

Films on Racism, Inequality, Resistance and Justice

The following is only a small portion of the many many great films that are available for viewing. There are also many more in production and that are still left to be made. Though many of these films are not available either at Evergreen or through Summit, they may be available through interlibrary loan. Others are owned by Summit libraries, but are not allowed to be sent off sight. You might check out The AFSC Video and Film Lending Library <www.afsc.org/resources/video-film.htm> or The Film Connection <www.filmconnection.org>. Also please consider ordering or requesting your library order a few of these films from the distributors listed below.

List is incomplete and part of an ongoing project. Email suggestions or comments to zaragozt@evergren.edu
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All descriptions are those of the distributor, director, or producer except where noted. Thanks go to Peter Bohmer, Holly Colbert, Jesú Estrada, Shelli Fowler, Jeannette Garceau, Azfar Hussain, Kelvin Monroe, Larry Mosqueda, Callie Palmer, Therese Saliba, John Streamas, Simona Sharoni, William Takamatsu Thompson, and Ted Whitesell for suggesting good films to me and to Nelson Peery for inspiring the idea of compiling this list.

Many of these films come from

AfroCubaWeb	(ACW)	< www.afrocubaweb.com/film >
Arab Film Distribution	(AFD)	< www.arabfilm.com >
Big Noise Films	(BNF)	< www.bignoisefilms.com >
Bullfrog Films	(BF)	< www.bullfrogfilms.com >
California Newsreel	(CN)	< www.newsreel.org >
First Run Icarus Films	(FRIF)	< www.frif.com >
Media Education Foundation	(MEF)	< www.mediaed.org >
National Asian American Telecommunication Association	(NAATA)	< www.naatanet.org >
The National Film Board of Canada	(NFBC)	< www.nfb.ca/e/ >
PBS Video	(PBSV)	< pbsvideodb.pbs.org >
Third World Newsreel	(TWN)	< www.twn.org >
Viewing Race	(VR)	< www.viewingrace.org >
Women Make Movies	(WMM)	< www.wmm.org >

DOCUMENTARIES

20 Years Old in the Middle East** traverses the region - from Jordan to Syria, Iran, and Lebanon - to take the pulse of Arab and Iranian youth. The film offers an opportunity for Western college students to truly understand the lives and attitudes of their Middle Eastern counterparts: how they're different, and how they're the same. FRIF. Agal Moghazel, 2003.

6000 A Day: An Account of a Catastrophe Foretold reveals how the world's top decision makers knowingly failed to prevent the spread of the AIDS. It examines the failure of key individuals, prominent NGO's, and governments to act as they allowed a catastrophe to fester - a catastrophe that undoubtedly could have been avoided. Since it appeared 20 years ago, AIDS has left behind it a trail of destruction. It has already killed 30 million people, and infected another 50 million. By the end of this current decade an estimated 100 million people will have perished from this disease. Why did the world wait so long to react? This film answers the question, and dissects the key moments in the global

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response to the epidemic. By examining this human catastrophe, the film reveals a global rift that helped the disease to spread. A Film by Philip Brooks, 2001.

Abandoned: The Betrayal of America's Immigrants** Exposé of the horrifying results of the 1996 immigration law. This film illustrates the most recent wave of anti-immigrant sentiment in the United States. Through a close look at the personal impact of new immigration laws, this film depicts the severity of current detention and deportation policies. Lives are changed forever, as legal residents find themselves being torn away from their American families and sent to countries they barely know. For political asylum seekers, dreams are put on hold, as they are kept for years in county jails that profit from their incarceration. *This video is also available in a Spanish version.*

Act of War: The Overthrow of the Hawai'ian Nation* This comprehensive documentary focuses on the events surrounding the overthrow of the Hawai'ian monarchy in 1893 from the point of view of Native Hawai'ians. Through archival photographs, government documents, films, political cartoons and dramatic re-enactments, Act of War explores colonialism and the conquest of a Pacific Island nation by western missionaries and capitalists. Producers/Directors: Puhipau and Joan Lander

Aime Cesaire: A Voice for History = une voix pour l'histoire* This monumental three-part study introduces American audiences to the celebrated Martinican author who coined the term *negritude* and launched the literary movement called the "Great Black Cry." Euzhan Paly, internationally acclaimed director of *Sugarcane Alley* and *A Dry White Season*, weaves Césaire's life and poetry into a vast tapestry featuring many of the most important artistic and intellectual figures of the past six decades. André Breton, the high priest of surrealism, describes Césaire as "a Black man who embodies not simply the Black race but all mankind, who will remain for me the prototype of human dignity." Director: Euzhan Paly,

Al Jazeera Founded in 1996, Al Jazeera ("The Island" in Arabic) was the first 24-hour news channel in the Arab world. Little known in the U.S. until September 11th, the notoriety of this "Arab CNN" has exploded since then, and has grown during the wars in Afghanistan and Iraq. Shot on location in Doha, Qatar, *Al Jazeera* takes us behind the scenes of the Arab world's independent satellite TV channel. With a multi-national staff of 70 journalists and numerous international correspondents, Al Jazeera embodies the idea of a unified Pan-Arab world. A Film by Tewfik Hakem, 2003.

All Power to the People!: The Black Panther Party & Beyond** Opening with a montage of four hundred years of race conflict in America, this powerful documentary provides the historical context for the establishment of the Black Panther Party for Self Defense in the mid 1960's. Producer/director, Lee Lew-Lee, Filmmakers Library, 1996.

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Amazonia: Vozes da floresta [Voices from the Rainforest] Chronicles the devastation of the Amazonian rainforests and the concurrent loss in tribal populations (with their associated native knowledge of the forest), and serves as an action guide for those persons wishing to become involved in the movement to stop the destruction. Produced and directed by Monti Aguirre and Glenn Switkes, 1991

American Sons is a provocative examination of how racism shapes the lives of Asian American men. Actors Yuji Okumoto, Kelvin Han Yee, Lane Nishikawa and Ron Muriere tell real stories based on interviews with Asian Americans throughout the country. They express the issues of hate violence, the stereotypes placed on Asian men, the model minority myth and the deep psychological damage that racism causes over generations. The film presents a painful and angry view of American life never before explored in a film or television program. Writer / Director: Steven Okazaki

...And Woman Wove It in a Basket...** For the Klickitat Indians in Oregon, basket weaving is a way of reclaiming native forms and heritage. This evocative portrayal of basket weaver Nettie Jackson Kuneki and her family explores Klickitat river culture within an investigation of documentary practice and cultural preservation. Capturing native life as experienced by a contemporary Klickitat woman, the film presents her daily activities through seasonal changes, the documentation of her craft and a visual history of Indian tales and legends.

Angola This new documentary from a Brazilian filmmaker captures the tenacity and diversity of Angolan society today. Beginning with a brief history of Angola's war for independence from Portugal, the documentary's up-beat pacing provides an engaging overview of Angola's social and economic landscape. City life, music, the economy, rural communities, and the effects of civil war and apartheid in neighboring South Africa are covered using scenes of every day life in Angola and commentaries from Angolans themselves. The video uses language and details that are interesting and informative. This video is an excellent introduction and update for people of all ages who seek greater understanding of life in post-colonial Africa. Roberto Berliner. (55 min./Color/1991)

The Army Forced Them to Be Violent After the fall of President Soeharto in May 1998, the student movement in Indonesia had to face the military/police repression in their fight for overall reform. Because of the repression and force that they encountered, the student movement itself became more violent, until eventually they challenged the military in the streets. Provides gripping and inspiring eyewitness footage of some of the most dramatic clashes in the student movement history. TWN, Tino Saroengallo (43 min./Color/2002).

At the River I Stand* Presents two events in 1968: sanitation workers strike, Memphis, Tennessee and the assassination of Dr. Martin Luther King, Jr. Shows how the black community and local civil rights leadership mobilized behind the strikers in mass

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demonstrations and a boycott of downtown businesses. AFSCME supported the strikers. A film by David Appleby, Allison Graham, Steven John Ross; California Newsreel, 1993.

Badasssss Cinema This is where it all began. A powerful documentary about Black film, Blaxploitation movies took their cue from the Civil Rights and Black Power movements, casting black actors for the first time in starring roles, as heroes instead of victims. These films drew larger African American audiences than any others before or since, yet they have long been relegated to the category of "exploitation" and thus kept outside the canon of cinema history. A bold re-examination of this position, *Badasssss Cinema* combines archival material with footage from black action films such as *Coffy*, *Blacula*, *Superfly*, *Black Caesar*, *Foxy Brown*, *Shaft*, *Hell Up In Harlem*, *Sweet Sweetback's Baadass Song* along with many others, to argue that blaxploitation films were in fact complex reactions to social situations and inequalities: works that reveled in the ridiculous and gave relief from rage with powerful imagery and humor. Director: Isaac Julien, 2002.

Battle for Broad is a short documentary video that captures the tension and excitement of four days in the summer of 2000 leading up to the Republican National Convention. With the eyes of the world upon them, the Poor People's Economic Human Rights Campaign gathers to take on the Philadelphia police in a battle to hold an illegal march on the Convention's opening day. *Battle for Broad* is a blueprint for organizing against the Republican National Convention in New York City this summer. *Battle for Broad* was created by Skylight Pictures and the Media College of the University of the Poor, 2001.

The Battle of Algiers* Driven by powerful performances, *The Battle of Algiers* is a complex, award-winning landmark in film history that was initially banned by the French government for its exploration of the Algerian struggle to gain independence from French Colonialism. Director: Gillo Pontecorvo.

bell hooks: Cultural Criticism & Transformation* (62 min.) bell hooks makes a compelling argument for the transformative powers of cultural criticism. She demonstrates how learning to think critically was central to her own self-transformation and how it can play a role in the students' quest for a sense of agency and identity. Includes footage from many films and music videos, and news coverage. MEF, 1997.

B.E.S. (Bangla East Side) is a documentary portrait of four Bangladeshi teenagers growing up in the Lower East Side of New York City. Initially started as an after school workshop at a local high school, the film follows Mahfuja, Jemi, Saleh and Maroofa as they travel between home and school, and as they negotiate their lives as young immigrant teens in post 9-11 America. Sarita Khurana & Fariba Alam. (45 min./Color/2004)

Birth of a Nation: 4*29*1992 After criminal charges were dropped against four Los Angeles police officers accused in the brutal beating of Rodney King, L.A. erupted. This

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video offers a rare view of the rebellion that began within minutes of the verdict. It is a view from the street, shot at the epi-center of the rebellion where residents express their out-rage, businesses burn, and neighbors are depicted as criminals on the nightly news; gangs call a city-wide truce while local rappers become prophets. With the hand-held immediacy of combat coverage, the video follows events over several days, shows conditions leading up to the verdict, the rebellion, and ultimately the arrest of Black youth accused of rioting and violence as the chief of police and news cameras look on. Matthew McDaniel. (60 min./Color/1993)

Black and Blue A powerful mix of archival material, news clips and documentary footage chronicles impassioned community response to decades of deadly force against people of color by members of the Philadelphia police force. Community leaders, politicians, police officers, survivors of police brutality and sympathizers unravel a pattern of biased violent police behavior from of Police Commissioner Frank Rizzo to the bombing of Osage Avenue. This documentary is a testimony to long-standing tensions between police and people of color in communities throughout the U.S. Hugh King and Lamar Williams. (58 min./Color/1987)

Black and Gold The Latin King and Queen Nation, once the most dangerous gang in New York City, face resistance from the press, the city government and the police in their struggle to escape crime and become a Black Panther-style street political movement. Big Noise. Available on their website. (BNF, 72 min, 1999)

The Black and the Green* (42 min.) Documentary follows five African-Americans as they travel to Belfast, Northern Ireland looking for the common elements in the struggle of Irish nationalists and Black groups in the U.S. and the issues of human rights, social change, and religion. 2000.

Black Athena* examines Cornell Professor Martin Bernal's iconoclastic study of the African origins of Greek civilization and the explosive academic debate it provoked. This film offers a balanced, scholarly introduction to the disputes surrounding multiculturalism, "political correctness" and Afrocentric curricula sweeping college campuses today.

Black, Bold and Beautiful: Black Women's Hair Afros, braids or corn rows--hairstyles have always carried a social message, and few issues cause as many battles between black parents and their daughters. To "relax" one's hair into straight tresses or to leave it "natural" inevitably raises questions of conformity and rebellion, pride and identity. Today, trend-setting teens happily reinvent themselves on a daily basis, while career women strive for the right "professional" image, and other women go "natural" as a symbol of comfort in their Blackness. Filmmaker Nadine Valcin meets a diverse group of Black women who reveal how their hairstyles relate to their lives and life choices. "Black,

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Bold and Beautiful celebrates the bonds formed as women attend to each other's hair while exploring how everyday grooming matters tap into lively debates about self-determination and society's perceptions of beauty.

Black Is...Black Ain't* jumps into the middle of explosive debates over Black identity. *Black Is...Black Ain't* is a film every African American should see, ponder and discuss. White Americans have always stereotyped African Americans. But the rigid definitions of "Blackness" that African Americans impose on each other, Riggs claims, have also been devastating. Is there an essential Black identity? Is there a litmus test defining the real Black man and true Black woman? Riggs uses his grandmother's gumbo as a metaphor for the rich diversity of Black identities. His camera traverses the country, bringing us face to face with Black folks young and old, rich and poor, rural and urban, gay and straight, grappling with the paradox of numerous, often contested definitions of Blackness. Riggs mixes performances by choreographer Bill T. Jones and poet Essex Hemphill with commentary by noted cultural critics Angela Davis, Bell Hooks, Cornel West, Michele Wallace, Barbara Smith and Maulana Karenga to create a flavorful stew of personal testimony, music, and history. The final film by filmmaker Marlon Riggs.

Black Nations/Queer Nations? This is an experimental documentary chronicling the March 1995 groundbreaking conference on lesbian and gay sexualities in the African Diaspora. The conference brought together an array of dynamic scholars, activists and cultural workers including Essex Hemphill, Kobena Mercer, Barbara Smith, Urvashi Vaid and Jacqui Alexander to interrogate the economic, political and social situations of diasporic lesbians, gay men, bisexual and transgendered peoples. The video brings together the highlights of the conference and draws connections between popular culture and contemporary black gay media production. The participants discuss various topics: Black and queer identity, the shortcomings of Black nationalism, and homophobia in Black communities. Drawing upon works such as Isaac Julien's "The Attendant" and Jocelyn Taylor's "Bodily Functions", this documentary illuminates the importance of this historic conference for Black lesbians and gays. Shari Frilot/Frilot and Black Nations/Queer Nations? (59 min./Color/1995)

Black Views on Race* Time-Life Films, 3 reels, 16 mm. 1) Ralph Abernathy, Harry Belafonte, Julian Bond, Edward Brooke, H. Rap Brown, James Brown, Jim Brown, 25 min. 2) Stokely Carmichael, Shirley Chisholm, Sidney Poitier. 24 min. 3) Adam Clayton Powell, Jackie Robinson, Bayard Rustin, Bobby Seale, Carl Stokes, Malcolm X. 22 min.

Black Women, Sexual Politics, and the Revolution Black women speak candidly on issues of sex, class and gender roles. The video examines how African American women deal with issues of poverty, abortion, battering and lack of health care and addresses how women's roles in community struggle and activism is often overlooked or ignored. The video also looks at media portrayals with an emphasis on the representation of Black women in

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music videos. Not Channel Zero (30 min./Color/1992)

Blue Eyed* offers viewers a chance to watch a full-length workshop with America's most dynamic diversity trainer, Jane Elliott. Elliott's exercise, initiated in 1968 as a ground breaking experiment in anti-racist training, has been featured on Today, the Tonight show, Donahue, Oprah, ABC News and PBS' Frontline. Elliott contends that "A person who has been raised and socialized in America has been conditioned to be a racist... We live in two countries, one black and one white." In contrast to the more usual encounter group strategy, the feisty Elliott believes it's important for whites to experience the emotional impact of discrimination for themselves. Elliott's approach is especially relevant today. It demonstrates irrefutably that even without juridical discrimination, hate speech, lowered expectations and dismissive behavior can have devastating effects on minority achievement. Black members of the *Blue-Eyed* group forcefully remind whites that they undergo similar stresses, not just for a few hours in a controlled experiment, but every day of their lives. And Elliott points out that sexism, homophobia and ageism work in the same way. Also *Angry Eye* and *Stolen Eye*.

La Boda (The Wedding) In an intimate portrait of migrant life along the U.S.-Mexican border, Hannah Weyer's new film *La Boda* delves into the challenges faced by a community striving to maintain roots in Mexico, while pursuing the "American Dream" across the border. Weyer's camera follows Elizabeth Luis during the weeks before her marriage to Artemio Guerrero, interweaving the anticipation of the upcoming wedding with candid stories that explore the architecture of the Luis family. For 22-year-old Elizabeth, migrant life has meant shouldering responsibilities beyond those of an average young adult. Along with her seven siblings, she has contributed to the family income throughout her adolescence and young adulthood, often forced to sacrifice school for fieldwork and social life for travel as she and her family move between Texas, California and Mexico. "La Boda" tells the timeless story of a young woman's coming of age, while also confronting negative stereotypes of the migrant community with the real life biography of a Mexican-American family bridging the gap between countries and culture.

Bonhoeffer** tells the dramatic story of Dietrich Bonhoeffer, the young German theologian who was one of the first clear voices of resistance to Adolf Hitler. Bonhoeffer openly challenged his church to stand with the Jews in their time of need, and eventually joined his family in the plots to kill Hitler. His books, *Cost of Discipleship*, *Letters and Papers from Prison*, and *Ethics*, were written during the struggle and are considered classics in the world of religion and ethics. As filmmaker Martin Doblmeier explains, "Bonhoeffer is one of the great examples of moral courage in the face of conflict, I believe part of the reason the film is getting attention now is because many of the issues Bonhoeffer faced - the role of the church in the modern world, national loyalty and personal conscience, what the call to being a "peacemaker" really means - are issues we continue to struggle with today." FRIF, A Film by Martin Doblmeier, 2003.

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Bontoc Eulogy is a haunting, personal exploration into the filmmaker's complex relationship with his Filipino heritage as explored through the almost unbelievable story of the 1100 Filipino tribal natives brought to the U.S. to be a "living exhibit" at the 1904 St. Louis World's Fair. For those who associate the famous fair with Judy Garland, clanging trolleys, and creampuff victoriana, *Bontoc Eulogy* offers a disturbing look at the cultural arrogance that went hand-in-hand with the Fair's glorification of progress. The Fair was the site of the world's largest ever "ethnological display rack," in which hundreds of so-called primitive and savage men and women from all over the globe were exhibited in contrast to the achievements of Western civilization. Marlon E. Fuentes, 1995, 57 min.

Borderline Cases: Environmental Matters at The United States-Mexico Border investigates the environmental impact of the nearly 2,000 factories - maquiladoras - that have been built in Mexico at the US-Mexico border by multinational corporations from the US, Asia and Europe. In the early rush to globalization these factories, whose workers are paid a fraction of US wages, did not need to comply with costly environmental regulations. The result, according to one reporter, is that the border became "a 2,000 mile long open sewer, a vast toxic waste dump." The public debate over NAFTA brought the border's problems to light. Today environmental issues take an important place in US-Mexico relations. A diverse mix of people of both countries, from grass-roots groups, government, academia, and industry, are rethinking traditional notions of borders as they engage in the search for solutions.

Bringing It All Back Home This fascinating documentary analyzes how the patterns of international capital investment and the exploitation of Third World women workers in free trade zones are being brought home to the First World. Issues discussed include: the internationalization of local economies, the growing schism between the rich and poor and the changing nature of women's work.

The Bronze Screen 100 Years of the Latino Image in Hollywood Narrated by Wanda De Jesus, *The Bronze Screen* honors the past, illuminates the present, and opens a window to the future of Latinos in motion pictures. From silent movies to urban gang films, stereotypes of the Greaser, the Lazy Mexican, the Latin Lover, and the Dark Lady are examined. Rare and extensive footage traces the progression of this distorted screen image to the increased prominence of today's Latino actors, writers, and directors. Susan Racho, Questar, 2002.

Brother Outsider: The Life of Bayard Rustin* He was there at most of the important events of the Civil Rights Movement -- but always in the background. Brother Outsider asks "Why?" It presents a vivid drama, intermingling the personal and the political, about one of the most enigmatic figures in 20th-century American history. One of the first

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"freedom riders," an adviser to Dr. Martin Luther King, Jr. and A. Philip Randolph, organizer of the march on Washington, intelligent, gregarious and charismatic, Bayard Rustin was denied his place in the limelight for one reason -- he was also gay. CN, 2003.

Brothers and Others* The atrocities witnessed by the world on September 11th were hateful acts by terrorists who chose to view their victims not as people but as symbols of a perceived evil. By jailing thousands of Arabs, Muslims and South Asians without evidence or due process, is America perpetuating the cycle of hate and ignorance which claimed so many innocent lives? Featuring interviews with such experts as Noam Chomsky and James Zogby, *Brothers and Others* is a one-hour documentary on the impact of 9/11 on Muslims and Arabs in America. The film follows a number of immigrants and Americans as they struggle in the heightened climate of hate, FBI and INS investigations, and economic hardships that erupted following the attacks on the World Trade Center and the Pentagon. Director: Nicolas Rossier

Bui Doi: Life Like Dust* Life for most young Vietnamese youth in the United States is a "lifelike dust." This film takes us inside the mind of Ricky Phan, once a gang leader in Southern California and now serving an 11-year sentence for armed robbery. We are forced to ask ourselves which is more violent: fleeing from a war-ravaged nation or trying to survive in an alien western culture? Producers: Ahrin Mishan & Nick Rothenberg

Can't Jail the Revolution & Break the Walls Down**** These two 30 minute videos use footage compiled from over 40 social justice media productions to chronicle the perspectives of political prisoners and of war within the U.S. Historical footage is combined with interviews of activists from revolutionary movements waged by African Americans, Puerto Ricans, Native Americans and Whites against oppression. The prisoners, victims of government sponsored attacks on liberation movements in the U.S. and its colonies, discuss how they and their companions have been murdered, forced underground, driven into exile and unjustly imprisoned since the late 60s. Kenyatta Tyehimba & Ada Gay Griffin / Third World Newsreel. (60 min./Color/1991)

Chicano! The program consists of four one-hour episodes. Episode 1 examines the events at Tierra Amarilla, New Mexico, that sparked a national movement for social justice. It focuses on the 1967 struggle by Mexican Americans to regain ownership of New Mexico lands guaranteed them by the 1848 Treaty of Guadalupe Hidalgo and then visits the landmark Denver Youth Conference in 1969. The episode concludes with the Chicano Moratorium March against the Vietnam War, held in East Los Angeles in 1970...an event that turned into a tragic riot resulting in the death of renowned journalist Ruben Salazar. Episode 2 examines the efforts of farmworkers to form a national labor union under the leadership of César Chávez. Episode 3 documents the Mexican-American struggle to reform an educational system that failed to properly educate Chicano students. Episode 4

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focuses on the emergence in Texas of Mexican-American political power and the creation of a third political party, La Raza Unida.

Chief Seattle** brings to life the legendary Puget Sound leader who welcomed the Americans to settle on the land that now bears his name. The film recounts the known facts of Seattle's life, casts a fresh light on the controversy over the famous speech attributed to him, and ultimately challenges viewers to reflect on our country and the history of its treatment of native peoples. *Chief Seattle* takes viewers on a chronological journey from Seattle's birth in the 1780s to his death in 1866 - a period of cataclysmic change for the First People of Puget Sound. Seattle's life story serves as a window into this hidden history - from the epidemics that decimated the native population in the 1700s to the displacement and survival of Duwamish people who became refugees in their traditional homeland. Bullfrog Films, 2001.

Chief: Sitting Bull This documentary of the life of Sitting Bull, the great Lakota warrior and Chief weaves the story together using beautiful visuals, intriguing storytelling and accurate historical accounts. Especially noteworthy is the excellent combination of narration by voice-over and first person storytelling. Intertwined throughout the video is a grandson of Sitting Bull, Ronald McNeil, telling his tribal history to his two children. Sitting Bull fled with his people to Canada shortly after their victory over the Seventh Cavalry. Their time there is rarely mentioned in the stories I have read, but is well documented here. A Canadian Mountie became good friends with Sitting Bull and did a lot to help the Lakota people during their exile. (Selection from a review by David M. Liberty, StreamNet Library, Columbia River Inter-Tribal Fish Commission)

China Yellow, China Blue This two-part documentary tells the history of China in the 20th Century - entirely with original archives and motion pictures. From the very first newsreels and documentary footage filmed in China at the turn of the century, up until the present day, *China Yellow, China Blue* uses visual documents to portray the struggle and changeover between two Chinas: one continental and rural, enshrined by the Empire and Confucianism, the other coastal, urban and mercantile, and founded on maritime trade. These are the angles which the film approaches, China yesterday, China today, China Yellow, China Blue. The making of the film required a long, intensive period of seeking out every possible source of footage. The film is in two parts: Part 1, The Time of Troubles, covers the years up to 1949, and Part 2, The People's Republic of China covers 1949 to 1996. 102 min. FRIF, 1998.

The Chinatown Files brings to the public, for the first time, a story that was classified as secret by the US government for over four decades. Exploring the roots and legacy of the Cold War on the Chinese American community during the 1950s and the 1960s, it presents first hand accounts of seven men and women's experiences of being hunted down, jailed and targeted for deportation in America. During McCarthy era witch-hunts,

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the loyalties of over ten thousand American citizens of Chinese descent were questioned based on their ethnicity and alleged risk to national security. While China remains an enigma to most Americans, the prejudice and jingoism that has negatively affected the lives of Chinese Americans has rarely been examined. *The Chinatown Files* is a cautionary tale of paranoia and hysteria that serves as a dramatic and enduring reminder of the fragility of constitutional protections today. TWN, Amy Chen (57 min./Color/2001)

Claiming Open Spaces explores African-American culture as it clashes with the design of the modern American city. The film is both a critical examination of the design and histories of American urban open space, as well as a celebration of leisure, recreation and resistance. TWN, Austin Allen. (87 min./Color/1995)

Coincidence in Paradise Why on Earth are there Human Beings? The fact that we exist has always been taken for granted, and, thanks to Darwin, we also know that in all probability we are descendants of some ape-like creature. But how did this descent, from ape to man, come about? Are there any signs that Nature intended it this way? *Coincidence in Paradise* investigates these and other fascinating questions through interviews with world-renowned scientists, and captures their work-in-progress with stunning cinematography. FRIF, by Matthias Von Gunten, 1999.

*Color Adjustment** This study of prejudice and perception traces over forty years of race relations in America through the lens of prime time TV entertainment. Black actors Esther Rolle, Diahann Carroll, Denise Nicholas, and Tim Reid and Hollywood producers Norman Lear, Steve Bochco and David Wolper reveal the behind-the-scenes story of how prime time was "integrated." Revisiting such popular hits as *Amos and Andy*, *Beulah*, *The Nat King Cole Show*, *Julia*, *I Spy*, *Good Times* and *Roots*, viewers see how bitter racial conflict was absorbed into the non-controversial formats of the prime time series.

The Color of Fear is an insightful, groundbreaking film about the state of race relations in America as seen through the eyes of eight North American men of Asian, European, Latino and African descent. In a series of intelligent, emotional and dramatic confrontations the men reveal the pain and scars that racism has caused them. What emerges is a deeper sense of understanding and trust. This is the dialogue most of us fear, but hope will happen sometime in our lifetime. Lee Mun Wah, Stir Fry Production, 90 min, 1994.

Columbia Revolt In April 1968, black and white students rebelled against the university administration, occupying five buildings, including the president's office in one of the first campus revolts of the Civil Rights/Vietnam War era. The revolt began as a protest against university expansion into neighboring communities and its role as a slum lord. After five days of student control, the administrators and trustees ordered the police to clear the buildings. What resulted was an unprecedented display of brutality and

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repression. Narrated by one of the student rebels, the detailed eyewitness account of this event galvanized other campus revolts around the country. TWN, Newsreel. (50 min./B&W/1968)

Community Control This film documents one of the most important struggles for education in the sixties. In 1968, under intensive community pressure from Black and Latino communities, the State of New York chose three New York City school districts to become part of an experiment in community-run education. In Ocean Hill-Brownsville, the community board requested the reassignment of perceived as racists. The request brought the wrath of the United Federation of Teachers, city and state bureaucracies, and ultimately a citywide teacher's strike. TWN, Newsreel. (50 min./B&W/1969)

*Conscience and the Constitution** delves into the heart of the Japanese American conscience and a controversy that continues today. Experience the choice faced by any group when confronted by mass injustice -- whether to comply or to resist. Frank Abe. NAATA, 2001.

El Contrato An intimate portrait of the relationship between migrant workers, farmers & community in Leamington, Ontario, the tomato capital of the world. This story takes place at a time when the migrant population is undergoing a change from being largely Caribbean to become largely Mexican. Director: Min Sook Lee

Corrections is a feature documentary about private prisons. A story of justice turned to profit, it presents the new investors in the "war on crime": venture capital and for-profit prisons. With the highest incarceration rate in the world and 1 in 3 black men in the criminal justice system, phenomena like California's Proposition 36 indicate a growing skepticism about the war on drugs and tough-on-crime rhetoric. *Corrections* is a film that seizes this important moment and brings to it a searing documentary portrait that every American should see. TWN, Ashley Hunt. (59 min./Color/2001)

The Cuban Hip-Hop All-stars In 1999, Papaya Records, recorded the Cuban Hip Hop All-stars, the islands first hip hop compilation. Two years later, filmmaker Joshua Bee Alafia, went down to Habana to do a follow-up documentary on hip hop artists from the groundbreaking album and Habanas burgeoning hip hop scene. With interviews, freestyle ciphers, dramatic recreations and live footage of *Ananimo Consejo*, *Instincto*, *Obsesion*, *Hermanos de Causa*, *Explosion Suprema*, *Papo Record*, *Pablo Herrera*, *Sexto Sentido*, *100% Original*, and others, this film captures some of the explosive vitality of a hip hop scene comparable to New York's in the late 80s. Director: Joshua Bee Alafia, 2004.

DAM/AGE traces writer Arundhati Roy's bold and controversial campaign against the Narmada dam project in India, which will displace up to a million people. The author of *The God of Small Things*, which won the prestigious Booker Prize in 1998, Roy has also published *The Cost of Living*, a book of two essays critical of India's massive dam and

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irrigation projects, as well as India's successful detonation of a nuclear bomb. In her most recent book *Power Politics*, Roy challenges the idea that only experts can speak out on such urgent matters as nuclear war, the privatization of India's power supply by Enron and issues like the Narmada dam project.

A Day Without A Mexican California is in shock. The economic, political and social implications of this disaster threaten the Golden State's way of life. We delve into the lives of four characters: Mary Jo Quintana, teacher and housewife; Senator Abercrombie, suddenly upgraded to Governor; Louis McClaire, ranch owner and agribusiness representative; and Lila Rodriguez, reporter and apparently the only Latina left behind. For all of them, "the disappearance" forces the cracks in their private lives wide open. Experts pose questions and offer theories: Could this be a UFO kidnapping? Biological terrorism? The Apocalypse and Latinos are the chosen ones? Or perhaps they just left because they were tired of being taken for granted. Misunderstandings and humorous situations abound, making this a comedic satire...a modern fable, lesson included. Director Sergio Arau, 2003.

The Debt Crisis: An African Dilemma Focusing on Zambia's economy, devastated by the collapse of the copper market in the mid 70s, *The Debt Crisis: An African Dilemma* demonstrates the impact of African nations' economic crises. Among the most urbanized of African countries, 75% of Zambia's public buses sit idle because the government cannot afford spare parts. Disagreements with the international banking community led Zambia to break off negotiations with the International Monetary Fund and the World Bank. But Zambia is attempting to resolve its disputes with the banks and to restructure its economy to take advantage of such resources as agriculture and tourism. Although full recovery is still distant, *The Debt Crisis: An African Dilemma* presents one African nation's efforts to adapt to the ever changing global economy. FRIF, 1988.

Desi Remix Chicago Style Shot in Chicago and London this energetic documentary follows three very different Punjabi bands and their attempts to use their music as a bridge between the competing cultural influences of India and America. They face and deal with racism, discover both Desi sex and Desi sexism, look for role models and confront politics, history, religion, and their own multiple heritages. TWN, Balvinder Dhenjan. (46 min./Color/1996)

Diabetes: Notes from Indian Country In 1993, the U.S. Public Health / Indian Health Service reported that 40% of all persons, 40 years and older, residing on American Indian reservations are diabetic. This video visits the Winnebago Indian Reservation in Nebraska, the Rosebud Sioux Tribe and the Porcupine Lakota community in South Dakota to present community solutions to this health crisis in Indian Country. Featured in the video is Lorelei DeCora - a Winnebago public health nurse who presents one of the most intelligent arguments for a culturally based approach for the treatment and

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prevention of diabetes among Native Americans. TWN, Beverly Singer. (23 min./Color/2000)

Diamonds and Rust Unobtrusively and without commentary, *Diamonds and Rust* takes us into the daily life of an international crew working in the service of a faceless mining conglomerate that controls not only the ship but the surrounding waters as well. As they battle with the failing mechanisms of the rusty old ship, the men are drawn into contemplation of their situation and its dubious rewards. FRIF, A Film by Adi Barash and Ruth Shatz, 2001.

Doing What it Takes: Black Folks Getting and Staying Healthy Black communities are disproportionately affected by cancer, heart disease, low birth weight and infant mortality rates. Facing political, economic and racial barriers to good health, this video documents the anger and mistrust in the Black community towards the medical establishment - based on lack of access. TWN, Donna Golden / Not Channel Zero. (23 min./Color/1994)

Drowning by Bullets On the evening of October 17, 1961 about 30,000 Algerians, ostensibly French citizens, descended upon the boulevards of central Paris to protest an 8:30 curfew, imposed by the French authorities in response to repeated terrorist attacks by Algerian nationalists in Paris and other French cities. At that time France, led President Charles de Gaulle, was in trouble. The war in Algeria, marked by bloody atrocities committed by all sides, had been grinding on for nearly seven years. The country was constantly disrupted by strikes and protests by farmers and workers, as well as by terrorist acts by the Front de Libération Nationale (FLN - representing the Algerian nationalist independence movement), and the Organisation Armée Secrète (OAS - a group of disaffected soldiers, politicians and others committed to keeping Algeria French). *Drowning by Bullets* reveals a story that quickly died, suppressed by the French government and a complicit press, and then drowned by the events that later shocked Europe. Directed by Philip Brooks and Alan Hayling. FRIF, 2003.

Drumbeat for Mother Earth** Many scientists and tribal people consider persistent toxic chemicals to be the greatest threat to the long-term survival of Indigenous Peoples. *Drumbeat for Mother Earth* explores how these chemicals contaminate the traditional food web, violate treaty rights, travel long distances, and are passed from one generation to the next during pregnancy causing cancer, learning disabilities, and other serious health problems. Indigenous Peoples' connection to Mother Earth places them on a collision course with these chemicals. Continued survival within a contaminated environment means making life and death decisions that could alter whole cultures, diets, ceremonies and future generations. Currently, the United Nations is negotiating a worldwide treaty on a group of 12 of these chemicals that includes PCBs, DDT, and dioxin. The UN involvement reflects the ability of these chemicals to travel long distances across international borders. Unfortunately, the official U.S. position does not support

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elimination of these compounds. Many tribal people consider this to be a continuation of the government's genocidal history. The video features testimony from a variety of Indigenous Nations in the U.S., Central America, and the Arctic as well as interviews with scientists, activists and the chemical industry. Directed by Joseph Di Gangi, PhD, and Amon Giebel *This video is also available in a Spanish version.*

Eating Welfare This film challenges the success of welfare programs by exposing the way in which more than 500,000 families in New York City were pushed off the welfare rolls in the 1990s. *Eating Welfare* traces the journey of Southeast Asian immigrants from war-torn Vietnam and Cambodia to the Bronx and examines the impact of federal welfare reform measures on them after their arrival. The film shows the creative approaches taken by the immigrants, particularly the younger generation, to stop the most damaging reform measures. Youth Leadership Project of CAAAV, 2001, 57 min.

Echando Raices/ Taking Root Made in collaboration with local community groups, this three part documentary looks at the lives and struggles of a range of immigrant and refugee communities. In the Central Valley of California, most of the agricultural work is now done by indigenous people who have fled poverty and discrimination in southern Mexico and Central America. In a unique collaboration, a group of Oaxacan women have begun to work with indigenous refugee women from Southeast Asia. In Houston, one of the fastest growing cities in the country, Latin, African-American, white and Asian communities are being forced to confront each other, with varied results. In Central Iowa, the meat packing industry has been recruiting Latino workers to work in small, virtually all white towns, creating explosive situations and a basis for organizing. (English and Spanish versions available). Root JT Takagi/The American Friends Service Committee/Rachel Camel/Third World Newsreel (60min. 2002).

Environmental Racism In two 30 minute programs that combine footage from over 20 sources, this tape focuses on educating and organizing disadvantaged communities to act on environmental issues and conditions affecting them. Part I shows how techniques used during the Civil Rights movement can be applied to deal with issues such as urban waste dumping near poor communities, fighting for clean water and air, and toxic dumping in Africa by U.S. chemical companies. Part II targets issues and organizing among Native and Mexican communities in the South West, Latinos facing homelessness in urban areas, and indigenous Amazonians fighting against the destruction of their environment by cattle ranchers. Third World Newsreel (60 min./Color/1990)

Edward Said on Orientalism* Edward Said's book *Orientalism* has been profoundly influential in a diverse range of disciplines since its publication in 1978. In this engaging and lavishly illustrated interview he talks about the context within which the book was conceived, its main themes, and how its original thesis relates to the contemporary understanding of "the Orient" as represented in the mass media. "That's the power of the

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discourse of Orientalism. If you're thinking about people and Islam, and about that part of the world, those are the words you constantly have to use. To think past it, to go beyond it, not to use it, is virtually impossible, because there is no knowledge that isn't codified in this way about that part of the world." -Edward Said. MEF, 1998

End of the Dialogue is a landmark film that was one of the first to reveal the full horrors of apartheid to the world. Made in 1970, the film is valuable not only as a record of apartheid, but as a record of how people's understanding of South Africa was then changing. Produced by a small group of black South African exiles and film students based in London, it caused an uproar when it was originally released. More than 30 years after the images and facts still shock. **A Film by Antonia Caccia, Chris Curling, Simon Louvish, Nana Mahomo, Vus Make & Rakhela Tsehlana, 1970.**

Eritrea: Hope in the Horn of Africa tells the first chapter in the story of the newest nation in that region. Filmed in Eritrea after it gained independence in a thirty year war with Ethiopia, this film demonstrates how the Eritreans are rebuilding a country devastated by protracted armed conflict and a decade of drought. It conveys the peoples' exuberance for their hard fought freedom as it displays how they are acting on their commitment to construct a new model of democratic development in the post-Cold War world. 28 minutes / color / 1993.

Ethnic Notions* Traces deeply-rooted stereotypes which have fueled anti-Black prejudice through a history of more than one hundred years of race relations in America. Marlon Riggs, 1997.

Eudora Welt—One Writer's Beginnings A writer's Southern childhood and the development of her art. (From the PBS Series: American Experience)

Euskadi: A Stateless Nation The first definitive film treatment of the Basque-Spanish conflict, *Euskadi* looks at the tumultuous history of a long running struggle which is far from its resolution. Archival footage and interviews with some of the main protagonists in the fighting depict such events as the 1937 bombing of Guernica, the 1973 killing of the Spanish Prime Minister by Basque nationalists of ETA (Euskadi ta Askatasuna - the Basque Country and Her Liberty), and the democratic transition of Spain since the death of Franco. At the center of the film is a rare, inside look at ETA, the clandestine guerrilla army that has led the fight for Basque independence. Arthur MacCraig, 1984, 97 min.

Eyes on the Prize* is the most comprehensive television documentary ever produced on the American civil rights movement. It focuses on the events, issues, triumphs and tragedies of ordinary people as they tested their power to effect change in America during a period termed "the Second American Revolution." These resources have been designed to help teachers and their students engage in the issues of the civil rights movement in

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America between 1954 and 1965. The lesson plans have been selected according to central themes and issues. We strongly recommend that you view each episode of *Eyes on the Prize* in its entirety. Using the maps, graphs, keywords, profiles, timeline, and primary source documents will enhance the video segments for your students. 1987.

Eyes on the Prize II: America at the Racial Crossroads* is a monumentally successful video achievement. With eyewitness accounts, archival film footage, government documents, and excellent retrospect interviewing, *Eyes on the Prize II* chronicles the African-American's human rights struggle in the United States from 1965 to 1985. This struggle, referred to as "the movement," is examined through eight individual episodes of approximately one hour each. Each episode critically examines a combination of topic, issue, individual, or organization, and the effect each element had on the momentum and direction of the civil rights movement. These programs not only seize the opportunity to explore many of the movement's traditional aspects (marches, boycotts, voting, organized protests, etc.), they take reportage two steps further. The aggressive coverage of events rarely discussed makes this series a truly meritorious accomplishment. PBSV, 1990.

Eyes of the Rainbow deals with the life of Assata Shakur, the Black Panther and Black Liberation Army leader who escaped from prison and was given political asylum in Cuba, where she has lived for close to 15 years. In it we visit with Assata in Havana and she tells us about her history and her life in Cuba. This film is also about Assata's AfroCuban context, including the Yoruba Orisha Oya, goddess of the ancestors, of war, of the cemetery and of the rainbow. Script and Director: Gloria Rolando

The Fact of Asian Women Contemporary Asian American female actors re-enact scenes from popular Hollywood films featuring three generations of Asian American femme fatales. The film re-examines the fantastic figure of the Asian female as "lotus blossom" and "dragon lady" exemplified in the roles played by Anna May Wong in the 1920s and 1940s, the "prostitute with a heart of gold" embodied by Nancy Kwan in the 1960s to the 1980s and the contemporary "dominatrix" and "sex queen" Lucy Liu. Performing the characters of Wong, Kwan and Liu, young contemporary actors collide with the "ghosts" of Asian women in Hollywood through revised endings of their major films performed in the streets of San Francisco. These contemporary actors then discuss sexuality in the roles of their predecessors and in terms of their own self-formation as actresses of color. TWN, Celine Parrenas Shimizu (26 min./Color/2004)

The Fall of the I Hotel* This film brings to life the battle for housing in San Francisco. The brutal eviction of the I-Hotel's tenants in 1977 ended a decade of spirited resistance. Almost 20 years since the International Hotel's demolition, the former site of the heart of Manilatown and home to more than 10,000 people in the 1950s, is still vacant. Many of its surviving elderly residents still seek low-cost replacement housing. This film resonates very clearly in the '90s as homelessness becomes a fact of life in many cities today. 1993

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revised (1983), 58 minutes, documentary. Producer/Director: Curtis Choy.

False Promises: The Lost Land of the Wenatchi** This film makes an impassioned plea for the return of the land that was taken from the Wanatchi Indians of Washington State. For generations they lived and fished on their land. In 1855, they were offered a reservation under the terms of the Yakama Treaty. The U.S. failed to honor that treaty as well as others which were made with the tribe. Historian E. Richard Hart has been working in Indian affairs for over thirty years. He knows of no other case where a tribe was promised fishing rights in a ratified treaty and again in a ratified agreement, and still does not have those rights honored. As a result of these injustices, the Wenatchis had to leave their land. Most moved to the Colville Indian Reservation.

Family Name** As a child growing up in Durham, North Carolina, Macky Alston never questioned why all the other Alstons in his elementary school were black. Now, after twenty-five years, he has gone back to unravel the mystery. From New York to Alabama, he travels to family reunions, picnics, housing projects, churches, graveyards, and back to the original Alston plantations, asking questions and digging up clues. The people he meets vary in age, race, class, and outlook, but they all share one thing: the family name. And they all have stories to tell. Humorous, poignant and surprising, the filmmaker's odyssey is an unforgettable emotional experience. FRIF, A Film by Macky Alston, 1997.

The Farm: Angola, USA The Louisiana state penitentiary at Angola is the largest maximum security prison in the United States. It houses some 5,000 men, three-quarters of them black and 85 percent of whom will die within its walls. The 18,000-acre penitentiary sits on the site of a plantation that derived its name from the area in Africa that provided the slave labor. Angola has been a prison, at one time one of the most violent in the US, since the end of the Civil War. directed by Jonathan Stack and Elizabeth Garbus

Fatal Flood In the spring of 1927, after weeks of incessant rains, the Mississippi River went on a rampage from Cairo, Illinois to New Orleans, inundating hundreds of towns, killing as many as a thousand people and leaving a million homeless. In Greenville, Mississippi, efforts to contain the river pitted the majority black population against an aristocratic plantation family, the Percys and the Percys against themselves. A dramatic story of greed, power and race during one of America's greatest natural disasters. (From the PBS Series: American Experience)

February One In one remarkable day, four college freshmen changed the course of American history. February One tells the inspiring story surrounding the 1960 Greensboro lunch counter sit-ins that revitalized the Civil Rights Movement and set an example of student militancy for the coming decade. This moving film shows how a small group of determined individuals can galvanize a mass movement and focus a nation's

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attention on injustice.

The Fear of Disclosure A series of six titles conceived as tools to promote greater AIDS awareness among people from diverse communities and of all sexual orientations, these five (5) videos are targeted toward Pacific Islanders, Asian Americans, African Americans, Latinos and women--straight, bisexual, lesbian and gay. The Project creates and distributes videos that explore the act of revealing that one is HIV positive or has AIDS. Awareness and information can reduce exposure to HIV among underserved communities. While it is difficult to determine whether the majority of Asian Americans believe themselves to be immune from AIDS, there is a need for AIDS prevention education. "Out in Silence" and "Not A Simple Story," the most recent additions to the series, were produced by, for and about Asian American and Pacific Islander communities whose perspectives and experiences have been largely underrepresented in the discourse on HIV and AIDS. Project Executive Producer: Jonathan Lee, 1994.

Film Club takes us back to the '70s and Trudeau's new policy of multiculturalism. When a Grade 8 teacher, eager to pass along his love of cinema, formed an after-school film club, it attracted a klatch of immigrant kids eager to embrace their new country. Stimulating and creative, the club was a complete departure from anything they had known and provided a safe haven from the harsh world around them. Together, they made a tiny 8mm award winner called Ohh Canada. It captured the spirit of a fresh start: everything was new and anything was possible. Now, as adults, our group looks back to marvel at their childhood dreams and the bond they share with the teacher who brought them together. Their stories, both touching and personal, reveal the surprising drama contained within apparently ordinary lives. Director: Cyrus Sundar Sing.

Finally Got the News is a forceful, unique documentary that reveals the activities of the League of Revolutionary Black Workers inside and outside the auto factories of Detroit. Through interviews with the members of the movement, footage shot in the auto plants, and footage of leafleting and picketing actions, the film documents their efforts to build an independent black labor organization that, unlike the UAW, will respond to worker's problems, such as the assembly line speed-up and inadequate wages faced by both black and white workers in the industry. Beginning with a historical montage, from the early days of slavery through the subsequent growth and organization of the working class, *Finally Got the News* focuses on the crucial role played by the black worker in the American economy. Also explored is the educational 'tracking' system for both white and black youth, the role of African American women in the labor force, and relations between white and black workers. "Although most histories of the Civil Rights and Black Power movements give greater attention to [other groups]... the League [of Revolutionary Black Workers] was in many respects the most significant expression of black radical thought and activism in the 1960s. The League took the impetus for Black Power and translated it into a fighting program focusing on industrial workers." - Manning Marable, Director, Institute for

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Research in African-American Studies, Professor of History, Columbia University A Film by Stewart Bird, Rene Lichtman and Peter Gessner, Produced in association with the League of Revolutionary Black Workers, 1970.

Fire From the Mountain Based on Omar Cabezas' acclaimed autobiography, *Fire From the Mountain* incorporates interviews and archival film to tell the author's story, from his youth under the Somoza dictatorship, through his days as a guerrilla fighting with the Sandinistas. Through interviews with Cabezas and people who have known him, *Fire From the Mountain* reveals "the face of the enemy," and the courage shown by Nicaraguan revolutionaries first in their war to topple Somoza, and then in their struggle with the Contras. Deborah Shaffer, FRIF, 1987, 58 min.

Five Centuries Later Featuring Guatemalan Indian Rigoberta Menchu, the 1992 Nobel Peace Prize winner, *Five Centuries Later* examines the current status of Central American aboriginal civilizations, five hundred years after they were "conquered" by European invaders. In countries such as Bolivia and Guatemala, the native peoples have no political power. They are kept in abject poverty and ignorance, and are allowed only the most menial and subservient jobs. Since the appearance of Europeans, these ancient peoples have struggled to preserve the few traditions that remain from what were once rich civilizations. But now these traditionally agrarian communities are confronted with yet another problem - a shortage of arable land. Without a place in Central America's modern societies, *Five Centuries Later* considers the possible fates that await the Indians of Central America. FRIF, German Gutierrez 54 min, 1992.

Forging Identity In 1943, at the age of 17, Adolfo Kaminsky joined the underground French Resistance. Trained in the art of forgery, he quickly became the central figure in a vast network that provided false identity papers to Jewish men, women, and children throughout Nazi occupied Paris. By the end of World War II, his expert forgeries had helped thousands of Jews escape persecution. *Forging Identity* tells the incredible story of Adolfo Kaminsky. Aided by rare archival footage and photographs, as well as candid interviews with Kaminsky and his fellow conspirators, the film chronicles his nearly 40 years spent underground. In the years after the war, Kaminsky aligned himself with the few stalwarts who remained underground. Working with a clandestine International Emigration Network, he used his skills to help Holocaust survivors trying to reach Palestine. In the 1950s, he joined the fight for the liberation of Algeria, creating forgeries for members of the National Liberation Front. While later, he assisted leftist, anti-imperialist groups operating in Latin America. FRIF, A Film by Jacques Falck, 1999.

For Man Must Work: Or the End of Work** The 20th century has seen the creation of colossal wealth and exploding economies. But the days of industry providing mass employment are over. In the global economy, human resources are being replaced by technology. We are moving from a mass labor force to an elite corps concentrated in the

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knowledge sector. Will this change result in a sort of economic apartheid in which a third of humanity is made redundant? Will this revolution mean the end of work as we know it? *For Man Must Work* raises crucial questions and suggests rethinking the future. Filmed in the United States, Canada, France and Mexico, the film shows how living and working conditions are deteriorating for many people. Besides personal stories, we also hear from experts such as Vivianne Forrester, author of *The Economic Horror*; Jeremy Rifkin, American economist and author of *The End of Work*; sociologist Ricardo Petrella; Ignacio Ramonet, editor-in-chief of *Le Monde diplomatique*; and Jacques Attali, author of *Dictionary of the 21st Century* and former president of the European Bank for Reconstruction and Development. They have no illusions - they think the 21st century is getting off to a very bad start. NFBC Directed by Jean-Claude Búrger, 2001.

The Fourth World War While American airwaves are crowded with talk of a new world war, narrated by generals and filmed from the noses of bombs, the human face of war is rarely seen. The Fourth World War weaves together the images and voices of the war on the ground - from the front lines of struggles in Mexico, Argentina, South Africa, Palestine, Korea, 'the North' from Seattle to Genova, and the 'War on Terror' in New York and Iraq. Big Noise Films

Frantz Fanon: Black Skin, White Masks* explores for the first time on film the pre-eminent theorist of the anti-colonial movements of this century. Fanon's two major works, *Black Skin, White Masks* and *The Wretched of the Earth*, were pioneering studies of the psychological impact of racism on both colonized and colonizer. Jean-Paul Sartre recognized Fanon as the figure "through whose voice the Third World finds and speaks for itself." This innovative film biography restores Fanon to his rightful place at the center of contemporary discussions around post-colonial identity.

Freedom on My Mind** Nominated for an Academy Award, winner of both the American Historical Association and the Organization of American Historians awards for best documentary, this landmark film tells the story of the Mississippi freedom movement in the early 1960s when a handful of young activists changed history.

Freedom Now India became the world's largest democracy as 160 years of British rule came to an end. Gandhi showed the world how the masses could successfully defy their imperial masters, and his success spurred others on: European empires in Africa and Asia began to crumble. But the dream of freedom was soon tarnished. Old racial hatreds were revived as civil wars broke out and dictators took power. Political independence and democracy did not necessarily go hand in hand. (From the PBS Series: People's Century)

From Harling Point Traditional Chinese belief says that the soul of a person who dies in a foreign place wanders lost until their bones are returned home. For Chinese pioneers who died in Canada, Victoria's Chinese Cemetery at Harling Point was a temporary

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resting place until their bones could be sent back to China. This beautifully expressive film uses archival materials and interviews to trace the history of the Vancouver Island cemetery, from controversy and neglect to its revival as a National Heritage site. It also examines how this past reflects the emergence of a contemporary Chinese Canadian identity, through the voices of two women from different generations. Ling Chiu, 2001.

Frosh* Freshman year. What could be more challenging, disorienting, exhilarating, depressing? Two award-winning filmmakers- one male, one female- returned to college with their cameras. They spent a year living in a co-ed, multicultural, freshman residence hall at Stanford University. They shot at 2:00 AM bull sessions, in co-ed bathrooms, classrooms and deans offices, and on trips home during winter break. Their unprecedented cinema verite documentary captures the freshman world of scary freedoms and new lifestyles in all its thrilling anxiety. The students discover they face much more than the traditional academic pressures. *Frosh* traces a dramatic journey of social experimentation and intellectual curiosity, cultural clashes and spiritual crisis, academic pressure and adjustment problems, but ultimately, individual self-discovery within a diverse community. Nothing less than a contemporary American coming of age story, *Frosh* is destined to become a classic of student life. *Frosh's* frank and open approach to gender, racial, political, and academic issues common to all campuses will help prepare any student for the challenges of college life. Ideal for use in: Freshman year, residential life, counseling, and other student activities programs, and for training professional and para-professional staff.

Fundi: The Story of Ella Baker* Highlighting the turbulent 1960s, this film adds to our understanding of the U.S. civil rights movement by looking at its history from the perspective of Ella Baker, the dynamic activist affectionately known as the Fundi, a Swahili word for a person who passes skills from one generation to another. Friend and advisor to Martin Luther King, *Fundi* reveals the instrumental role that Ella Baker played in shaping the American civil rights movement. FRIF, 48 min, Joanne Grant, 1986.

Gaza Under Siege One of the most densely populated places on earth, the Gaza Strip, is home to a million Palestinians -- and is a virtual prison. Just forty-three kilometers long and ten kilometers wide, most of its residents are refugees who have lived in camps since 1948. Since the Palestinian uprising -- the second Intifada -- began in September 2000, none of Gaza's forty thousand day laborers have been able to cross the border to Israel. The checkpoint is also closed to all goods and medical supplies coming in from Israel and the West. This program from the *City Life* series films Reyidh and Sabah -- from just one refugee family trying to cope. Already poor, the family has reached breaking point, with Sabah wondering how long life can go on with no solution in sight. Bank. Local Gazans bear the brunt of Israel's determination to quash the uprising.

Geronimo and the Apache Resistance** It was said that Geronimo had magical powers. He

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could see into the future, walk without footprints, and even hold off the dawn to protect his own. That is how this Apache Indian warrior led his band of 37 followers to defy federal authority for more than 25 years. In 1886, the U.S. government mobilized 5,000 men to capture Geronimo. This program portrays 19th-century life in the Southwest and highlights the clash of cultures and the wrenching transformation of an Indian society faced with losing its land and traditions. Produced by Neil Goodwin. (From the PBS Series: American Experience)

Ghosts of Attica** Attica. Like Watergate and Vietnam, it is an icon of recent history. Gov. Rockefeller's brutal re-taking of the prison - a nine-minute, 1600-bullet assault that took the lives of 29 inmates and 10 guards - put an end to the four-day rebellion. But the struggle for justice, by both prisoners and guards, has endured for three decades. Only last year, inmates wrested a historic \$12-million settlement from the state, and that bittersweet victory spurred a new round of agitation by guards and their survivors. This stirring documentary features extensive interviews with Attica survivors, including former inmate Frank "Black" Smith. When the riot broke out, the inmates, who respected his level head, imposing size, and maturity, appointed him Chief of Security. After the prison was stormed, Black was singled out for vicious treatment by the guards, who tortured him for hours with cigarettes, Russian roulette, and threatened castration and death. In the years since his release, Black overcame a drug habit, married, and became a drug counselor for juveniles. FRIF, Brad Lichtenstein

Girl Trouble** There has never been a film that takes a critical look at why current strategies are failing young women in the juvenile justice system. Over four years, *Girl Trouble* follows three teenage girls who are caught up in San Francisco's juvenile justice system. In the beginning of the film, the girls work at the Center for Young Women's Development in San Francisco, the nation's first employment, leadership, and advocacy program run entirely by and for girls who have been incarcerated. There they try to get their lives together, but solutions to their complex problems do not come easily. In *Girl Trouble*, the girls tell their own stories as they confront parenthood, family violence, and continued involvement with the legal system. In entering their worlds, we begin to see through their eyes, and come to understand their solutions to the seemingly insurmountable challenges they face. The film traces their struggles to understand and change their lives, presenting hard-won insights rarely heard in public dialogue about girls in trouble. Winner of The San Francisco International Film Festival Golden Gate Award for Best Documentary.

The Golf War** When Filipino peasants resist converting their ancestral farmland into a golf resort, they face a bloody struggle against developers and their government. Tracking down both armed guerrillas and golf boosters, including Tiger Woods, the filmmakers reveal a larger, national battle over land and revolution in what the LA Times called a "bombshell of an expose." Directors Jen Schradie and Matt DeVries

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Gotta Make This Journey: Sweet Honey in The Rock This vibrant and engaging video profiles the acapella activist group, Sweet Honey in the Rock. Singing to end the oppression of Black people world wide, Sweet Honey embraces musical styles from spirituals and blues to calypso, and concerns ranging from feminism to ecology, peace and justice. This dynamic video features individual portraits, powerful concert footage and commentary by Angela Davis, Alice Walker and Holly Near.

The Guerilla Society* Looks at Ho Chi Minh trail, 1500 mile system of mountain paths, which is the life-line for North Vietnam's war in the south. (From the series Vietnam: the ten thousand day war).

Guerrilla Wars In 1958, a small band of Cuban rebels ousted President Batista and took control of the country. Fidel Castro and his rebel force found success by drawing their strength and support from the common people, promising them land and social justice in exchange for their loyalty, and by relying on guerrilla tactics -- waging war in people's hearts and on the battlefield. While Cuba riveted US attention, there was a parallel war taking place in Asia: A communist-led nationalist movement launched a struggle against the colonial French in Vietnam, eventually defeating and expelling them from the North. Fearing the whole country might quickly fall to communism, the US sent advisors to "prop up" the South Vietnamese Army; by 1963, US personnel in Vietnam numbered 12,000. Two years later, President Lyndon B. Johnson sent in the first American combat troops. US forces would eventually reach a total of 600,000. Trained to fight a conventional war, the US was unprepared for the Viet Cong's hit-and-run tactics, facing sabotage by unlikely soldiers, booby traps, and ambush. Exhausted by political conflict at home and the efforts of fighting a losing land and psychological battle, US troops finally began to withdraw in 1973. Some 58,000 Americans had died -- and the peasant armies of the Viet Cong humbled a "superpower" on the world stage. In 1978, half a continent away, the Soviet Union's support of a communist uprising in Afghanistan triggered a similar conflict: Afghan guerrillas, or Mujahideen, retaliated with a holy war. Ten years and some 50,000 Soviet casualties later, Mikhail Gorbachev withdrew Soviet troops. Here, too, guerrilla tactics of a "people's army" would prove vital in deciding the outcome of war. (From the PBS Series: People's Century)

Hanging Out A program about teens' experience of prejudice and stereotyping. This is a fast-paced video about teens experiencing prejudice and stereotyping within an ethnocultural group. Henry, the affable host, guides viewers through dramatic vignettes that explore issues of inter-racial and intra-racial prejudice in real-life situations. Focusing on the Northwest's urban middle-class Chinese, this program gives insight into the complexities of being a member of an ethnic minority. The video uses irreverent humor to raise difficult, complex issues in a direct and non-threatening manner. The jokes about familiar stereotypes challenge viewers to examine their own ideas about

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people from different cultures--or the differences within their own culture--and how these ideas affect how they interact with others. Directed and Written by Wesley Lowe. **Note:** The video begins with a 3-minute introduction aimed at teachers to orient them towards, and explain the purpose of, the program.

He Wo Un Poh: Recovery in Native America A critical look at the effects of alcoholism on Native American communities. Singer, a member of the Santa Clara Tewa Pueblo, introduces us to the experiences of seven Native Americans on the road to recovery from alcohol abuse. Along the way, she reveals her own first-hand experience with alcoholism. This innovative video takes an intimate approach to a problem which is both widespread and misunderstood. TWN, Beverly Singer (54 min./Color/1994).

High Horse A provocative narrative on the concept of "home" for Native Americans. The film opens in what the filmmaker calls "the artificial world of the colonizers" - a modern American city. From a cop to a young bike messenger, dislocated Native people search for and sometimes find their figurative and literal homes. They reclaim what has been stolen from the past in different journeys of love, loss and identity. High Horse is a freedom myth that rides to the rhythm of a naturally conceived justice. TWN, Randy Redroad (40 min./Color/1995).

Hip Hop SP Young Black members of Sao Paulo's hip hop movement depict their experience and views of Black Brazilian history through their music, dance and graffiti. Francisco Cesar (11 min./Color/1990)

Hope in My Heart: The May Ayim Story Hope In My Heart: The May Ayim Story by Maria Binder (29min., video) A moving documentary about the life and untimely death of Afro-German poet May Ayim which contains both performances by Ayim and places her in the history of the emerging Afro-German movement. In the foreword to Ayim's blues in swarz weiss (blues in black and white) Maryse Conde wrote "... With the unmistakable sound of her voice her poems spoke to me of her, told of others that are like her and yet so unlike her in Germany, in Africa, in America. These poems held passion and irony ... In May's voice I found the echo of other voices from the diaspora." TWN, Maria Binder (29 min./Color/1997).

Human Weapon For those unsatisfied with sensational television coverage featuring "terrorism experts," *Human Weapon* provides the first sober, in-depth examination of the complexities of the suicide bombing phenomenon. Filmed in Iran, Lebanon, Sri Lanka, Israel, Palestine, Europe and the United States, *Human Weapon* weaves dramatic, previously unseen footage together with interviews of key militants whose organizations use suicide bombing as part of their strategy. It supplements these scenes with powerful human stories. Directed by Ilan Ziv, 2002.

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Hollywood Harems "Tania Kamal-Eldin has once again produced a stunning video, a half-hour documentary, this time taking critical aim at Hollywood's abiding fascination with and fantasies about all things east. Juxtaposing film clips from the 20s through the 60s, 70s, and 80s, Kamal-Eldin explores the organization of gender, race, and sexuality in Hollywood's portrayal of the exotic east an indiscriminate fusion of things Arab, Persian, Chinese and Indian. She argues, convincingly, that in abridging cultural plurality and difference, these technicolor fantasies have worked both to shape and reinforce often derogative assumptions about peoples of the east while at the same time reinscribing the moral, spiritual, and cultural supremacy of the Anglo-European west. 'Hollywood Harems' is skillfully crafted, well-paced technically adept production versatile and especially suitable for use in a variety of classroom settings." Dr Valerie Hartouni, Director, Critical Gender Studies Program, University of California at San Diego

Homecoming* is the first film to explore the rural roots of African American life. It chronicles the generation-old struggle of African Americans for land of their own which pitted them against both the Southern white power structure and the federal agencies responsible for helping them. Director Charlene Gilbert weaves this history together with a fond portrait of her own Georgia farming family into what she calls, "A story of land and love."

Heart Mountain: Three Years in an Internment Camp Vivid color 8 mm home movie footage brings home the realness of history in this documentary collage of life at Heart Mountain, a concentration camp in Wyoming where more than 10,000 Pacific Coast Japanese and Japanese Americans were incarcerated during World War II. Personal remembrances and never-before-seen movie footage and photographs detail the political and the personal situation in which Japanese Americans found themselves in suddenly at the onset of WWII.

I am Joaquin/ Yo Soy Joaquin* A dramatization of the Chicano poem of the same title by Corky Gonzales about the Mexican-American experience from Cortes to the current farm workers' struggle, emphasizing the problems of suppressed Mexicans. (1970, 20 min. sd. color. 16 mm).

I Call Myself Persian: Iranians in America From the Iran hostage crisis of '79 to the WTC attacks, images of hostile Iranians and Middle Easterners have been well-ingrained in the American psyche, but no informed images come to mind representing Iranians living on American soil. The Iranian Revolution took place in 1979, after which over one million Iranians fled the country. Since then hundreds of thousands of Iranians have been living in the United States. "I Call Myself Persian" lets Iranian-Americans speak of how their identities are affected by being made to feel like outsiders in a country they now call home. TWN, Tanaz Eshaghian & Sara Nodjourni (27 min./Color/2002)

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Ida B. Wells: A Passion for Justice* documents the dramatic life and turbulent times of the pioneering African American journalist, activist, suffragist and anti-lynching crusader of the post-Reconstruction period. Nobel Prize-winning author Toni Morrison reads selections from Wells' memoirs and other writings in this winner of more than 20 film festival awards.

Imagining Place For one year, with a curious eye and a curious mind, the filmmaker asks herself and a cross section of individuals, "What does belonging feel like in America?" Amidst increasing social, technological and environmental fragmentation, Imagining Place invites audiences to examine their external and internal sense of place. Anita Chang (35 min./Color/1999)

In the Name Of God* Since gaining independence in 1947, India has been a secular state. But now, as religious fundamentalism grips much of India's population, the greatest danger to the nation's extremely strained social fabric may come not from Sikh or Muslim separatists, but from Hindu fundamentalists who are appealing to the 83% Hindu majority to redefine India as a Hindu nation. *In the Name Of God* focuses on the campaign waged by the militant Vishwa Hindu Parishad (VHP) to destroy a 16th century mosque in Ayodhya said to have been built by Babar, the first Mughal Emperor of India. The VHP claim the mosque was built at the birthsite of the Hindu god Ram after Babar razed an existing Ram temple. They are determined to build a new temple to Ram on the same site. This controversial issue, which successive governments have refused to resolve, has led to religious riots which have cost thousands their lives, culminating in the mosque's destruction by the Hindus in December of 1992. The resulting religious violence immediately spread throughout India and Pakistan leaving more than 5,000 dead, and causing thousands of Indian Muslims to flee their homes. Filmed prior to the mosque's demolition, *In the Name Of God* examines the motivations which would ultimately lead to the drastic actions of the Hindu militants, as well as the efforts of secular Indians - many of whom are Hindus - to combat the religious intolerance and hatred that has seized India in the name of God. FRIF, Anand Patwardhan, 90 min, 1992.

In the Shadow of Gold Mountain Karen Cho, a fifth-generation Canadian of mixed heritage, discovered that half her family wasn't welcome in the country they called home. While Canada encouraged and rewarded immigration from Europe, it imposed laws that singled out the Chinese as unwanted and unwelcome. Cho's film, *In the Shadow of Gold Mountain*, takes her from Montreal to Vancouver to uncover stories from the last living survivors of the Chinese Head Tax and Exclusion Act. This dark chapter in our history, from 1885 until 1947, plunged the Chinese community in Canada into decades of debt and family separation. At the centre of the film are personal accounts of extraordinary Chinese Canadians who survived an era that threatened their entire community. Through a rich melding of history, poetry and raw emotion, this documentary sheds light

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on an era that shaped the identity of generations, with deeply moving testimonials, it reveals the profound ways this history still casts its shadow.

Indians, Outlaws, and Angie Debo* Angie Debo uncovers a widespread conspiracy to cheat Native Americans of oil rich lands. (From the PBS Series: American Experience)

Injustice Since 1969 there have been over 1,000 deaths in police custody in Britain. No police officers have ever been successfully prosecuted for manslaughter. The only case which led to *any* successful prosecution was the first such death, that of David Oluwale in Leeds in 1969, when officers gave evidence that resulted in convictions related to the assault on Oluwale but *not* to his death. Since then the Crown Prosecution Service (CPS) has found no case to answer in all cases of deaths in police custody. This is the subject matter of Ken Fero's new film *Injustice*. Through documentary footage and extensive interviews with the families of the victims, Fero charts the deaths of people in police custody. Shiji Lapite died in Stoke Newington police station in December 1994. His corpse showed 40 areas of injury. A film by Ken Fero, TWN, 2001.

Isle of Flowers From Brazil, this is a hilarious but ultimately devastating film about values, the food chain, and the human condition on a real life Brazilian island where pigs eat first, and the people are fed what the pigs leave over. A Film by Jorge Furtado, 1991.

John Brown's Holy War** Martyr, madman, murderer, hero: John Brown remains one of history's most controversial and misunderstood figures. In the 1850s, he and his ragtag guerrilla group embarked on a righteous crusade against slavery that was based on religious faith -- yet carried out with shocking violence. His execution set off a chain of events that led to the Civil War. (From the PBS Series: American Experience)

Justice and the Generals In late 1980, the bodies of four American women were exhumed from a crude grave in El Salvador. The women - Ita Ford and Maura Clarke, nuns of the Maryknoll Congregation in New York; Dorothy Kazel, a nun in the Ursuline Sisters of Cleveland; and Jean Donovan, a lay missionary from the Cleveland Mission - had been abducted, raped, and murdered. An investigation led to the trial and conviction of five Salvadoran National Guardsmen. But who was behind the murders? It was clear to Bill Ford, brother of Ita, that the Guardsmen were only triggermen. Ford, with help from the Lawyers Committee for Human Rights, set out to discover who had ordered, paid for, directed, and covered up the murders. *Justice and the Generals* offers unique insight into a new chapter in international human rights law, an important step forward in the campaign to bring military commanders to justice for crimes committed within their ranks. At the same time, as it follows efforts to hold human rights abusers accountable, *Justice and the Generals* also maps the confusion, barbarism, and, ultimately, the tragic heart of a conflict whose wounds, two decades later, are far from healed. FRIF, by Gail Pellett, 2002.

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Keeping It Real** This offbeat documentary, philosophical in scope but funny and down-to-earth, investigates why an increasing number of people in our modern, highly developed societies, are eagerly seeking "authentic," real-life experiences. Perhaps, as more of our everyday reality is experienced through media representations, giving us the impression of being surrounded by artificiality, many have developed a vague sense of dissatisfaction, a feeling that we're not fully experiencing all that life has to offer. One result has been the development of an "experience economy," in which companies offer "authentic" experiences, a chance to witness or even participate in real-life adventures. Filmmaker Sunny Bergman examines this increasing demand for "authenticity," while at the same time trying to fathom the meaning of the concept itself, both in her own life and that of so many others.

The KKK Boutique Ain't Just Rednecks Write Billops and Hatch: "Even as late as a hundred years ago, discrimination on the basis of race was considered a natural and even desirable trait for humans to possess. We Americans have tried to ignore it, deny it, suppress it, to contain it, tolerate it, legislate it, mock it, exploit it." Billops and Hatch are catalysts at the center of the film, and like a modern Virgil and Dante, they drive, cajole and lead the film's cast through a tour of the contemporary landscape of racism. TWN, Camille Billops and James Hatch (60 min./Color/1994).

LaLee's Kin Its central protagonist is 62-year-old Laura Lee (LaLee) Wallace, a lifelong resident of Tallahatchie County, one of the poorest counties in the US. LaLee, who is the great-granddaughter of a slave, has one surviving son, nine daughters, 38 grandchildren and 15 great-grandchildren. LaLee's son is in and out of jail and most of her daughters have been forced to leave the county in search of work. The task of raising many of their children falls directly on LaLee. *LaLee's Kin* is a damning exposure of life for countless black working class families in the rural south. Audiences able to watch this important film, however, should also understand that the problems confronting LaLee and her extended family are not restricted to Tallahatchie County. Mass retrenchments, hospital and school closures and the destruction of limited government welfare and social aid programs are forcing hundreds of thousands of American workers into the desperate hand-to-mouth existence endured by LaLee.

Lannan Foundation Poetry Video Library From 1988 through 2002, the Foundation produced full-length video programs featuring major poets and writers from around the world reading and discussing their work. The intent of the video series was to promote the work of contemporary writers, to broaden the audience for literature, and to record writers for archival purposes. The resulting Lannan Literary Video Library contains 82 titles including: Amiri Baraka, Ernesto Cardenal*, Sandra Cisneros, Lucille Clifton*, Victor Hernández Cruz*, Carlos Fuentes, Eduardo Galeano, Joy Harjo*, Yusef Komunyakaa, Li-Young Lee, Paule Marshall, Octavio Paz, Caryl Phillips, Ishmael Reed, Adrienne Rich, Luis J. Rodriguez*, Sonia Sanchez*, Gary Soto, Alice Walker*, among

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many others*.

Last Chance for Eden* Directed by Lee Mun Wah, the director of *The Color of Fear*, this video follows a similar format. It features intense interactions among eight men and women discussing the issues of race and racism. They examine the impact of society's stereotypes on their lives in the workplace, in their personal relationships and within their families and in their communities. The video is very useful in illustrating that discussions about race are emotionally-charged and in highlighting both the differences and the interplay between race relations and systemic racism.

The Legacy of Malthus* Argues that overpopulation is not the real cause of poverty in India or elsewhere. In this thought-provoking film, Deepa Dhanraj takes on the international population establishment, challenging the entrenched view that overpopulation is responsible for poverty and environmental degradation. In India, peasant farmers are being evicted from their land and then accused of being feckless, poor, irresponsible and unable to feed their families. Dhanraj argues that it's the same process that took place in 19th century Scotland during the Highland clearances. By skillfully intercutting reconstructed scenes from the Napier Commission of enquiry into the Highland clearances, interviews with contemporary Rajasthani village women today, archival US news footage and current day propaganda films warning of the dire consequences of global population increase, Dhanraj argues that nothing has changed.

The Lemon Grove Incident** Focusing on one of the earliest school desegregation cases, uses dramatizations, archival footage, and recollections of witnesses to examine the response of the Mexican-American community in Lemon Grove, Calif., to a 1930 school board attempt to create a segregated Mexican school in the district. Produced and written by Paul Espinosa.

Lessons from Class Struggle "Schools are a disaster zone," declares the young narrator at the beginning of this documentary about public education in New York City. She then guides us through a two year fight waged by parents, students and teachers against budget cuts in the city school system. *Lessons from Class Struggle* explores the issues of racism in public education and tracks and assesses the process of students and others organizing to fight for change in their educational system. TWN, Kathleen Foster (46 min./Color/1998).

The Life and Times of Sara Baartman: "The Hottentot Venus"* When 20 year old Sara Baartman got on a boat that was to take her from Cape Town to London in 1810, she could not have known that she would never see her home again. Nor, as she stood on the deck and saw her homeland disappear behind her could she have known that she would become the icon of racial inferiority and black female sexuality for the next 100 years. *The Life and Times of Sara Baartman* is the fascinating story of this Khoi Khoi woman who was

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taken from South Africa, and then exhibited as a freak across Britain. The image and idea of "The Hottentot Venus" swept through British popular culture. A court battle waged by abolitionists to free her from her exhibitors failed. Using historical drawings, cartoons, legal documents, and interviews with noted cultural historians and anthropologists, *The Life and Times of Sara Baartman* deconstructs the social, political, scientific and philosophical assumptions which transformed one young African woman into a representation of savage sexuality and racial inferiority. A Film by Zola Maseko, 1998.

In the Light of Reverence The film focuses on three endangered sacred sites to explain the controversies: Devil's Tower in Wyoming, the Colorado Plateau in Arizona and Mt. Shasta in California. The Native American tribes (Lakota, Hopi and Wintu respectively) who find these sites irreplaceable to their religious needs are opposed to obvious degradations of the land such as development, logging and mining, as well as disruptive recreational uses such as rock climbing. The makers of this film were given unprecedented access to sacred sites and ceremonies because the tribes feel the best way to protect these sites is through education. Although the film is from the perspective of Native Americans, ample time is given to other groups to explain their positions. Technically, the film is excellent and has beautiful cinematography. Because the main purpose of the film is to try to explain the significance of the holy sites to inspire respect for them, this film has a different demeanor than other films covering similar Native American land disputes. (Selection from a review by Christy Caldwell, Science Librarian, University of California, Santa Cruz).

A Litany for Survival: The Life and Work of Audre Lorde An epic portrait of the eloquent, award-winning Black, lesbian, poet, mother, teacher and activist, Audre Lorde, whose writings - spanning five decades - articulated some of the most important social and political visions of this century. From Lorde's childhood roots in NYC's Harlem to her battle with breast cancer, this moving film explores a life and a body of work that embodied the connections between the Civil Rights movement, the Women's movement, and the struggle for lesbian and gay rights. At the heart of this documentary is Lorde's own challenge to "envision what has not been and work with every fibre of who we are to make the reality and pursuit of that vision irresistible." Ada Gay Griffin and Michelle Parkerson/Third World Newsreel (60 min./Color/1995).

Lumumba** Made in the tradition of such true-life political thrillers as Malcolm X AND JFK, Raoul Peck's award-winning Lumumba is a gripping epic that dramatizes for the first time the rise and fall of legendary African leader Patrice Lumumba. Dir. Raoul Peck. Zeitgeist Video, 2002.

Maid to Stay is the story of four South Asian Women domestic workers in New York. Elizabeth has been sent back to India because her employers discover she's been talking to a women's group about how badly she's being treated. Shahida has escaped from

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trouble back home in Bangladesh and cannot return, but longs to do so. She doesn't like the work or being in the U.S. but must stay on. Nahar has been in exploitative work situations and now organizes other women like her. Gurbachan has fought and won legal battles against her former employers. Yet they choose to continue in this situation because their families in South Asia depend on them for economic support. One gets the sense that these women live in the present-tense, that they've written off their own futures for the sake of their faraway families, who they won't be seeing for an infinite period of time. TWN, Aparna Talaulicar (30 min./Color/1999).

The Man We Called Juan Carlos** Chronicles the violent history of Guatemala and life of Wenceslao Armira, a Mayan father, farmer, teacher, guerilla, priest and champion of human rights. Armira, the man we called "Juan Carlos," was a farmer, teacher, guerilla, priest - and father of two children murdered by death squads. This film is the extraordinary story of an 'ordinary' Mayan from the highlands of Guatemala, who, in unexpected ways, affected the lives of the filmmakers for over 25 years, as they recorded his life. A very personal story, it explores the intersection of disparate lives, North and South, through coincidence and timing, across borders, and history. The life of "Juan Carlos" raises difficult questions about all of our connection to human rights, and social justice, and how we choose to make a difference in the world. Directed by Heather MacAndrew and David Springbett. Bullfrog Films, 2000.

Miles of Smiles, Years of Struggle* chronicles the organizing of the first black trade union - the Brotherhood of Sleeping Car Porters. This inspiring story of the Pullman porters provides one of the few accounts of African American working life between the Civil War and World War II. *Miles of Smiles* describes the harsh discrimination which lay behind the porters' smiling service. Narrator Rosina Tucker, a 100 year old union organizer and porter's widow, describes how after a 12 year struggle led by A. Philip Randolph, the porters won the first contract ever negotiated with black workers. *Miles of Smiles* both recovers an important chapter in the emergence of black America and reveals a key source of the Civil Rights movement. CN, 1982

Los Mineros Shows and tells the history, spanning nearly fifty years, of the Mexican American miners in the Morenci and Clifton region, Arizona, and their union's battle for non-discriminatory, fair labor practices in the copper industry, labor battles shaped the course of Arizona history. PBSV, 1990.

Minoru: Memory of Exile The bombing of the American naval base at Pearl Harbor, by a nation he knew only by name, thrust nine-year-old Minoru Fukushima into a world of racism so malevolent he would be forced to leave Canada, the land of his birth. Like thousands of other Japanese Canadians, Minoru and his family were branded as an enemy of Canada, dispatched to internment camps in the interior of British Columbia, and finally deported to Japan. Directed by Michael Fukushima, Minoru's son, the film

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artfully combines classical animation with archival material. The memories of the father are interspersed with the voice of the son, weaving a tale of suffering and survival, of a birthright lost and recovered.

Mississippi Triangle This is an intimate portrait of life in the Mississippi Delta, where Chinese, African Americans and Whites live in a complex world of cotton, work, and racial conflict. The history of the Chinese community is framed against the harsh realities of civil, religion, politics, and class in the South. Rare historical footage and interviews of Delta residents are combined to create this unprecedented document of inter-ethnic relations in the American South. Christine Choy, Worth Long, Allan Siegel / Third World Newsreel (120 min./Color/1984).

Mitsuye and Nellie: Asian American Poets** This absorbing documentary examines the lives of Asian Americans through the inspirational poetry of Mitsuye Yamada and Nellie Wong. Interviews, rare archival footage, intimate family scenes and a lively dialogue between these fascinating women underscore the different histories of Chinese and Japanese Americans but also shared experiences of biculturalism and generational difference. Ideal for literature and poetry classes, women's studies and Asian American groups. WMM, 1981.

The Murder of Emmett Till** In August 1955, a fourteen-year-old black boy whistled at a white woman in a grocery store in Money, Mississippi. Emmett Till, a teen from Chicago, didn't understand that he had broken the unwritten laws of the Jim Crow South until three days later, when two white men dragged him from his bed in the dead of night, beat him brutally and then shot him in the head. Although his killers were arrested and charged with murder, they were both acquitted quickly by an all-white, all-male jury. Shortly afterwards, the defendants sold their story, including a detailed account of how they murdered Till, to a journalist. The murder and the trial horrified the nation and the world. Till's death was a spark that helped mobilize the civil rights movement. Three months after his body was pulled from the Tallahatchie River, the Montgomery bus boycott began. (From the PBS Series: American Experience, 2003.)

My Life, Our Struggle On the outskirts of Sao Paulo, Brazil's largest city, a group of poor women decided to organize their community to improve the conditions of poverty in which they lived. Grupo de Maes de Villa Campo Limpo led a community struggle to achieve the basic necessities: decent childcare, health, nutrition, and jobs. The film ation of the local women and provides important insights on how Third World women can successfully organize. Suzana Amaral (43 min./Color/1979)

Natives At once ironic and disturbing, Natives documents the fears and jingoism of residents of San Diego county in their 'patriotic' attempts to exclude illegal Mexican immigrants. Jesse Lerner, TWN, (24 min./B&W/1999).

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Nat Turner: A Troublesome Property** Nat Turner's slave rebellion is a watershed event in America's long and troubled history of slavery and racial conflict. *Nat Turner: A Troublesome Property* tells the story of that violent confrontation and of the ways that story has been continuously re-told during the years since 1831. It is a film about a critical moment in American history and of the multiple ways in which that moment has since been remembered. Nat Turner was a "troublesome property" for his master and he has remained a "troublesome property" for the historians, novelists, dramatists, artists and many others who have struggled to understand him. CN, 2003.

Net Loss: The Storm Over Salmon Farming** Examines the controversy surrounding salmon farms, and the threat they pose to wild salmon. All over the world, fish are at the heart of people's diet and culture. And in the Pacific Northwest, there is no fish like the legendary salmon. But decades of poor fisheries management and habitat loss have decimated many wild salmon runs. Now there's a new way to produce fish - raising them in giant underwater cages known as "net pens." At first, these pens and the salmon farms that use them seem like a good idea, providing more fish for consumption, while taking the pressure off their wild counterparts. But the farms themselves have become a serious new threat to the survival of wild salmon. Filmed in Chile, Washington, and British Columbia, *Net Loss* assesses the risks and benefits of salmon farming through interviews with government and industry spokesmen, who make the case for salmon farming, and the fishermen, native people, and scientists who extol the dangers it poses and the damage it has already done. Directed by Mark Dworkin and Melissa Young, Bullfrog, 2003.

North Korea: Beyond the DMZ "Axis of evil?" While this tiny state on the divided Korean peninsula is continually demonized in America, few have any first hand knowledge of the Democratic People's Republic of Korea. What is it like on the other side of the 38th parallel? How do Koreans in the north view this past decade - the fall of Soviet communism, natural disasters that brought famine and power shortages, and a continued, dangerously hostile relationship with the U.S.? What are the concerns of the Korean American community - many of whom have family in the north? This new documentary follows a young Korean American woman to see her relatives, and through unique footage of life in the D.P.R.K. and interviews with ordinary people and scholars, opens a window into this nation and its people. TWN, JT Takagi & Hye Jung Park / Edited by Dena Mermelstein (56 min./Color/2003)

Not for Sale is an engaging new documentary that explores some little known aspects of global trade agreements like the WTO. Patents and other intellectual property rights are expanding what corporations can own and control -- from things like machines, to knowledge and even living creatures. What does this mean for the environment, our food supply, and human rights? This film looks at farmers, indigenous people, and anti-

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globalization activists who oppose patents on life and advocate for a world where life is not a commodity but something to be treasured. Bullfrog, 2002.

Ocoee: Legacy of the Election Day Massacre In the early twentieth century, Ocoee was home to one of Florida's most prosperous African American communities. On Election Day 1920, Mose Norman and July Perry attempted to vote and the African American community was erased from Ocoee's history, until now. Through the voices of the grandson of the man that was lynched, Ocoee exposes the events that ensued when two black men exercised their right to vote. Now, Ocoee must confront its past in an effort of reconciliation and healing. TWN, Bianca White & Sandra Krasa (26 min./Color/2002)

Oggun: The Eternal Presence* Film director Gloria Rolando skirts the edges of enchantment, enters Yoruba philosophy, and, especially, pays homage to the singer Lazaro Ros, one of the most important living personalities in AfroCuban culture. In *Oggun*, Gloria relates the patakin or mythical story of Oggun, the tireless warrior who, enamored of his mother, decided as punishment to imprison himself in the mountains: only Ochun, goddess of love, succeeded in captivating him when she let fall a few drops of honey on the lips of the god of metal, war, progress, and civilization. This film of 52 minutes includes chants, dances, a "tambor" (Yoruba religious ceremony with the bata drums), and the experiences of Ros, who not only made his the beauty of the African chants, but had the opportunity to sing them in trips throughout the world. The noted "apwong" works incessantly to preserve the lore and transmit it to the younger generations. ACF, 1991.

Oh Freedom After While One wintry morning in January 1939, residents of southeastern Missouri awoke to a startling sight. More than 1,000 sharecroppers - mostly African American but whites too - had camped out alongside two state highways with their families and a few meager belongings. They were taking a stand - against the planters, the federal government, and the desperate conditions of their lives. Their tale, told by interweaving recollections by former sharecroppers, their children and scholars with vivid archival footage and striking Farm Security Administration photographs, encapsulates the saga of rural African American life since Emancipation: how Black farmers' back-breaking efforts to become self-sufficient were continually undermined by patterns of land-ownership, swindling planters and misguided government policy; how a debt cycle induced by sharecropping - explained here more clearly than in any other film - condemned them to wretched poverty; and how attempts by sharecroppers to organize and improve their lot were met with often-bloody white opposition. CN, 1999.

On Strike! Ethnic Studies 1969-1999 Through interviews with past and recent student leaders and faculty juxtaposed with footage of campus demonstrations over the course of a generation, "On Strike" offers an historical and political overview of what it took to establish and sustain ethnic studies at one of the nation's leading universities. Director:

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Irum Shiekh, NAATA, 2003.

Ori This documentary provides an overview of the Black Movement in Brazil during the 70s and 80s and tells the story of Beatriz Nascimento, an activist and historian searching for her African heritage. Beatriz researches the history of the Quilombos, African warrior societies reestablished in Brazil to resist slavery and colonialism. Her outlook is poetic and charged with emotion. The historical interpretation acknowledges and celebrates the contributions of African culture to South American music, dance, language and beliefs. TWN, Raquel Gerber (54 min./Color/1989).

Our House Today, there are millions of children in the United States being raised by gay and lesbian parents. These families are at the heart of debates in courtrooms, schools and places of worship around the country as Americans struggle to define family values. *Our House* is a groundbreaking documentary that explores what it's like to grow up with gay or lesbian parents. Traveling to urban, rural and suburban communities in Arizona, Arkansas, New Jersey and New York, *Our House* director Meema Spadola (the daughter of a lesbian mom) profiles the sons and daughters of five families - African American, Latino and white; Mormon, Christian, and Jewish - who illustrate some of the diversity of America's gay and lesbian families. 2000.

OutRiders: Global Poverty Comes Home* In the heady boom times people at the bottom of the economic ladder are becoming invisible, but a handful of desperately poor Americans refuse to disappear. Fifty of them; infants, teens, mothers, and grandmothers, crowd into a "freedom bus" and criss-cross the United States documenting the effects of "welfare reform" on other poor people. Their mission: to place evidence of growing American poverty before the United Nations. The Outriders know that this trip won't be easy; hardly enough gas or money, cramped on a bus each day and sleeping-out each night. What the Outriders don't know is that this trip will challenge them in unimaginable ways and change each of them forever. This third film in the "Broke in Boom Times" trilogy premiered at the International Peace Conference at the Hague, May, 1999. Broadcast on PBS in 2000. Since then it has been used by hundreds of activists and educators around the country. Skylight Pictures, 1999.

¡Palante, Siempre Palante! In the midst of the African American civil rights struggle, protests to end the Vietnam War and the women's movement for equality, Puerto Rican and Latino communities fought for economic and social justice. From Chicago streets to the barrios of New York City and other urban centers, the Young Lords emerged to demand decent living conditions and raised a militant voice for the empowerment of the Puerto Rican people in the United States. Palante, Siempre Palante documents the history with on-camera interviews, archival footage, photographs and music. The documentary surveys Puerto Rican history, the Young Lords' activities and philosophy, the tortuous end of the organization and its inspiring legacy. TWN, Iris Morales (48

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min./Color/1996).

Palestine Is Still The Issue* In a series of extraordinary interviews with both Palestinians and Israelis, John Pilger weaves together the issue of Palestine. He speaks to the families of suicide bombers and their victims; he sees the humiliation of Palestinians imposed on them at myriad checkpoints and with a permit system not dissimilar to apartheid South Africa's infamous pass laws. He goes into the refugee camps and meets children who, he says, "no longer dream like other children, or if they do, it is about death." Continually asking for the solution, John Pilger says it is time to bring justice, as well as peace, to Palestine. Bullfrog Films, 2002.

Palestine: Story of a Land Using only rare archival and newsreel footage, this film tells the story of Palestine from the nineteenth century through current times. In 1948, the foundation of the state of Israel split the land between Israelis and Palestinians, turning the region into a volatile linchpin in global efforts to keep the world at peace. 120 min FRIF, Simone Bitton, 1992.

The Passion of María Elena When María Elena's 3-year-old son Jorge is killed in a hit-and-run accident in Chihuahua, Mexico, she begins a quest for justice that brings her face to face with racism, corruption, and the traditional attitudes of her community. María Elena is indigenous - a Rarámuri - and Marisela, the driver who killed her son, is 'white.' María Elena must therefore face not only an official justice system that discriminates against her, but also the whispers of those in her remote mountain community who regard her with suspicion because she is a divorced woman who moved to the city. Some go so far as to blame her for Jorge's death. This moving story of grief and healing, injustice and cultural identity is recounted through scenes with María Elena, her parents, other family members, and friends, plus her lawyer and a Human Rights Commission representative. A Film by Mercedes Moncada Rodriguez, 2003.

Peace, Propaganda & The Promised Land: US Media and the Israeli-Palestinian Conflict** This pivotal video exposes how the foreign policy interests of American political elites--working in combination with Israeli public relations strategies--exercise a powerful influence over news reporting about the Middle East conflict. Combining American and British TV news clips with observations of analysts, journalists, and political activists, *Peace, Propaganda & the Promised Land* provides an historical overview, a striking media comparison, and an examination of factors that have distorted U.S. media coverage and, in turn, American public opinion. Director: Bathsheba Ratzkoff & Sut Jhally. MEF, 2003.

The People United Boston, 1978: It was an intense period of racial conflict over school bussing and escalating incidents of police brutality in the predominantly Black section of Roxbury. In the wake of growing racial tension and violence, 12 black women were brutally and mysteriously murdered within an 18-month period; their murders remained

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unsolved. There are moments in the history of any community when its people are sorely tested and the floodgates break. This film captures one of those moments and the community's united response. TWN, Alonzo Speight (60 min./Color/1985).

Persons of Interest** After the September 11th terrorist attacks, more than 5,000 Arab or Muslim immigrants were taken into custody by the U.S. Justice Department and held indefinitely on the grounds of national security. Detainees were subject to arbitrary arrest, secret detention, solitary confinement and deportation. Most were held on minor immigration charges and were frequently denied legal representation and communication with their families. The Justice Department has ensured the invisibility of these cases, by refusing to disclose the names and total number of people detained. Directed by Alison Maclean and Tobias Perse, 2004.

Picturing Oriental Girls: A [Re]Educational Videotape* Clips from over 25 Hollywood films and television programs, layered with voice-over and written words, explicate the orientalism and exoticism prevalent in media images of Asian American women. Director: Valerie Soe, 1994.

A Place of Rage* This exuberant celebration of African American women and their achievements features interviews with Angela Davis, June Jordan and Alice Walker. Within the context of the civil rights, Black power and feminist movements, the trio reassess how women such as Rosa Parks and Fannie Lou Hamer revolutionized American society. A stirring chapter in African American history, highlighted by music from Prince, Janet Jackson, the Neville Brothers and the Staple Singers. WMM, 1991.

Philippines: The Price of Power explores the social and political background to the "People Power" revolution of 1986. The film focuses on the mountain homeland of a group of traditional, tribal Filipinos, the Igorots. These self-sufficient farmers have fought a decade-long battle to stop a massive dam project which threatens their lands and culture. After years of peaceable opposition, many Igorots joined the Communist guerrilla movement, the New Peoples Army (NPA). The Igorots' story is a microcosm of the situation throughout the country. The film shows how poverty, corruption, and lack of political freedoms alienated an ever growing number of Filipinos, led to the fall of Marcos, and the assumption of the presidency by Corazan Aquino. Jeffrey Chester and Charles Drucker, FRIF, 1986, 28 min.

Profit and Nothing But! Who said that the economy serves mankind? What is this world where one third of the population, in the rich countries, or more precisely the wealthiest two percent in these countries, control everything? A world where the economy is law, where this law of the strongest is imposed on the rest of humanity? Why do we accept this cynical and immoral state of being? What happened to Solidarity? And to the militants? These are the questions *Profit and Nothing But!* asks. Capitalism has succeeded

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in convincing us that it is the only truth, the only morality we need. It has even convinced its opponents that their failure lies within the normal scheme of things. Raoul Peck contrasts this heavily documented illumination of the capitalist system with the devastating reality in his native land, Haiti - "a country that doesn't exist, where intellectual discussion has become a luxury." Its GNP for the next thirty years is roughly equivalent to Bill Gates (current) fortune. The film's stark images of the lives of the damned on earth provide a striking backdrop for talk of 'triumphant capitalism.' FRIF, by Raoul Peck, 2001.

Public Enemy presents four charismatic and influential Americans who have been leading wildly dissimilar lives, yet they have one thing in common: they are all former members of the Black Panther Party - the radical black liberation movement that confronted racial and economic inequality in 1960s mainstream America. A film about the revolutionaries after the revolution, *Public Enemy* focuses on the personal lives, past and present, of four Panther Party members - prisoner-turned-playwright Jamal Joseph; musician and record producer, Nile Rodgers (Chic, Sister Sledge); law professor and lecturer Kathleen Cleaver; and the last surviving founding member, Bobby Seale. A Film by Jens Meurer, 1999.

Race Against Prime Time** In 1980, Arthur McDuffie, an African American community worker was brutally kicked, beaten and clubbed to death by Miami police. His murder mobilized protests in two black neighborhoods troubled by economic underdevelopment, high unemployment and incidents of police brutality. After the police officers were acquitted of all charges in the killing, the enraged community erupted as the entire nation watched via television. This documentary provides a critical analysis of the role played by television journalism in perpetuating racism through the news selection process. TWN, David Shulman (60 min./Color/1985).

Race: the Floating Signifier* Stuart Hall, a renowned public speaker and teacher, presents a lecture on race and the meaning of racial signifiers (like skin color) at Goldsmiths' College, New Cross, London. Also includes an interview with Hall by Sut Jhally. MEF, 1997.

Raíces de mi corazón ("Roots of my heart"), an independently produced short feature film, deals for the first time in Cuban media with the 1912 massacre of over 6,000 members of the Independents of Color, the hemisphere's first black political party outside Haiti. The Independents of Color were largely made up of veterans of the Mambi Army, the Cuban Army of Liberation that defeated the Spanish in two Wars of Liberation (1868-1878 and 1895 - 1898). Recent research in Cuba has established that this army was overwhelmingly made up of Cubans of African descent (80% and perhaps as high as 90%); it was thus one of the largest slave revolts in the hemisphere. When the Mambises had all but ejected the Spaniards from Cuba, the plantocracy allied themselves with the

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Americans to bring about the American intervention known as the Spanish American War in 1898. Director Gloria Rolando.

Real Women Have Curves* Should she leave home, go to college and experience life? Or stay home, get married, and keep working in her sister's struggling garment factory? It may seem an easy decision, but for 18-year-old Ana, every choice she makes this summer will change her life. Based on the play by Josefina Lopez. Directed by Patricia Cardoso. *English and Spanish language tracks, English French and Spanish subtitles.*

Red Run This is a short documentary by emerging Aboriginal director Murray Jurak. Set in BC's stunning Fraser Canyon, *Red Run* follows members of the Siska Nation to the river's edge for the annual salmon run. This beautifully rendered documentary features two fathers whose young sons accompany them each summer to learn the dip-net traditions of the "River People." We also meet Alice, who provides for her family with her gill-netting skills - a role traditionally reserved for men. In an artfully dramatized scene, Jurak recreates the great fish kill of 1913, when band members rescued hundreds of sockeye after a railway blast dumped tons of rock into the river. Filmed from the steep and slippery canyon walls, *Red Run* captures an annual event both spectacular and dangerous. Director: Jerry Krepakevich

The Rise and Fall of Jim Crow* offers the first comprehensive look at race relations in America between the Civil War and the Civil Rights Movement. This definitive four-part series documents a brutal and oppressive era rooted in the growing refusal of many Southern states to grant slaves freed in the Civil War equal rights with whites. A life of crushing limitation for Southern Blacks, defined by legal segregation known as "Jim Crow" - after a minstrel routine in which whites painted their faces black - shaped the social, political and legal history of the period. In 1954, with the Supreme Court decision in Brown vs. Board of Education, the Jim Crow laws and way of life began to fall. CN, 2002.

The Road From Kampuchea When the International Campaign to Ban Landmines won the Nobel Peace Prize in December 1997, the global media devoted much attention to the campaign's director, Jody Williams, who became the peace Laureate. Much less attention was given to the co-recipient of the prize, Cambodian ex-soldier and landmine survivor Tun Channareth. *The Road From Kampuchea* tells his dramatic story. "Reth" is a former resistance fighter, a fierce soldier who stepped on a mine while patrolling with his troops near the Thai border. As he lay bleeding in the minefield, his first instinct was to kill himself with his own AK-47. Fortunately, a friend disarmed him and carried him to the nearest hospital. During the course of his long recovery, he became a disability outreach worker. He traveled to hospitals and remote villages to deliver custom-made wheelchairs to landmine survivors. He then became a spokesperson for the anti-landmine campaign, traveling to Japan and Europe to promote the cause. Eventually, he made it to Canada,

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where the first international treaty to ban landmines was signed by 125 countries and to Oslo, where he received the 1997 Nobel Peace Prize. **Anne Henderson, FRIF**, 44 min, 1998.

Roots of Resistance— The Story of the Underground Railroad* Men and women, black and white, risked their lives to carve an elaborate network of escape routes out of slavery. (From the PBS Series: American Experience), 1989.

Ruins Ancient Maya and Aztec objects have been shown in circuses, art galleries, World's Fairs and natural history museums. This experimental documentary suggests how diplomacy and Pan-Americanism recast archaeological objects as art. Part faked newsreel, part travelogue, part drug-induced hippie rant and part home movie, "Ruins" features Brígido Lara, a master forger whose latter-day "Pre-Colombian" objects were exhibited in New York's Metropolitan Museum of Art and suggests parallels between the documentary film and the fake. *'Ruins' is a fascinating intellectual joke that isn't laughing when it asks, 'Who decides our history for us? Whose standards evaluate culture?'* -Dennis Harvey, *San Francisco Bay Guardian* Jesse Lerner. TWN (78 min./B&W/1999).

The Salt Mines Living along the Hudson River in a secluded lot where the Sanitation Department stores broken service trucks, are a community of homeless people. These mostly Hispanic transvestites, prostitutes spend their nights roaming the meat district near West 14th Street, searching for those who will pay for their services. At dawn they return to the dump penniless, having smoked every dollar they made on the street. A straightforward profile of poverty and alienation, it is a searing and intimate glimpse of life on the fringe. TWN, Susana Aikin & Carlos Aparicio (47 min./Color/1990).

Sankofa "Sankofa" is an Akan word that means, one must return to the past in order to move forward. Mona, a contemporary model, is possessed by spirits lingering in the Cape Coast Castle in Ghana and travels to the past, where, as a house servant called Shola she is constantly abused by the slave master. Nunu, an African-born field hand, and Shango, Sholas West Indian Lover, continuously rebel against the slave system. For Nunu this means direct conflict with her son, a mulatto benefiting from the system as a head slave. Inspired by Nunu and Shangos determination to defy the system, Shola finally takes her fate into her own hands. Dir. Haile Germina. Myphed Films, INC. 1995.

Savage Acts* Using political cartoons, animations, documentary film and excerpts from diaries, examines American imperialism, expansionist policies and wars at the beginning of the 20th century. Special focus on the American annexation of the Philippine Islands and racial attitudes portrayed in the World's Fairs of 1893, 1901 and 1904.

Searching for Hawa's Secret Hawa Chelangat supports her five children through commercial sex in a grim shantytown outside Nairobi, Kenya, where she met Frank

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Plummer, a microbiologist from the University of Manitoba. Since 1983 Plummer's research has focused on a local clinic for prostitutes. In 1993, he discovered that a small percentage of the women, like Hawa, don't become infected with HIV. Plummer thought that by studying this small group of immune women, one might develop a vaccine. A National Film Board of Canada Production Directed by Larry Krotz, 1999.

Second Class Veterans profiles Filipino photographer Rick Rocamora and his tireless efforts to document and reveal the stories of Filipino World War II veterans. During the war, President Roosevelt ordered Filipinos to fight on behalf of the United States. 200,000 Filipinos enlisted, and over half of them were killed in the historic battles of Bataan and Corregidor. In 1946, Congress stripped the soldiers of previously promised military benefits and recognition. For nearly 60 years, the veterans have waited for those promises to be honored. Thousands have come to the United States in hopes of equity, or return of the benefits. Many live alone and in poverty. Director: Donald Young

Secrets of Silicon Valley Shocking exposé of the hidden downsides of the Internet revolution and also a funny and moving meditation on America's love affair with technology. Told without narration, the film chronicles a tumultuous year in the lives of two young activists grappling with rapid social change and the meaning of globalization on their own doorsteps. Magda Escobar runs Plugged In, a computer training center in a low income community just a few miles from the epicenter of high-tech wealth. Silicon Valley's skyrocketing rents and increasing evictions are driving out the people she is supposed to serve, but Magda struggles to find Plugged In a new home and receives unexpected help from President Clinton and Hewlett-Packard. Raj Jayadev is a temporary worker who confronts the hype of Silicon Valley by revealing the reality of an unseen and unacknowledged army of immigrant workers. Hired by the world's largest temporary agency, Manpower, Inc., to work in a Hewlett-Packard assembly plant, he is laid off when he organizes other "temps" to challenge health and safety conditions. But Raj finds surprising and funny ways to take the controversy to the Internet, the public and the press. Directed by Alan Smitow and Deborah Kaufman

Sisters 'n Brothers. That's the Way Love Goes . . . ?, and ***Because I Loved Him*** 1. Sisters 'n Brothers Rape. Race. Rap. This is a hard-hitting feminist look at a revolution-gone-awry among post-colonial people. Sisters explodes current dialogues on gender wars. Director: Veena Cabrerós-Sud 2. That's the Way Love Goes . . . ? An unpretentious yet sophisticated look at teen "girlfriends" and "boyfriends" and how the terms rarely connote commitment. Editor/Director: Jenny Hau 3. Because I Loved Him A teenage girl tells her story of being in a physically abusive relationship, how she coped with it and finally acted to stop her boyfriend's abuse. A very honest and to-the-point look at this important issue. Directors: Daniel Hermosillo, Jose Gonzalez & Jaime Velis

The Shadow of Hate: A History of Intolerance* in America (40 min.) Examines 4 centuries of

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United States history in order to understand the nation's record of intolerance. Includes documentary footage and eyewitness reports. 1995.

Shadow Play: Indonesia's Years of Living Dangerously is the full and frank account of the events that led to the slaughter of up to a million people in Indonesia. On the night of September 30, 1965, six of Indonesia's senior generals were dragged from their beds and brutally murdered. The murders set in motion a power struggle that would lead to the overthrow of President Sukarno by General Suharto. *Shadow Play* looks at how Western powers manipulated key figures in Indonesia to keep Southeast Asia from falling into communist hands. At the heart of the story is Achmad Sukarno, the dynamic figure who led the Dutch East Indies to independence. FRIF, Written, Produced and Directed by Chris Hilton, 2002.

Shattering the Silences: The Case for Minority Faculty* offers everyone in higher education an unprecedented opportunity to see American campuses through the eyes of minority faculty. Across America campus diversity is under attack; affirmative action programs are banned, ethnic studies departments defunded, multicultural scholarship impugned. Even so, faculty of color remain less than 9.2% of all full professors and minority student enrollment is dropping for the first time in 30 years. *Shattering the Silences* cuts through the rhetoric of the current Culture Wars by telling the stories of eight pioneering scholars - African American, Latino, Native American and Asian American. As we watch them teach, mentor and conduct research, we realize in concrete terms how a diverse faculty enriches and expands traditional disciplines and contributes to a more inclusive campus environment. These eight professors also discuss the excessive workload and special pressures minority faculty face everyday in majority white institutions. *Shattering the Silences* has been designed to help universities and colleges remedy many of the recruiting and retention problems the video reveals. Academic affairs officers, affirmative action directors, minority student advisors, department chairs, faculty and students can use this film to: Develop a clear consensus around the educational benefits of a diverse faculty and a more culturally inclusive curriculum. Become more sensitive to the singular pressures minority faculty face - both professionally and socially. Explore ways to make campuses more welcoming to minority scholars. Rethink definitions of merit used to evaluate scholarship, teaching and service. Recognize the connection between faculty diversity and recruiting and retaining students of color

Skin Deep* chronicles the eye-opening journey of a diverse and divided group of college students as they awkwardly but honestly confront each other's racial prejudices. Academy Award nominated filmmaker Frances Reid follows students from the University of Massachusetts, Texas A&M, Chico State, and U.C. Berkeley to a challenging racial awareness workshop where they confront each other's innermost feelings about race and ethnicity. She also accompanies them back to their campuses and on visits home in an attempt to understand why they think the way they do.

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Sleeping Tigers: The Asahi Baseball Story In pre-World War II Vancouver the Asahi baseball team was unbeatable, outplaying the taller Caucasian teams and winning the prestigious Pacific Northwest Championship for five straight years. When Japan bombed Pearl Harbor, the Canadian government sent every person of Japanese descent, whether born in Canada or not, to internment camps. Faced with hardship and isolation, the former Asahi members survived by playing baseball. Their passion for this quintessential North American game soon attracted other players, including RCMP and local townspeople, and the baseball games helped to break down racial and cultural barriers. In *Sleeping Tigers*, award-winning director Jari Osborne skillfully weaves archival film and dramatic re-creations, along with candid interviews with the last of the Asahi, to tell this remarkable story. Director, Jari Osborne, 2003.

Speak It! From the Heart of Black Nova Scotia In the environment of their predominantly white high school, a group of Black students face daily reminders of the presence of racism, ranging from abuse (racist graffiti on washroom walls), to exclusion (the seemingly "innocent" omission of Black history from texts). They work to establish a Cultural Awareness Youth Group, a vehicle for building pride and self-esteem through educational and cultural programs. With help from mentors, they discover the richness of their heritage and learn some of the ways they can begin to affect change. Director Sylvia Hamilton

Speakers for the Dead In the 1930s in rural Ontario, farmer Bill Reid buried the tombstones of a Black cemetery under a pile of broken rocks to make way for a potato patch. In the 1980s, descendants of the original settlers, Black and White, came together to restore the cemetery--but there were hidden truths no one wanted to discuss. Deep racial wounds were opened. Scenes of the cemetery excavation, interviews with residents and re-enactments--including one of a baseball game where a broken headstone is used for home plate--add to the film's emotional intensity. Director: Jennifer Holness, David Sutherland

Sovereign Nations Documentary. A two-part series featuring the sovereign nations of the Inland Northwest, the tribes of Native Americans, whose ancestors have for centuries called this land their home.

The Spirit of Annie Mae In 1975, Annie Mae Pictou Aquash, a 30-year-old Nova Scotia born-Mi'kmaw, was shot dead, execution style, on a desolate road in South Dakota. Nearly three decades later the crime remains a mystery. Aquash was highly placed in the American Indian Movement (AIM), a radical First Nations organization that took up arms in the 1970s to fight for the rights of their people. *The Spirit of Annie Mae* is the story of Aquash's remarkable life and her brutal murder. It is a moving tribute from the women who were closest to her: the two daughters who fled with their mother when she hid from

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the FBI; the young women she inspired to embrace Native culture; and the other activists, including Buffy Sainte-Marie and investigative journalist Minnie Two Shoes, who stood in solidarity with her. All are still trying to understand why she met such a violent death. Follow them on their journey as they celebrate the life of a woman who inspired a generation of First Nations people. Director Catherine Anne Martin

Standing on My Sisters' Shoulders** In 1965, when three women walked into the US House of Representatives in Washington D.C., they had come a very long way. Neither lawyers nor politicians, they were ordinary women from Mississippi, and descendants of African slaves. They had come to their country's capitol seeking civil rights, the first black women to be allowed in the senate chambers in nearly 100 years. A missing chapter in our nation's record of the Civil Rights movement, this powerful documentary reveals the movement in Mississippi in the 1950's and 60's from the point of view of the courageous women who lived it and emerged as its grassroots leaders. Their living testimony offers a window into a unique moment when the founders' promise of freedom and justice passed from rhetoric to reality for all Americans. Through moving interviews and powerful archival footage, *Standing on My Sisters' Shoulders* weaves a story of commitment, passion and perseverance and tells the story of the women fought for change in Mississippi and altered the course of American history forever.

The Storm from the Mountains is a beautiful and empowering new video documenting the historic three weeks in Mexico from Feb 24 to March 11. Originally satellite-cast nationally on Free Speech TV March 14, the video follows the Zapatista caravan as it journeyed through 12 Mexican states visiting indigenous communities, eventually arriving in Mexico City to be greeted by over 300,000 people. The video tells the story of the 24 unarmed, ski-masked rebel leaders, joined by thousands of indigenous, Mexican, and international supporters in their mission to address members of the Mexican government to demand democracy, liberty, and justice for the indigenous peoples of Mexico. This cut features the full hour of coverage of the caravan and background on the Zapatista struggle, and a 15 min. excerpt from the Commandancia's statements in Mexico City. Big Noise Films

Strange Fruit** is the first documentary exploring the history and legacy of the Billie Holiday classic. This history of the song's evolution tells a dramatic story of America's radical past using one of the most influential protest songs ever written as its epicenter. The saga brings viewers face- to- face with the terror of lynching even as it spotlights the courage and heroism of those who fought for racial justice when to do so was to risk ostracism and livelihood if white - and death if Black. It examines the history of lynching, and the interplay of race, labor and the left, and popular culture as forces that would give rise to the Civil Rights Movement.

Struggles in Steel** The current angry debates around affirmative action too often ignore

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their historical roots: how prior to government intervention African Americans were confined to the most back-breaking, dangerous and low paid work. *Struggles in Steel* documents the shameful history of discrimination against black workers and one heroic campaign where they won equality on the job.

Suspended Dreams** The lasting effects of the civil war in Lebanon. A courageous documentary from Lebanon about the effects of 16 years of civil war on what was once the intellectual, cultural and commercial center of the Arab world. The film tells the story of four Beirut citizens from very different backgrounds as they struggle to reconstruct their homes and lives amid the chaos, the broken buildings, and the unexploded mines of their once beautiful city. The film assesses the appalling impact of modern warfare on the environment, and looks ahead to a new conflict in the making over the Middle East's most precious commodity -- water. Directed by Mai Masri and Jean Camoun

The Take In suburban Buenos Aires, thirty unemployed auto-parts workers walk into their idle factory, roll out sleeping mats and refuse to leave. All they want is to re-start the silent machines. But this simple act - "the take" - threatens to turn the globalization debate on its head. In the wake of Argentina's spectacular economic collapse in 2001, Latin America's most prosperous middle class finds itself in a ghost town of abandoned factories and mass unemployment. The Forja San Martin auto plant had been dormant until its former employees take action. They're part of a daring new movement of workers who are occupying bankrupt businesses and creating jobs in the ruins of the failed system. A Film by Avi Lewis and Naomi Klein, A Co-Production of Barna Alper Productions and the National Film Board of Canada, 87 minutes, 2004.

Takeover On May 1, 1990, homeless people in eight U.S. cities broke locks and took over vacant houses. The conditions which led to this desperate action and its consequences are the focus of *Takeover*, the first documentary about homeless Americans organizing. Takeovers were executed in Detroit, Philadelphia, New York, Minneapolis, Tucson, Oakland, Chicago, and Los Angeles with differing results. In Philadelphia, Mayor Wilson Goode proclaimed "HUD will have to send in the Feds if they want these women and babies out of these houses." In Minneapolis, Nyla, a young Chippewa woman, is arrested and loses her children. But the takeovers inspired other homeless to act and, in some cities, they are now political forces. *Takeover* tells a powerful story of Americans who are refusing society's invitation to die quietly on our streets. Peter Kinoy and Pamela Yates, FRIF, 1990.

Taxi to Timbuktu Alpha is a New York City taxi-driver. He comes from Batama, a village in the poorest region of Mali, a country among the poorest on earth. Since the drought of 1973, there has never been enough rain - the rivers have dried up, the animals have died, the trees are gone and the fields have turned to desert. The men of Batama have gone abroad, hoping to earn enough to keep the women and children alive. Like Alpha, they

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started in France, where Africans were welcome to do the jobs native French wouldn't. But as France has fallen on hard times, the men have dispersed to New York and places as alien as Tokyo, where they work alongside Japanese in dry-cleaning, restaurants, and construction - and earn double the money they would in other cities. 51 Min. FRIF, 1994.

Thirst** A piercing look at the global corporate drive to control and profit from our water from bottles to tap. Is water part of a shared "commons," a human right for all people? Or is it a commodity to be bought, sold, and traded in a global marketplace? *Thirst* tells the stories of communities in Bolivia, India, and the United States that are asking these fundamental questions, as water becomes the most valuable global resource of the 21st Century. A character-driven documentary with no narration, *Thirst* reveals how the debate over water rights between communities and corporations can serve as a catalyst for explosive and steadfast resistance to globalization. 62 minutes: Directed by Alan Smitow and Deborah Kaufman, 2004.

A Time to Rise** On April 6, 1980, the Canadian Farmworkers Union came into existence. This film documents the conditions among Chinese and East Indian immigrant workers in British Columbia that provoked the formation of the union, and the response of growers and labor contractors to the threat of unionization. Made over a period of two years, the film is eloquent testimony to the progress of the workers' movement from the first stirrings of militancy to the energetic canvassing of union members.

Tongues Untied* In an experimental amalgam of rap music, street poetry, documentary film, and dance, a gay African-American man expresses what it is like to be gay and black in the United States. Although he deals with social ostracism and fear of AIDS, he affirms the beauty and significance of the gay black man.

Trinkets and Beads** After twenty years of devastating pollution produced by oil companies in the Amazon basin of Ecuador, a new kind of oil company - Dallas based MAXUS - promises to be the first company to protect the rainforest, and respect the people who live there. *Trinkets and Beads* tells the story of how MAXUS set out to convince the Huaorani - known as the fiercest tribe in the Amazon - to allow drilling on their land. It is a story that starts in 1957 with the Huaorani massacre of five American missionaries, moving through the evangelization efforts of Rachel Saint, to the pollution of Huaorani lands by Texaco and Shell, and then the manipulation of Huaorani leaders by MAXUS. FRIF, Christopher Walker, 1996.

Troubled Harvest** This award-winning documentary examines the lives of women migrant workers from Mexico and Central America as they work in grape, strawberry and cherry harvests in California and the Pacific Northwest. Interviews with women farm workers reveal the dangerous health effects of pesticides on themselves and their children, the problems they encounter as working mothers of young children, and the

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destructive consequences of U.S. immigration policies on the unity of their families. Featuring an interview with Dolores Huerta, co-founder of the United Farm Workers Union.

Umm Kulthum, A Voice Like Egypt* She had the musicality of Ella Fitzgerald, the public presence of Eleanor Roosevelt and the audience of Elvis Presley. Her name was Umm Kulthum and she became a powerful symbol, first of the aspirations of her country, Egypt, and then of the entire Arab World. Narrated by Omar Sharif, *Umm Kulthum, A Voice Like Egypt* is the first documentary to bring the celebrated diva of the Arab world to an American audience. Filled with concert footage, colorful anecdotes and film clips from Umm Kulthum's classic Egyptian films, Goldman's documentary places the life and career of Umm Kulthum in the context of the epic story of 20th century Egypt as it shook off colonialism and confronted modernity.

Uneasy Neighbors** Investigates the growing tensions between residents of migrant worker camps and affluent homeowners in northern San Diego county, one of the wealthiest and fastest-growing areas in the nation. Here, amid half-million dollar homes and lush golf courses, migrant workers live in camps where conditions are worse than in much of the Third world. Through dialog, interviews and narration, shows the living conditions, hopes and fears of the Mexican migrant labor families living in the camps. More than 150 camps have been closed since 1985, as residential subdivisions for the affluent are established in these once isolated areas. Produced, written and directed by Paul Espinosa.

Untouchable? Veerasamy takes in washing for his living. He lives in a small village in southern India where all the inhabitants are dalits -- outcasts or 'untouchables' as they're known in India. But even among the dalits, there are divisions, and Veerasamy belongs to the lowest scale of the hierarchy. The only payment he receives for back-breaking work, washing and steaming and drying the village's laundry, is to receive the left-overs from their meals to feed his small family. Discrimination based on caste membership has been, theoretically, illegal since India first gained independence in 1947. But, as this *Life* program from Danish director Poul Kjar shows only too plainly, it's an accepted part of everyday life across the continent.

U.S.-Mexican War: 1846-1848** This documentary tells the dramatic story of a war in which Mexico lost almost half of its national territory to the United States. Although the war lasted only two years, its outcome not only transformed the boundaries of these neighboring countries, but it also shifted the balance of world powers and shaped the destinies of each nation. This critically acclaimed series explores the events surrounding the conflict between the two neighboring nations struggling for land, power and identity. The educational package covers the dramatic sweep of the war from the multiple perspectives of Americans, Mexicans, and Native Americans, examining the social,

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cultural, and economic forces that shaped each country and its peoples during that crucial era. The war's events, personalities and themes are explored in a binational, multicultural context. I. Neighbors and strangers -- II. War for the borderlands -- III. The hour of sacrifice -- IV. The battle for Mexico City. Senior producer, Paul Espinosa; directed by Ginny Martin.

The War Against the Indians Story of the impact of European colonization on the native inhabitants of North America. In four volumes, surveys a period of 40,000 years, from the earliest arrivals of native Americans, thru the Columbus "invasion," the Spanish massacres, the destruction of the Huron nation, the near extinction of the buffalo and the 19th century Indian wars, to a modern conflict at Oka, Quebec. Includes interviews with many members of surviving Indian tribes and Inuit peoples as well as archival footage. Illustrated with the art and music of the First Nations.

War and Peace* Filmed over three tumultuous years in India, Pakistan, Japan and the United States, after the 1998 nuclear tests on the Indian sub-continent, *War and Peace* is the long awaited new film by India's leading documentary filmmaker, Anand Patwardhan. It documents the current, epic journey of peace activism in the face of global militarism and war. As we enter the 21st century, enemies are being re-invented, economies are inextricably tied to the production and sale of weapons, and in the moral wastelands of the world, war has become perennial. Memories of Gandhi seem like a mirage that never was, created by our thirst for peace and our very distance from it. FRIF, Anand Patwardhan, 2002.

War and Peace in Ireland retraces the conflict in Northern Ireland from 1968 up until the present day peace process. The principal events treated are the civil rights movement of the late 60's, the outbreak of a very long, costly war in 1969 and the birth of a peace process in the early 1990's that ultimately led to the IRA cease fires of 1994 and 1997; and to the current all party negotiations that offer the best chance for peace to the people of Northern Ireland in over a generation. The film explores the complexity of this conflict by the use of archival footage, and through the portraits of political leaders who have lived these events and who have played an important role in the search for a peaceful resolution to the apparently interminable Irish "troubles." Arthur MacCraig, FRIF, 1998, 90 min.

W.E.B. Du Bois: A Biography in Four Voices* The long and remarkable life of Dr. William Edward Burghardt (W.E.B) Du Bois (1868-1963) offers unique insights into an eventful century in African American history. Born three years after the end of the Civil War, Du Bois witnessed the imposition of Jim Crow, its defeat by the Civil Rights Movement and the triumph of African independence struggles. Du Bois was the consummate scholar-activist whose path-breaking works remain among the most significant and articulate ever produced on the subject of race. His contributions and legacy have been so far-reaching,

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that this, his first film biography, required the collaboration of four prominent African American writers. Wesley Brown, Thulani Davis, Toni Cade Bambara and Amiri Baraka narrate successive periods of Du Bois' life and discuss its impact on their work.

We Are Not Your Monkeys and ***Occupation: Millworker*** (Two Films on One Tape) *We Are Not Your Monkeys* The brutal 4,000 year-old Indian caste system and its "divine" justification for class hierarchy has come under attack. Modern scholars examining the Sanskrit roots of Hindu mythology have found references to a story about a nomadic Aryan tribe's conquest of darker-skinned indigenous peoples. The Sanskrit word for caste - varna - also means "color." One of the original functions of the caste system, which prohibits inter-caste mingling, may have been to preserve the racial purity of the ruling class. *We Are Not Your Monkeys*, a song composed by Daya Pawar and sung by Sambhaji Bhagat, offers the dalit (lower caste) perspective on the Ramayana story of Hindu legend, one which refutes the notion of divine superiority. *Occupation: Millworker* Textile mills once were the backbones of Bombay's economy, and their laborers provided the city its working class culture. Today, foreign investment and rising real-estate prices have made selling mill lands more profitable than running them. Mill 'sickness' is now an epidemic. *Occupation: Millworker* records the courageous action of workers who, after a four-year lockout, forcibly occupied The New Great Eastern Mill. 25 min. FRIF, 1996.

Western Eyes* In a culture where the standard of beauty is unyielding, what happens to women who feel they don't fit in? What goes on inside a woman who is desperately unhappy with how she looks on the outside? *Western Eyes* examines the search for beauty and racial identity through the eyes of Maria Estante and Sharon Kim, young women contemplating cosmetic surgery. Both of Asian descent, the two believe their looks--specifically their eyes--get in the way of how people see them. Layering their stories with pop-culture references to beauty icons and supermodels, filmmaker Ann Shin takes a hip approach to telling the real-time emotional journeys of Maria and Sharon. Using the camera to look past skin, Shin looks at the pain that lies deep behind the desire for plastic surgery. *Western Eyes* is a brilliant examination of beauty and perception: how we see; how we're seen; how we see how we're seen. FRIF, 2000.

Who Killed Vincent Chin?* This academy award nominated film relates the brutal murder of 27-year-old Vincent Chin in a Detroit bar. Outraged at the suspended sentence that was given Ron Ebens, who bludgeoned Chin to death, the Asian-American community organized an unprecedented civil rights protest to successfully bring Ebens up for retrial. Christine Choy and Renee Tajima, 1988.

Who Owns the Past?*** Documentary. Explores the attitudes and behavior of European Americans toward the remains of Native Americans from the earliest European settlement in America to the 1990's with the discovery of "Kennewick Man" by the Columbia River in Washington, whether those remains were located in burials or the

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result of death in battle. The late 20th century movement by Indians to reclaim their ancestors' remains succeeded to a considerable degree, but conflicts with goals of scientists continue.

Who's Going to Pay for These Donuts, Anyway? A brilliant collage of interviews, family photographs, archival footage and personal narration, this videotape documents Japanese American video artist Janice Tanaka's search for her father after a 40 year separation. The two reunited when Tanaka found her father living in a halfway house for the mentally ill. Telling the moving story of her search as well as what she discovered about history, cultural identity, memory and family, *Who's Going To Pay for These Donuts, Anyway?* is a rare look at connections between racism and mental illness.

Wild Women Don't Have the Blues* shows how the blues were born out of the economic and social transformation of African American life early in this century. It recaptures the lives and times of Ma Rainey, Bessie Smith, Ida Cox, Alberta Hunter, Ethel Waters and the other legendary women who made the blues a vital part of American culture. Brings together for the first time dozens of rare, classic renditions of the early blues. CN, 1989.

The Women Outside* Documenting the lives of women who work in the South Korean military brothels and clubs where over 27,000 women "service" the 37,000 American soldiers stationed in the most militarized region of the world, *The Women Outside* follows their provocative journey from the outskirts of Seoul to the inner cities of America. A testament of endurance and survival, it raises questions about U.S. military policy, South Korean government policy and their common dependence on the sexual labor of women. *The Women Outside* is a film that challenges the U.S. military presence in Korea, and the role women are forced to play in global geopolitics. J.T. Takagi & Hye Jung Park/Third World Newsreel (60 min./Color/1995).

Women's Work Interviews with performers from the dance/theatre company, Urban Bush Women, led by artistic director Jawole Willa Jo Zollar. Since 1984, the group has been internationally acclaimed for creating works that celebrate the heritage of African Americans.

Working Women of the World** Focusing on Levi Strauss & Co., *Working Women of the World* follows the relocation of garment production from Western countries to nations such as Indonesia, the Philippines, and Turkey, where low wages are the rule and employee rights are nonexistent. Behind the new gospel of free trade are the real lives of women in the North and South. Filmed in Indonesia, the Philippines, Turkey, France, and Belgium, *Working Women of the World* puts these women's stories into the larger history and development of globalization. FRIF, by Marie France Collard, 2000.

Writing about Revolution: A Talk by Bell Hooks* (53 min.) Hooks talks about her experiences

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writing for alternative publishers and for the mainstream. She reads from some of her work and discusses what it's like to write about race, gender, and class in a publishing world where mediocrity reigns in the marketplace. Z Video, 2002.

You Got to Move A documentary about personal and social transformation, *You Got to Move* records the progress of individuals who, together with Tennessee's legendary Highlander Folk School, founded by Myles Horton, have worked for union, civil, environmental, and women's rights in the South. The film takes us beyond the individual issues to the very process of social change and the evolution of leadership. At a time when so many people may feel powerless, this film joyfully announces people do count, that they can make a difference. FRIF, Lucy Massie Phenix & Veronica Selver, 87 min, 1985.

Zero Tolerance Being young is tough, especially if you're Black, Latino, Arab or Asian. In a city like Montreal, you can get targeted and treated as a criminal for no good reason. *Zero Tolerance* reveals how deep seated prejudice can be. On one side are the city's young people, and on the other, its police force. Two worlds, two visions. Yet one of these groups is a minority, while the other wields real power. One has no voice, while the other makes life-and-death decisions. When a policy of zero tolerance to crime masks an intolerance to young people of colour, the delicate balance between order and personal freedom is upset. A blend of cinéma vérité and personal testimonies, this hard-hitting film will broaden your mind and change your way of thinking.

Zoot Suit Riots In August 1942, the murder of a young Mexican-American ignited a firestorm in Los Angeles. The tensions that had been building up for years between Mexican and white Los Angelenos boiled over. The press claimed Mexican youth--known as "zoot-suiters" for the clothes they wore--were terrorizing the city with a wave of crime. Police fanned out across the city arresting 600 Mexican Americans. Seventeen "zoot-suiters" headed to a trial in which prosecutors had little evidence to present. Nonetheless, guilty verdicts were handed down to all. The tensions the trial inflamed sparked riots between servicemen and the Mexican American community that led to "zoot-suiters" being beaten and stripped of their clothes. Despite vigorous denials from city officials, a citizen's committee concluded the riots had been fired by racial prejudice and encouraged both by sensational news reporting and a discriminatory police department. (From the PBS Series: American Experience), 2002.

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