about the MacDougalls’ films is precisely that they get away from the ‘voice of authority’ of the omniscient narrator and establish instead the direct, open acknowledgement of their active first-person presentation of the different sorts of filmic material that comprise their films.”** — James Roy MacBean, in *Film Quarterly*

**“The intertitles remain closely aligned with the particulars of person and place rather than appearing to issue from an omniscient consciousness. They show clear awareness of how a particular meaning is being produced by a particular act of intervention. This is not presented as a grand revelation but as a simple truth that is only remarkable for its rarity in documentary film.”** — Prof. Bill Nichols, San Francisco State Univ., in *Film Quarterly*

## To Live with Herds



Grand Prize, “Venezia Genti,” Venice Film Festival

This classic, widely acclaimed film on the Jie of Uganda, produced by the renowned ethnographic filmmaking team of David and Judith MacDougall, examines the effects of nation building in pre-Amin Uganda on the seminomadic, pastoral Jie. Much more than an intrinsically interesting historical document, it has achieved classic status among ethnographic films owing to its remarkable success in developing a coherent analytical statement about its subjects’ situation, yet at the same time allowing them to speak for themselves about the world as they see and experience it.

The film explores life in a traditional Jie homestead during a harsh dry season. The talk and work of adults go on, but there is also hardship and worry, exacerbated by government policies that seem to attack rather than support the values and economic base of Jie society. A mother counts her children; among them is a son she hardly knows who has joined the educated bureaucracy. Later we find him supervising famine relief for his own people in a situation that seems far beyond his control.

At the end of the film Logoth, the protector of the homestead, travels to the west to rejoin his herds in an area of relative plenty; at least for the time being his life seems free from official interference. *To Live with Herds* will reward viewing and spark discussion in a wide variety of courses in African studies, cultural anthropology, and development studies. It was produced by David and Judith MacDougall. The film is in Jie, with English subtitles.

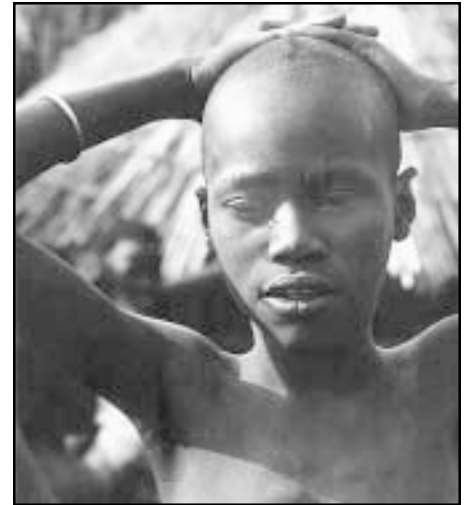
**“One of those rare documentaries that seem to have a life of their own... Mr. MacDougall’s camera is quietly there, observing all, missing nothing in this moving, penetrating, anthropological picture. No wonder it was cited at last year’s Venice Film Festival.”** — Howard Thompson, *The New York Times*

**“Offers an admirable harmony of photographic and editorial styles. In few other films do tribal people speak so naturally and informally about themselves.”** — Roger Sandall, in *Sight and Sound*

**“One of the most humorous, touching, informative, and (in both spirit and aesthetics) beautiful anthropological films I have ever seen.”** — Karen Cooper, Film Forum, New York City

70 min. B&W 1974 #0024

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



*To Live with Herds*

## Nawi

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

The film shows the preparations for the trip and scenes from the slow journey, including the herding and care of the cattle, bathing at the waterhole, resting under trees, and spending the evening within a thornbush kraal. Includes a number of Jie herdsboys’ songs. In Jie, with English subtitles.

22 min. Color 1970 #0025

Sale: VHS or DVD \$195, Rental: VHS \$95

## Under the Men’s Tree

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

15 min. B&W 1970 #0026

Sale: VHS or DVD \$150, Rental: VHS \$95




*Nawi*



Six Billion and Beyond

## Six Billion and Beyond

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

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

This thought-provoking documentary is, stated simply, the best and most comprehensive introduction available on video to the interconnected issues of population growth, economic development, equal rights and opportunities for women, and environmental protection around the world. The film interweaves expert commentary with incisive portraits of young people in six diverse countries — Kenya, Mexico, Italy, India, China, and the USA — to illustrate how young people are making decisions about their lifestyles, patterns of consumption, and reproductive choices. The film demonstrates how these decisions will have an extraordinary impact on the world's environment, and how in turn the condition of the environment will strongly affect the quality of people's lives everywhere.

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

*"The population question used to be a debate about numbers. But in the last few years, a powerful new idea has begun to take hold. We have learned that efforts to slow rapid population growth work best when they improve people's lives — by providing education, health care, job opportunities, and the means to freely plan families — without coercion. Today, a billion young people are coming of reproductive age. Whether or not we invest in their future will have a profound impact on the quality of life in the century to come."* — *Six Billion and Beyond* Narration

56 min. Color 1999 #0014

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

## What Reviewers Are Saying about *Six Billion and Beyond*

*"In this video, the diverse issues of population come vividly alive. It's an outstanding introduction to the human realities of changing populations and how they interact with economics, the environment, and what people want from life. I highly recommend it for students who would like to see how their counterparts face reproductive choices in Mexico, Kenya, India, China, and Italy, all within an hour and without leaving home."* — Prof. Joel E. Cohen, Laboratory of Populations, Rockefeller and Columbia Universities

*"A terrific job! It is very well done and presents a very balanced perspective. The film tells an engaging story while tying in various social and economic factors that influence reproductive behavior, such as gender roles, government policy, economic well-being, and education. It would make an ideal introduction to a population course in American colleges and universities because it clarifies the complex issues surrounding population dynamics and human reproductive behavior, and presents their consequences at the macro level."* — Dr. Karusa Kiragu, Population Information Program, Johns Hopkins Univ.

*"A fresh, contemporary, and highly informative look at global population issues. It adeptly reveals the heart of the population-environment challenge by exploring the choices and aspirations of today's teenagers within their own cultures. Engaging and thought-provoking, the film is ideal for generating spirited classroom discussion and debate on some of the most critical issues of our time."* — Sandra Postel, Sr. Fellow, Worldwatch Institute, and former Prof. of International Environmental Policy, Tufts Univ.




Six Billion and Beyond

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



Voices of the Orishas

## Voices of the Orishas

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

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

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

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

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

*"Colorful, compelling, and visually engaging... In my undergraduate teaching I have seen how it can make the mythology of Santería 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 Santería, 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: VHS \$95

## Mas Fever: Inside Trinidad Carnival



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

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

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



*Mas Fever: Inside Trinidad Carnival*

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

55 min. Color 1996 #0126

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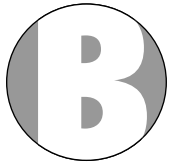
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