

Flag Wars



"Best Documentary, Grand Jury Award," South by Southwest Film Festival
"Filmmaker Award, Center for Documentary Studies," Full Frame Documentary Film Festival
Honorary Mention, "Best Documentary," Nashville Film Festival
Centerpiece Program, Outfest 2003: Los Angeles Gay and Lesbian Film Festival
PBS National Screenings, P.O.V. 2003 Season Premiere

SIMPLY PUT, this profoundly compelling and thought-provoking documentary is the best case study available of the social and human consequences of urban gentrification in contemporary America. Filmed over a four-year period in Columbus, Ohio, *Flag Wars* explores with eye-opening candor and unforgettable poignancy the effects on a long-established black neighborhood when gay white professionals move into and begin to transform the area.



Flag Wars

address that he hangs above his porch is now in violation of Historic (i.e., Victorian) Code because it is carved in an African-relief style. Baba is also prosecuted in court before Judge Pfeiffer and faces fines and possible arrest for refusing to remove his sign.

Once cited as the "All-American City," Columbus is steeped in middle-American manners and traditions. While located principally in a neighborhood known as "Olde Towne," the film's characters intersect the world outside the community when they are targets for protests by the Christian Right and the Ku Klux Klan. As the film spirals to its seemingly inevitable yet still surprising conclusion, it provides a sobering and extraordinarily revealing look at the everyday reality of social processes occurring throughout the nation.

Flag Wars will engage and inspire students and stimulate discussion in a wide array of courses in ethnic studies, urban studies, sociology, American studies, African-American studies, social psychology, gender and gay studies, and public policy issues. It was produced by Linda Goode Bryant and Laura Poitras of Zula Pearl Films for the Independent Television Service, in association with P.O.V./American Documentary, and the National Black Programming Consortium.

"A powerful and intelligent film. By documenting the changing face of one American neighborhood, it tells the story of a thousand more. This film should be included in any study of the many pressures and forces that shape life in contemporary America."—J. Ward Regan, Asst. Prof. of Social Science and Cultural Studies, Pratt Institute School of Art & Design

"This film is the new frontier in cinéma-vérité. It shows the new forms of racism and bigotry through the intersections of race, class, and sexual preferences."—Manthia Diawara, Director of Africana Studies, New York Univ.

"Profoundly addressing issues of race, class, and gender, the film provides a vivid view of the universal struggle to maintain community in the face of economic transformation, providing a way for audiences to understand their own participation in this nearly universal American story."—Tom Rankin, Director, Center for Documentary Studies, Duke Univ.

87 min. Color 2003 #0073

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



The Democratic Promise: Saul Alinsky and His Legacy



Best Documentary Award, Philadelphia Intl. Film Festival
Special Jury Award, USA Film Festival
Worldfest Houston Award
Dallas Intl. Film & Video Festival honoree

This compelling documentary, narrated by Alec Baldwin, examines the life and legacy of legendary community organizer Saul Alinsky. From the late 1930s until his death in 1972, Alinsky led the movement to empower disenfranchised communities through collective action. Today, hundreds of community organizations nationwide have embraced Alinsky's vision and are using it to reshape America's body politic.

The first half of the film focuses on Alinsky's organizing methods and is filled with a rich combination of archival film clips and photographs as well as eyewitness commentary. Case studies of three key Alinsky organizations trace the development of his methods over time: The Back of the Yards Neighborhood Council in Chicago's stockyards neighborhood, started by Alinsky in 1939; The Woodlawn Organization in Chicago's predominantly African-American South Side; and the FIGHT organization (in Rochester, New York), which in the mid-1960s took on Eastman-Kodak over racist hiring practices and won a series of impressive victories. These organizations show how Alinsky's ideas, in turn, influenced the Civil Rights Movement, the farmworkers' struggle, and Vietnam protests.

The second half of the film examines two contemporary organizations that share Alinsky's legacy. The East Brooklyn Congregations is struggling to build 1,200 low-income housing units in one of America's most blighted neighborhoods. In Texas, members of Dallas Area Interfaith are shown lobbying state legislators in an effort to increase funding for an innovative public education program.

The Democratic Promise will inspire discussion and analysis in courses in sociology, urban studies, American history and studies, and African American studies. It was produced by Bob Hercules and Bruce Orenstein and is a presentation of the Independent Television Service.

"A powerful and revelatory documentary on one of the pioneers of grassroots organizing. It could never be more timely than now."—Studs Terkel


57 min. Color 1999 #0059

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



The Democratic Promise: Saul Alinsky and His Legacy

Brownsville Black and White


 American Sociological Assn. honoree
 American Anthropological Assn. selection
 New England American Studies Conference honoree
 Pan-African Film Festival honoree
 Urbanworld Film Festival honoree
 Natl. Foundation for Jewish Culture Award
 New York Jewish Film Festival honoree
 Gotham History Conference honoree
 San Francisco Jewish Film Festival honoree
 Haifa Intl. Film Festival honoree

This poignant and powerful documentary explores the complex history of interracial cooperation, urban change, and social conflict in Brownsville, a neighborhood of Brooklyn, New York, from the 1930s to the present. A case study of the tragedy of urban American race relations, the film recounts the

transformation of Brownsville from a poor but racially harmonious area made up largely of Jews and blacks to a community made up almost entirely of people of color.

Dubbed "The First American Ghetto" by historians and the press, Brownsville today is afflicted by poverty, gangs, drugs, decay, and unemployment. In the 1940s Brownsville was famous for its grass-roots integration. But it later achieved notoriety for one of the most divisive and bitter black-white confrontations in American history, the 1968 Ocean Hill Brownsville School War, in which the African-American (and Hispanic) community battled the predominantly white and Jewish Teachers' Union.

Brownsville Black and White examines some of the most troubling and perplexing issues facing America and its cities and raises a multitude of discussible questions. The film will provoke reflection, analysis, and debate in a variety of courses in African-American studies, sociology and social issues, American history, cultural anthropology, urban studies, and race relations. It was produced by Richard Broadman and Laurann Black.

"A remarkably encompassing teaching tool, illuminating virtually every important aspect of American urban race relations after 1945."


Residential segregation, white flight, the underclass, school reform, black-Jewish alliances and rivalries—all are brought to life through the film's powerful imagery and vivid characterization. This is a probing, moving, and deeply human film about a special time, place, and neighborhood. It is essential viewing for anyone who cares about our cities and the people who live in them.—Jerald Podair, Asst. Professor of History, Lawrence Univ.

"An excellent introduction to the history of 20th-century American race relations that resonates with the issues facing the country today. The film illuminates, and provides a basis for discussion of, the role of race and class in shaping the lives of working Americans, but it also reveals the power that committed individuals have to change society. The film also contributes greatly to our understanding of urban change, and is a great resource for teachers interested in urban issues."—Wendell Pritchett, Asst. Prof. of Law, Univ. of Pennsylvania Law School, Asst. Prof. of History, Baruch College, CUNY, and author of *Brownsville, Brooklyn: Blacks, Jews and the Changing Face of the Ghetto*

"Offers a fresh entry into an explosive debate, by revisiting the late 1960s Ocean Hill Brownsville school battles between the largely white teachers' union and black and white community school activists. It sets these conflicts in the context of Brownsville's history as a crowded, racially mixed neighborhood of progressive politics, youth gangs, and poverty. Wonderful historic footage and photographs and black and white narrators' memories bring to life a neighborhood in the 1930s and 1940s where racial boundaries were routinely crossed and racial antagonisms were not inevitable. The film provides a rich backdrop for exploring the social changes that made it so hard for the two sides in the school wars to know or recognize each other. Highly recommended for any classes in twentieth-century urban history, history of education, or racial and ethnic conflict."—Judith Smith, Dir., Graduate Program in American Studies, Univ. of Massachusetts, Boston

83 min. Color 2002 #0057
 Sale: VHS or DVD \$295, Rental: VHS \$95

Confederacy Theory


 "Best Documentary," 2001 Atlanta Film & Video Festival
 Martin Luther King, Jr., National Historic Site honoree
 Nashville Film Festival honoree
 Dallas Video Festival honoree
 Rhode Island Film Festival honoree
 PBS National Broadcasts, 2001-2002
 Premiere Episode of "Independent Lens"

This powerful, thought-provoking documentary explores the complexities of a controversy steeped in American history and racial divisiveness: the debate over the Confederate flag in South Carolina, the last state to fly the flag on its capitol. Using never-before-seen archival footage and exclusive interviews with politicians, pundits, activists, and scholars, *Confederacy Theory* traces the impact of the Confederate emblem on Southern culture, history, and identity—from the Civil War to the front lines of a modern-day secessionist movement.

Although the Civil War ended long ago, across the American South this century-old defeat holds a prominent place in the popular psyche, to the point that talk of the "war between the states" often peppers daily conversation. Now a contemporary cultural war has erupted over the meaning and use of the Confederate battle flag, which many see as a racist symbol celebrating the Southern defense of slavery during the Civil War and Southern resistance to the Civil Rights Movement in the 1960s. Today this heated controversy has become one of the most contentious issues in the South since desegregation.

With its engaging attention to detail and its even-handed treatment of its thorny subject matter, *Confederacy Theory* will spark analysis and discussion in a wide variety of courses in sociology, African-American studies, race relations, and American history and studies. It was produced by Ryan Deussing.



Confederacy Theory

"A subtle, intelligent and provocative exploration of the rise of the contemporary neo-Confederate movement. Simply by letting its subjects speak for themselves, the film makes the racial animus that drives many flag supporters clear. This is the first film to seriously examine an important phenomenon that should concern all Americans. I heartily recommend it."—Mark Potok, Southern Poverty Law Center

56 min. Color 2002 #0112
 Sale: VHS or DVD \$295, Rental: VHS \$95

Forgotten Fires



Golden Spire Award, San Francisco Intl. Film Festival Gold Medal, Flagstaff Intl. Film Festival Gold Apple Award, Natl. Educational Film Festival Human Rights Watch Intl. Film Festival honoree PBS National Broadcasts

EVERY FEW YEARS a new documentary comes along that is so powerful, so illuminating, and so unforgettable that it is deemed an instant classic and an essential classroom teaching tool. *Forgotten Fires* is such a film. This riveting exploration of the devastating consequences of racial hatred shines a profoundly revealing light into the darkest reaches of America's heart and soul.

The film investigates the burning of two African-American churches in rural South Carolina by a young convert to the Ku Klux Klan. Told through remarkably frank interviews with both the victims and the perpetrators of these racial crimes, the film puts a surprisingly human face on racism, transforming a seemingly simple story of blacks and whites into a complex tale filled with endless shades of gray. What begins as an investigation into the church burnings becomes an extraordinary meditation on race relations in America today.

Filmed over a one-year period in Manning, South Carolina, *Forgotten Fires* goes behind simplistic news headlines and examines the historical, economic, and social contexts to the epidemic of church burnings in the 1990s. Skillfully interweaving Ku Klux Klan home movies with gripping live sequences, informative historical footage, and startling confessional testimony, the film traces the coming of the Klan to this sleepy rural town and shows how the group's twisted logic of racial enmity found fertile ground among the region's dirt-poor whites. In a place where blacks and whites had lived side by side for years, the fiery oratory of the Klan attracted eager white converts ready to blame their black neighbors for their own lost opportunities and impoverished lives.

One young man who found purpose in the Klan's seductive rhetoric was Timothy Welch. As a boy, he would perch in the pecan tree outside Macedonia Baptist Church and listen to the Sunday service, waiting for his black friends to come out and play. At age 23, Welch would burn that same church to the ground. He now resides in a federal prison, sentenced to 12 years for civil rights violations. Through his remarkable commentary Welch initially emerges as a starkly candid homegrown white supremacist, but his portrait gradually softens to reveal a troubled youth, with deep ties to the black community he betrayed and a burdened conscience turning from hatred toward remorse.

Equally compelling is the quiet fortitude of black pastor Jonathan Mouzon, whose musings on the meaning of the church to the black community and its ties to the past give us a profound insight into the roots of community. His compassion for the perpetrators of the church burnings is a marvel of racial tolerance and empathy.

Rarely has a film on race relations granted such deep humanity to all its participants, and it is this inclusiveness that gives *Forgotten Fires* its overwhelming impact. It will inspire thought, discussion, and analysis in a wide variety of courses in African-American studies, American social problems, human rights issues, sociology, psychology, and race relations. *Forgotten Fires* was produced by Michael Chandler and Vivian Kleiman for the Independent Television Service with funding provided by the Corp. for Public Broadcasting. *Forgotten Fires* is a presentation of the Independent Television Service.

"If we wanted a real dialogue about race in America, we'd start with this film. Its strong dose of reality begs for an honest response from a wide audience." — Bill Moyers

"A stunning film, deeply felt, deeply moving, and worthy of repeated viewings. With excruciating even-handedness and generous compassion — even for those who might not deserve it — the film shows us the victims and the victimizers and reveals the true, heartbreaking dimensions of the tragedy and the ongoing suffering and struggle for redemption of all involved. The film provides a clear window into the connections and disconnections of a small southern American town, which becomes, as the film plays on, a microcosm for the nation as a whole." — Anthony Walton, author of *Mississippi, An American Journey*, and Visiting Asst. Prof. of English, Bowdoin College

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



Forgotten Fires

Laid to Waste



Natl. Educational Film Festival Award World Population Film and Video Festival Award

THIS ACCLAIMED DOCUMENTARY is the best case study of environmental injustice and racism available on video. In the economically depressed, largely African-American "West End" of Chester, Pennsylvania, people live next to the fourth-largest trash-to-steam incinerator in the nation, a large processing facility for infectious and hazardous medical waste, and the county's sewage treatment plant. More waste processing facilities have been proposed for the community.

Daily, trucks from as far away as Virginia deliver thousands of tons of waste. Residents believe that their lives are being disrupted, their health threatened, their community destroyed, and the very air they breathe dangerously polluted. A grassroots organization called Chester Residents Concerned for Quality Living (CRCQL) has taken an active role in opposing the facilities and in publicizing the plants' impact on their community. Representatives of the waste-processing companies argue that their facilities are safe and that they bring much-needed jobs to Chester.

Laid to Waste documents a community's attempt to deal with the complex issues of environmental injustice. The story unfolds dramatically as the residents seek to discover and confront the forces that have chosen their community for such facilities. Finally, a controversy over a legal maneuver used by the Pennsylvania Supreme Court brings the Pennsylvania House Judiciary Committee to Chester's West End to investigate allegations of corruption and collusion at the highest levels of government and the waste industry.

Laid to Waste is a must-see in any course dealing with American social problems, racism, race relations, or public policy. It was produced by Robert Bahar and George McCollough.




Laid to Waste

photo courtesy of CRCQL

"This filmed case study presents a microcosm of contemporary American social relations: environmental racism, development of grassroots leaders, coalitions that cross racial and ethnic divisions, the structure of political and corporate power, the impact of de-industrialization on old urban centers, and the will of a community to protect itself and survive. This is an outstanding resource for classes in American studies and history, race relations, sociology, public policy, the environment, and law." — Elizabeth Petras, Prof. of Sociology, Drexel Univ.

52 min. Color 1997 #0078
Sale: VHS or DVD \$250, Rental: VHS \$95

Blink

 American Psychological Assn. honoree
Western Psychological Assn. honoree
American Psychiatric Assn. honoree
American Anthropological Assn. honoree
Emmy Award
PBS National Broadcasts on P.O.V.

THIS POWERFUL and thought-provoking documentary examines the dramatic story of one-time white supremacist leader Gregory Withrow, and in so doing explores the underlying strains of violence and domination in American life and culture. At the height of his involvement in the movement in 1988, Withrow fell in love with a woman whose parents had fled Nazi Germany. His own subsequent flight from the militant White Aryan Resistance captured the attention of the national media when Withrow was found beaten and “crucified,” his hands nailed to a board.

Now, more than a decade later, Withrow is married to a Mexican-American woman and lives a low-key, semi-isolated rural existence. Unlike simplistic stories about “evil-racists-turned-model-citizens,” *Blink* explores the complex middle ground where Withrow still battles his demons and questions the possibility of fundamental personal change. The painful irony of his predicament is that when he renounced the world of racial hatred he was left with the same enraged, alienated self that once propelled him into the movement. A stereotyped enemy no longer provides an easy target for his gnawing anger. And the mythic warrior power he once enjoyed has been replaced by a silent, uneasy emptiness.

Blink delves deeply into Withrow's search for an identity not founded on victimization or supremacy, and suggests how his dilemma parallels the larger quest of many American men to define for the first time their role in an increasingly diverse and changing society. Although Withrow's story is extreme, it exists on a continuum that links him — through the warrior myth with which he identifies — to other men.



Blink

The film adds a bold, complex edge to the growing body of material on hate crimes and racism. Unlike most of these materials, which attempt to understand the group psychology of racists, *Blink* is an extremely personal story about a man who crossed over the edge and is trying to come back. It breaks down caricatures and gives a human face to the most extreme racist fringe. This is not a feel-good movie. The harshness of Withrow's experience and the brutality of his rage invite viewers into uncomfortable places.

Through Withrow's struggle to renounce white supremacy and its twisted mythology, *Blink* provides viewers with a multifaceted exploration into the gritty nature of personal transformation. The film resists the temptation to see Withrow's change as a *fait accompli*. Rather, it points to a more complex understanding that the path of healing resides in his ability to endure the perpetual tension of opposites — between self and other, victim and victimizer, good and evil.

Blink was produced by Elizabeth Thompson for the Independent Television Service (ITVS) with funding provided by the Corporation for Public Broadcasting. *Blink* is a presentation of the ITVS.

“Better than any textbook or lecture could hope to do, this film prompts its viewers to seek out the social, psychological, and cultural factors in American life that give rise to racial hatred and to inquire into the factors that enable people to avoid or overcome such hatred. The film brings to light the contributions that socio-economic status, family dynamics, intimate relationships, peer pressure, authority, religion, and general cultural values (such as the warrior ideal) make both to the production of racial hatred and to the overcoming of it. This is an invaluable classroom teaching tool and resource in a very wide array of disciplines and courses.” — Prof. Mark Bracher, Dir., Center for Literature and Psychoanalysis, Kent State Univ.


“Successfully raises critical questions about racism and manhood in American life and impels students to examine the social, cultural, and political context of emerging meanings of whiteness and masculinity in America.” — David Wellman, Prof. of Community Studies, Univ. of California, Santa Cruz

“The interrelated questions of individual and civil rights, of interpersonal and communal relationships, of cultural shifts and population migrations, are all brought together in this well-conceived and admirably executed film. Most interesting about this remarkable teaching tool is that it condenses its themes into a contemporary and riveting story that is grounded in a historical trauma we all recognize, yet have different vantage points upon. It will be compelling to a remarkably wide variety of audiences in gender studies, psychology, sociology, media studies, ethnic studies, and of course the humanities such as ethics and religious studies.” — Anne C. Klein, Prof. and Chair of Religious Studies, Rice Univ.

57 min. Color 2000 #0020
Sale: VHS or DVD \$275, Rental: VHS \$95



Still Revolutionaries

 Sundance Film Festival honoree
“Best Documentary” Award, University
Film and Video Assn. Intl. Film Festival
Selected for screening at more than 20
major film festivals worldwide

This compelling documentary explores the lives of two women who were in the Black Panther Party between 1969 and 1975. They reflect on the reasons and events that led to their joining the Black Panthers, the type of work they did within the Party, and the challenges they faced as they chose to leave it and reconstruct their lives.

Still Revolutionaries provides a foot soldier's and a woman's point of view on the Black Panther Party and its legacy. The film will generate discussion in a range of classes in sociology, social psychology, American history, African-American studies, and women's studies. It was produced by Sienna McLean.



Still Revolutionaries

“A great classroom tool, integrating complex issues of gender, generation, race, class, politics, and memory into a concise, compelling reflection on life as a woman in the Black Panther Party. This thought-provoking film will appeal to anyone interested in the intersections between political action, idealism, and the day-to-day routines involved in raising a family and building community.” — Faith Rogow, Ph.D., Media Education Specialist

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

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

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*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
"Best Documentary," Bermuda International Film Festival
PBS National Broadcasts on P.O.V.*

Selected for screening at more than a dozen major film festivals worldwide

THIS UNFORGETTABLY DRAMATIC and powerful documentary relates the extraordinary story of a young Iowa housewife who discovers she is a survivor of one of the most horrific massacres in Guatemalan history, committed in 1982 against Maya Indian villagers 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 ethnic studies, human rights, race relations, and anthropology. It was produced and directed by Patricia Flynn and co-produced by Mary Jo McConahay for the Independent Television Service in association with KQED Television.

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

"This is one of the best films I have seen on the violence in Guatemala. The film gives us, on the one hand, a tragic personal story situated squarely in the United States, and on the other hand, an accurate portrayal of one of the worst massacres of the recent civil war in Guatemala and how it affected a Maya community."

Highly recommended for any course on the contemporary Maya, Hispanic American studies, contemporary Latin America, Latin American indigenous peoples, or human rights. — Nora C. England, Prof. of Linguistics and Anthropology, Univ. of Texas, Austin

"A major event in documentary ethnographic filmmaking." — Jeffrey Ehrenreich, Prof. and Chair of Anthropology, Univ. of New Orleans

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

57 min. Color 2002 #0088

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



Madres Unidas: Parents Researching for Change

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

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

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

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

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

58 min. Color 2003 #0134

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

*Madres Unidas: Parents Researching for Change*

Rancho California (Por Favor)



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

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

Rancho California begins by working through a set of media ideals about social participation and self-representation, but finally finds layers of complicity at the center of the region's economy. Blending keen observation and insightful commentary, the film illustrates how racial identity and social roles are



Rancho California (Por Favor)

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

Rancho California will engage and challenge students and it will generate analysis and discussion in a wide array of courses in Hispanic and ethnic studies, sociology, social psychology, race relations, 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 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: VHS \$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
Columbus Film Festival honoree

This wide-ranging, much-honored documentary explores Puerto Rico's rich cultural traditions, revealing the remarkable stories of its revolutionaries and abolitionists, poets and patriots — all of whose struggles for national identity unfold within the complex web of relations between Puerto Rico and the United States. The film moves fluidly between Puerto Rico itself and New York's South Bronx *barrio*.

The style of the film is personal, intimate, and accessible, with producer/writer Raquel Ortiz serving as on-screen narrator. 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 social issues.

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

"This engaging, effective, and powerful film brings culture 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 students. 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." — Lucy Perez, Coordinator, Multicultural Studies Program, Holyoke Community College

87 min. Color 1997 #0105
Sale: VHS or DVD \$295, Rental: VHS \$95

Can You See the Color Gray?



*Western Psychological Assn. honoree
Intl. Film & Video Festival Award
New York Festivals Award*

This unique and provocative documentary examines the development, expression, and communication of racial and ethnic prejudices and stereotypes. It is sure to inspire discussion and self-reflection in any course that deals with racial differences, race relations, and cultural stereotypes. It shows numerous people from diverse racial and ethnic backgrounds as they grapple with probing questions about their racial attitudes and their feelings about their own ethnicity. The video is particularly revealing in its exploration of the subtle development of racial attitudes in children of varying ages, some of whom are followed over a two-year period. Produced by Alexandra Corbin.

"Provides an excellent jumping-off point for discussions around the issue of 'difference.' I found the opinions of the children enlightening, especially their poignant understanding of hurtful words at different grade levels." — Joanne Corben, Prof. of Psychology, Yale Univ.

54 min. Color 1997 #0058

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



Can You See the Color Gray?

Displaced in the New South



*Natl. Educational Film Festival Award
Latin American Studies Assn. Award
Assn. for Asian Studies honoree
Worldfest Houston Gold Medal
Chicago Latino Film Festival honoree*

In 1980, there were a few thousand Asian and Latino immigrants in Georgia. By 1994, there were more than 300,000. This remarkable documentary explores the cultural collision between new Asian and Hispanic immigrants and the suburban communities near Atlanta, Georgia, in which they have settled. The film provides an informative and sensitive case study of a nationwide trend that is bringing explosive political upheaval all across America: waves of people, mostly from Asia and Latin America, coming to cities, small towns, and suburban communities that have never before experienced immigration on such a scale.

This is an exemplary case study and essential viewing for courses in contemporary American culture, race relations, culture change and ethnic identity, immigration, and ethnic studies. It was produced by David Zeiger and Eric Mofford.

57 min. Color 1995 #0035

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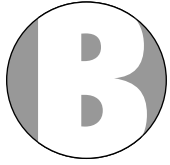
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