

## Films on Inequality, Struggle & Justice

The following is only a small portion of the many many great films that are available for viewing, discussing and learning from. There are many more in production and still left to be made. Though many of these films are not available at your public library, they may be available through interlibrary loan. You might check out The AFSC Video and Film Lending Library <[www.afsc.org/resources/video-film](http://www.afsc.org/resources/video-film)> or The Film Connection <[www.filmconnection.org](http://www.filmconnection.org)>. Please consider ordering or requesting your library order a few of these films from the distributors listed below.

All descriptions are by distributor, director, or producer except where noted. Thanks to Abbie Bennis, Peter Bohmer, Holly Colbert, Jesú Estrada, Shelli Fowler, Jeannette Garceau, Jeanne Hahn, John Hausdoerffer, Azfar Hussain, Walda Katz-fishman, Chris Mahin, Marta Maldonado, Kelvin Monroe, Larry Mosqueda, Callie Palmer, David Philips, Greg Rosenthal, Therese Saliba, John Streamas, Simona Sharoni, T.Claw, William Takamatsu Thompson, Ted Whitesell & Bruce Wright for suggesting good films to me and to Nelson Peery & many others from the LRVA for inspiring the idea of this list for educational uses.

This list is incomplete and part of an ongoing project. Email comments to [zaragozi@evergreen.edu](mailto:zaragozi@evergreen.edu). **Version 5/1/06**

### Many of these films come from

AfroCubaWeb	(ACW)	< <a href="http://www.afrocubaweb.com/film">www.afrocubaweb.com/film</a> >
Arab Film Distribution	(AFD)	< <a href="http://www.arabfilm.com">www.arabfilm.com</a> >
Big Noise Films	(BNF)	< <a href="http://www.bignoisefilms.com">www.bignoisefilms.com</a> >
Bullfrog Films	(BF)	< <a href="http://www.bullfrogfilms.com">www.bullfrogfilms.com</a> >
California Newsreel	(CN)	< <a href="http://www.newsreel.org">www.newsreel.org</a> >
Films for the Humanities	(FHH)	< <a href="http://www.films.com">www.films.com</a> >
First Nations Films	(FNF)	< <a href="http://www.motionvisual.com">www.motionvisual.com</a> >
First Run Icarus Films	(FRIF)	< <a href="http://www.frif.com">www.frif.com</a> >
First Run Features	(FRF)	< <a href="http://firstrunfeatures.com">firstrunfeatures.com</a> >
Journeyman Pictures	(JP)	< <a href="http://www.journeyman.tv">www.journeyman.tv</a> >
Media Education Foundation	(MEF)	< <a href="http://www.mediaed.org">www.mediaed.org</a> >
Center for Asian American Media	(CAAM)	< <a href="http://www.asianamericanmedia.org">www.asianamericanmedia.org</a> >
The National Film Board of Canada	(NFBC)	< <a href="http://www.nfb.ca/e/">www.nfb.ca/e/</a> >
PBS	(PBS)	< <a href="http://www.pbs.org">www.pbs.org</a> >
Third World Newsreel	(TWN)	< <a href="http://www.twn.org/">www.twn.org/</a> >
Viewing Race	(VR)	< <a href="http://www.viewingrace.org">www.viewingrace.org</a> >
Witness	(Wit)	< <a href="http://dev.witness.org/">http://dev.witness.org/</a> >
Women Make Movies	(WMM)	< <a href="http://www.wmm.org">www.wmm.org</a> >

### 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 Moghaizel, 2003, 52 min.

**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

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## Films on Inequality, Struggle & Justice

film answers the question, and dissects the key moments in the global response to the epidemic. By examining this human catastrophe, the film reveals a global rift that helped the disease to spread. FRIF, Dir. Philip Brooks, 2001, 55 min.

**A. Philip Randolph: For Jobs and Freedom\*** Ask most people who led the 1963 March on Washington and they'll probably tell you Martin Luther King, Jr. But the real force behind the event was the man many call the pre-eminent black labor leader of the century and the father of the modern civil rights movement: A. Philip Randolph. Randolph believed that economic rights was the key to advancing civil rights. *A. Philip Randolph* takes viewers on a tour of 20th-century civil rights and labor history as it chronicles Randolph's legendary efforts to build a more equitable society. CN, 86min., 1996, Dir. Dante James.

**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.* BF, 2000, 55 min.

**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 & Joan Lander, 1993, 58 min.

**After Stonewall\*\*** A Film by John Scagliotti, Janet Baus & Dan Hunt. Narrated by Melissa Etheridge, this sequel to Before Stonewall chronicles the history of lesbian and gay life from the riots at Stonewall to the end of the millenium. FRF, 88 min. 1999

**The Agronomist** Jean Dominique, the Haitian radio personality, investigative journalist, and political activist who was assassinated in April 2000, is the subject of Jonathan Demme's informative documentary. Interviews with Dominique and his wife Michele Montas shed light on the strong personalities and utter conviction of these two charming renegades, while Demme interweaves footage that puts their lives in context. Shots of their independent radio station, Radio Haiti, show the husband-wife team broadcasting inside the station, as well as the building's bullet-riddled exterior. A tour of Dominique's childhood home, where his mother shares her reflections, instantly communicate his deep attachment to Haiti. Meanwhile, harder pictures of riots and violence show the country's deep-seated poverty,

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## Films on Inequality, Struggle & Justice

injustice, and political unrest. All of this culminates in a simple explanation of why Dominique was so dedicated to trying to make change. 2004, 91 min.

***Aime Césaire: 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 Palcy, 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." Dir. Euzhan Palcy, CN, 1994, 3 videocassettes (totalling 160 min.).

***Amandla!\*\**** The power of song to communicate, motivate, console, unite and, ultimately, beget change: that ideal, gloriously realized, lies at the heart of director Lee Hirsch's inspiring feature film documentary *Amandla! A Revolution in Four-Part Harmony*. Winner of the Audience Award and Freedom of Expression Award at the 2002 Sundance Film Festival, *Amandla!* tells the story of black South African freedom music and reveals the central role it played in the long battle against apartheid. The first film to specifically consider the music that sustained and galvanized black South Africans for more than 40 years, *Amandla!*'s focus is on the struggle's spiritual dimension, as articulated and embodied in song. It's unlike any other film yet made on the subject of apartheid, and an expressive portrait of South African life then and now. Dir. Lee Hirsh 2003, 103 min.

***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. FRIF, By Tewfik Hakem, 2003, 52 min.

***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, 115 min.

***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

## Films on Inequality, Struggle & Justice

become involved in the movement to stop the destruction. By Monti Aguirre & Glenn Switkes, 1991, 69 min.

***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 Muriera 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, 1995, 28 min.

***...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 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. 1989, 70 min.

***Angola*** This 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. 1991, 55 min.

***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. 2002).

***Army of None: What Military Recruiters Aren't Telling You*** is the latest video project from activ8media. *Army of None* is a short video designed to convey the ugly reality of military service. Hear real stories from veterans of Desert Storm and later US military operations in Iraq. *Army of None* is available with a discussion guide for use in classrooms, particularly those targeted by military recruiters. It is now available on DVD; see <<http://www.activ8media.org/armypage.html>> for more information.

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## Films on Inequality, Struggle & Justice

***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 demonstrations and a boycott of downtown businesses. AFSCME supported the strikers. A film by David Appleby, Allison Graham, Steven John Ross; CN, 1993, 59 min.

***Baadasssss Cinema*** 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*, *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 raved in the ridiculous and gave relief from rage with powerful imagery and humor. Dir. Isaac Julien, 2002, 56 min.

***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. Created by Skylight Pictures & the Media College of the University of the Poor, 2001, 26 min.

***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, 1967, 123 min.

***Before Stonewall\**** In 1969 the police raided the Stonewall Inn, a gay bar in New York City's Greenwich Village, leading to three nights of rioting by the city's gay community. With this outpouring of courage and unity the Gay Liberation Movement had begun. *Before Stonewall* pries open the closet door--setting free the dramatic story of the sometimes horrifying public and private existences experienced by gay and lesbian Americans since the 1920s. Revealing and often humorous, this widely acclaimed film relives the emotionally-charged sparking of today's gay rights movement, from the events that led to the fevered 1969 riots to many other milestones in the brave fight for acceptance. Experience the fascinating and unforgettable, decade-by-decade history of homosexuality in America through eye-opening historical footage and amazing interviews with those who lived through an often brutal closeted

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## Films on Inequality, Struggle & Justice

history. FRF Dr: Greta Schiller, 1984. 87 min.

***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.

***Belmont High: Trapping Our Youth*** gives an in-depth look at the dire situation of Belmont High School. Faced with severe overcrowding, the offering and retraction of a new campus has sparked a heated controversy within the surrounding school community. Speaking to larger societal and economic equality issues, the Belmont High School situation has become common knowledge to the surrounding community. Dir. Jason Geaga Yap, 2003, 17 min.

***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. 2004)

***Between Midnight and the Rooster's Crow*** In the aggressive search for the 'black gold' that drives Western economies, multinational corporations are working to extract billions of dollars of oil reserves from beneath Ecuador's rainforest. *Between Midnight and the Rooster's Crow* investigates the operations of the EnCana Corporation, a firm that, despite proud public declarations of its social responsibility, is shown to be answerable for widespread environmental contamination and human rights violations. *Between Midnight and the Rooster's Crow* focuses on EnCana's development of a heavy crude oil pipeline from the Amazon across the earthquake-prone Andes to the Pacific coast for export. Since oil exploitation represents a solution for Ecuador's economic crisis, the government has gone out of its way to facilitate EnCana's plans, disregarding protests about property destruction and contamination. The government has even lauded EnCana for its supposed responsibility (the film's title refers to a government decision to present EnCana with an environmental award). FRIF, 2005, 66 min. Dir. Nadja Drost

***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 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

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## Films on Inequality, Struggle & Justice

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. 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. 1987)

***Black & Gold***<sup>W</sup> 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. The Chamba Organization, 1982.

***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. CN, 1991, 52 min.

***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, 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. WMM, 1999, 40 min.

***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

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## Films on Inequality, Struggle & Justice

"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 to create a flavorful stew of personal testimony, music, and history. The final film by filmmaker Marlon Riggs. CN, 1995, 88 min.

***Black Nations/Queer Nations?*** An experimental documentary chronicling the 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, Urvasi 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 shows the importance of this historic conference for Black lesbians and gays. Shari Frilot, 59 min. 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 music videos. Not Channel Zero (30 min. 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 groundbreaking experiment in anti-racist training, has been featured on Today, Donahue, Oprah, 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, Elliott believes it's important for whites to experience the emotional impact of discrimination for themselves. Elliott's

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## Films on Inequality, Struggle & Justice

approach 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. Elliott points out that sexism, homo-phobia and ageism work in the same way. Also *Angry Eye & Stolen Eye*. CN, 1996, 93min.

***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 stereotypes of the migrant community with the real life bio of a Mexican-American family bridging the gap between countries and culture. WMM, 2000, 53 min.

***Bonhoeffer\*\**** tells the dramatic story of Dietrich Bonhoeffer, the young German theologian who was one of the first clear voices of resistance to Hitler. Bonhoeffer openly challenged his church to stand with Jews in their time of need, and eventually joined his family in the plots to kill Hitler. Director 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, 2003, 90 min.

***Bontoc Eulogy*** 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 US 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, savage men and women from all over the globe were exhibited in contrast to the achievements of Western civilization. Marlon Fuentes, 1995, 57 min.

***Books Not Bars: Youth incarceration in the United States*** documents the inspiring youth-led

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## Films on Inequality, Struggle & Justice

movement against the massive prison industry in the United States. RT: 21:44 min. Partners: Witness, Books Not Bars Project, Ella Baker Center for Human Rights. 2001.

***Boom: The Sound of Eviction*** With visions of instant wealth during the dot-com boom, the world largely ignored the disastrous tidal wave of gentrification that came with the new industry that has changed the city's landscape forever. Both humorous and scathing, this new documentary delves into the ironies and contradictions of the "New Economy" and delivers a potent social critique that is ambitious in its scope while remaining close to the human scale. From dot-com party crashing at one end of the economic spectrum to painful moments with evicted families at the other, *Boom* features interviews with dot-com workers, real estate developers, and San Francisco Mayor Willie Brown, as well as those who challenged the new economic order through community organizing, electoral politics, and direct action. F. Cavanaugh, A. Mark Liiv, A. Wood, 96 min. 2002. TWN.

***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 multinationals 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 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. BF, 65 min, 1997.

***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. WMM, 48 min., 1987.

***Broken Rainbow*** presents a moving account of the forced relocation of 12,000 Navajo Indians that is currently taking place in Northern Arizona. The United States government claims that by moving the Navajo off the land, it is settling a long-standing territorial dispute between the Navajo and Hopi Tribes. To the traditional Navajo and Hopi, there is no dispute. They believe relocation was designed to facilitate energy development. 1985, 70 min, Maria Florio & Victoria Mudd, Earthworks.

***The Bronze Screen 100 Years of the Latino Image in Hollywood*** 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

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## Films on Inequality, Struggle & Justice

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, 120 min., 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 "freedom riders," an adviser to Dr. Martin Luther King, Jr. and A. Philip Randolph, organizer of the march on Washington, intelligent, gregarious and charismatic, Rustin was denied his place in the limelight for one reason -- he was also gay. CN, 83 min., 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? *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. Dir. Nicolas Rossier, 60 min., 2002.

***Bus Riders Union*** A documentary by Academy Award-winning cinematographer Haskell Wexler that traces three years in the life of the Los Angeles Bus Riders Union as it forges a powerful multiracial movement to fight transit racism, clean up LA's lethal auto pollution, and win billion-dollar victories for real mass transit for the masses. Dir. Haskell Wexler, Johanna Demetrakas. 86 min, Labor/Community Strategy Center, 2000.

***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, now serving an 11-year sentence for armed robbery. We're forced to ask ourselves which is more violent: fleeing from a war-ravaged nation or trying to survive in an alien western culture? Ahrin Mishan & Nick Rothenberg, NAATA, 28 min, 1994.

***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

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## Films on Inequality, Struggle & Justice

unjustly imprisoned since the late 60s. Kenyatta Tyehimba & Ada Griffin TWN 60 min. 1991.

***Canudos Revisited*** Traces the history of the town of Canudos, Brazil, from its rise as the center of Antonio Conselheiro's preachings to the massacre during the "Insurrection" of 1897 to its modern incarnation as Novo Canudos. Examines the social factors underlying the conflict and its description by Cunha in *Os Sertoes*. Robert M. Levine. 1990, 23 min.

***Chicano!\*\**** 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 focuses on the emergence in Texas of Mexican-American political power and the creation of a third political party, La Raza Unida. Total: 228 min., 1996.

***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, & ultimately challenges viewers to reflect on our country & 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. BF, 2001, 57 min.

***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), 93min, 2002.

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## Films on Inequality, Struggle & Justice

**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. Two parts: 1) The Time of Troubles, covers up to 1949 & 2) The People's Republic of China covers 1949-1996. 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, 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. 2001

**The CIA's Italian Job** <sup>W</sup> Italy demands CIA agents' extradition. The CIA's abduction of a suspected terrorist from Milan has damaged relations between the two allies. Italy complains it ruined a major surveillance operation and violated its sovereignty. 20 min, 2005, JP.

**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. 1995)

**Clara Lemlich: A Strike Leader's Diary** On November 22, 1909, New York City garment workers gathered in a mass meeting at Cooper Union to discuss pay cuts, unsafe working conditions and other grievances. After two hours of indecisive speeches by male union leaders, a young Jewish woman strode down the aisle and demanded the floor. Speaking in Yiddish, she passionately urged her coworkers to go out on strike. Clara Lemlich, a fledgling union organizer, thus launched the 'Uprising of the 20,000,' when, two days later, garment workers walked out of shops all over the city, effectively bringing production to a halt. Dir. Alex Szalat, 2004, 51 min. FRIF

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## Films on Inequality, Struggle & Justice

**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, 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 repression. Narrated by one of the student rebels, the detailed eyewitness account of this event galvanized other campus revolts around the country. TWN. (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

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## Films on Inequality, Struggle & Justice

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. Dir: Min Sook Lee, 51 min, 2003.

***Control Room\**** explores the nature of truth and ethics in the popular media, with particular focus on the primary satellite news network to the Arab world, Al-Jazeera. Through interviews with journalists and producers involved with Al-Jazeera's reporting on the war in Iraq, the film provides a balanced look at how their news is gathered and presented in comparison to the Western world's news outlets. (AFD) Dir. Jehane Noujaim, 2004, 86 min.

***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. 2001.

***The Cost of War*** offers only a brief glimpse of the war in Iraq and its incalculable human, personal, psychological and social costs, but it comes from a critical source - the perspective of those who have experienced war first hand. In *The Cost of War*, Iraq war veterans recount their views prior to deployment, their experiences in Iraq, and how those experiences changed them. Families and loved ones of those called on to fight in Iraq recount how the experiences of their loved ones have affected those they left behind. www.veteransforpeace.org, 2005.

***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

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## Films on Inequality, Struggle & Justice

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 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.

***Dark Days*** a groundbreaking documentary from British director Marc Singer with a moving soundtrack from DJ Shadow, shows a way of life that is unimaginable to most people. The film focuses on a group of homeless people that live deep underground in an abandoned New York City railroad tunnel. During the daytime they scavenge for food on the streets of New York. At night, they retreat to the tunnel where they have built homes out of scrap metal, plastic, and plywood. They have electricity, furniture, and working kitchens, not to mention community, comradery, and the support of each other. Some of them have lived in the tunnel for 25 years. Shot in vivid black and white, capturing both the grit (chicken wire, concrete walls, all precisely detailed) and the honesty (the residents have hit rock bottom and admit it) of the tunnel, Singer's film consists of candid conversations with tunnel residents, who are intelligent, funny, optimistic, and above all, human. In the emotional, understated conclusion, Singer turns to NYC's Coalition for the Homeless for help. 2000, 84min.

***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

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## Films on Inequality, Struggle & Justice

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 & Desi sexism, look for role models and confront politics, history, religion, and their own heritages. TWN, Balvinder Dhenjan. 46 min. 1996.

***Detroit, Ruin of a City*** is a road movie about Detroit and the automobile industry and a documentary about making a documentary about a city. Detroit, known as Motor City, once the fourth largest city in the United States, home of the Ford, GM and other major car manufacturers, is nowadays a city in serious decline, which has lost more than half its population and much of its real estate. Houses, factories, stores, office blocks, theatres, even the railway station, stand in ruins or have disappeared altogether, leaving vast empty lots that have returned to nature. The home of Motown music, Detroit is also the most segregated major city in the United States and one of the poorest, struggling to provide public services for its needy inhabitants. The film looks back over the history of the city in the twentieth century: over the rise and fall of the social system identified by social theorists as 'Fordism'; the way the city was shaped by the automobile; and its decline following the deindustrialisation which began in the 1950s, leaving it ill-adapted to the post-Fordist society of the epoch of globalisation. Much of the story is told through a rich variety of archive footage - of the Ford plants, mass protests of the Depression years, Diego Rivera painting his famous mural 'Detroit Industry', the struggle for trade union rights, the riots of 1943 and 1967 - through which the film charts the battle over the image of the city and its industry that began when the Ford Motor Co. started making its own films back in 1913. By Michael Chanan & George Steinmetz, 2005.

***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 prevention of diabetes among Native Americans. TWN, Beverly Singer. 23 min. 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

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## Films on Inequality, Struggle & Justice

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. 1994)

***Do They Catch Children, Too?*** "I was born here, so if they catch me, will I be returned?" asks Ryan, a ten-year-old Filipino boy, after his father is arrested as an illegal worker in Israel. The film focuses on foreign workers' children, forced to deal with a complex reality that includes tough questions about their identity. Directed by Hedva Galili-Smolinsky, Israel, 2003, color, 49 min.

***Downtowners*** Created in conjunction with a class at The Evergreen State College in Olympia, WA, *Downtowners* is a documentary to raise awareness about youth homelessness and sexual violence. According to co-film maker Jessica Eckleson, "Like all human beings, these young people need to be heard and respected. Our community has a lot of listening to do in order to build trusting partnerships in which everyone can have their needs for safety, inclusion, respect, and community met," and co-film maker Nicole Ketcherside, "The only way we as a community are going to be able to address these issues, is if we allow youth to be a part of the discussion. The youths' perspectives are key to understanding the realities of street life." 2005. See <<http://www.olydowntowners.com/>> for info and to order dvd.

***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

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## Films on Inequality, Struggle & Justice

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 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/TWN, 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

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## Films on Inequality, Struggle & Justice

ranchers. Third World Newsreel (60 min. 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 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

***Emily's Eyes*** Emily, four, was born with severe disabilities - hydrocephalus, profound deafness, and blindness in one eye. She is growing up in a working-class, multi-ethnic community. This is her story. Directed by Jessica Douglas-Henry. Produced by Film Australia. (FRIF) 52 minutes / 1999

***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 1<sup>st</sup> 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. 28m. 1993.

***Ethnic Notions\**** Traces deeply-rooted stereotypes that have fueled anti-Black prejudice through a history of more than 100 years of race relations in America. Marlon Riggs, 1986.

***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

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## Films on Inequality, Struggle & Justice

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.

*Every Mother's Son\*\** is a portrait of three women who have paid the ultimate price for the aggressive, "zero tolerance" policing practices that swept through American cities during the 1990's - each lost an unarmed child at the hands of the law. Over the course of seven years Tami Gold and Kelly Anderson followed Iris Baez, Kadiatou Diallo and Doris Busch Boskey as they negotiated the difficult journey from individual trauma to collective action. Dealing with the repercussions of their children's deaths upon their lives, they come together and learn how to organize within their communities and speak out about the need to rethink and reform policing. 2004, 53 min.

*Eyes on the Fries—Young Workers in the Service Economy* ∞ Examines the rise of the low wage service sector and what it means for a generation of young Americans whose lives depend on it. Also features the successful struggle to raise the minimum wage in San Francisco, and the daily struggles of young workers from Oakland to NY. 2004, 20 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 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.

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## Films on Inequality, Struggle & Justice

*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. 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 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

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## Films on Inequality, Struggle & Justice

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 US. 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 & Elizabeth Garbus

**Farmingville** The shocking hate-based attempted murders of two Mexican day laborers catapult a small Long Island town into national headlines, unmasking a new front line in the border wars: suburbia. For nearly a year, Carlos Sandoval and Catherine Tambini lived and worked in Farmingville, NY, so they could capture first-hand the stories of residents, day laborers & activists on all sides of the debate. 78min. www.pbs.org/pov/pov2004/farmingville

**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. (PBS: 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 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. "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

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## Films on Inequality, Struggle & Justice

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, 2001.

**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. By Stewart Bird, Rene Lichtman & Peter Gessner, with the LRBW, 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

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## Films on Inequality, Struggle & Justice

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 WWII, 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 to reach Palestine. In the 50s, he joined the fight for the liberation of Algeria, creating forgeries for members of the National Liberation Front. Later, he assisted leftist, anti-imperialist groups operating in Latin America. FRIF, 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 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 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 Dir. Jean-Claude Bürger, 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

## Films on Inequality, Struggle & Justice

- 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. BNF, 2004.

***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)

***Freedom Road*** is a barren stretch that leads in and out of the Edna Mahan Correctional Facility for Women. Yet for some of the women incarcerated there, freedom has been redefined through the power of the pen. A testament to the profound influence of arts and education, Lorna Johnson's compelling film features six female prisoners who are part of a unique memoir-writing workshop called "Woman is the Word." Reading classic autobiographies such as *Incidents in the Life of a Slave Girl* by Harriet Ann Jacobs and *The Cancer Journals* by Audre Lorde, the women are empowered to claim the events of their own lives and retell their own stories - ultimately liberating them from long-held secrets and silence. 2004, 35 minutes. Dir. Lorna Ann Johnson. WMM.

***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 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.

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## Films on Inequality, Struggle & Justice

**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.

**The Future of Food\*** There is a revolution happening in the farm fields and on the dinner tables of America -- a revolution that is transforming the very nature of the food we eat. The film offers an in-depth investigation into the disturbing truth behind the unlabeled, patented, genetically engineered foods that have quietly filled U.S. grocery store shelves for the past decade. From the prairies of Saskatchewan, Canada to the fields of Oaxaca, Mexico, this film gives a voice to farmers whose lives and livelihoods have been negatively impacted by this new technology. The health implications, government policies and push towards globalization are all part of the reason why many people are alarmed by the introduction of genetically altered crops into our food supply. Dir. Deborah Koons Garcia, 88 min, 2004.

**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

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## Films on Inequality, Struggle & Justice

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 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. (PBS Series: American Experience)

**Hosts 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 an 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

**Girlhood** tells the moving coming-of-age stories of two troubled yet marvelously self-aware young girls from Baltimore. Shanae, ten years old when she was gang-raped by five boys, responded by drinking and using drugs, and then graduated to murder, with the stabbing death of a friend, at age 11. Megan, whose heroin-addicted mother abandoned her to turn tricks, ran away from ten different foster homes before being arrested for attacking another foster child with a box cutter. Both girls ended up in the Waxter Juvenile Facility, home to Maryland's most violent juvenile offenders. It is here that their journeys really begin. With unprecedented access to the system and to the complex interior lives of the protagonists, *Girlhood* follows Shanae and Megan over the next three years of their lives, as they struggle to come to terms with their crimes, their pasts, and their futures. Both will struggle to come of age in an America in which childhood, as we would like to imagine it, is in shorter and shorter supply. A story of mothers and daughters, crime and its consequences and ceaseless striving in the face of inconceivable adversity, *Girlhood* is a testament to the faith and struggles of two young girls just trying to grow up. Dir. Liz Garbus. 2003, 88 minutes.

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## Films on Inequality, Struggle & Justice

***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.

***Goin' to Chicago*∞\*\*** chronicles one of the most momentous yet least heralded sagas of American history - the great migration of African Americans from the rural South to the cities of the North and West after World War II. Four million black people created a dynamic urban culture outside the South, changing America forever. The film traces this history through the personal stories of a group of older Chicagoans born mostly in the Mississippi Delta. They share their bitter recollections of sharecropping - owing half of each crop to the landowner, each beginning back-breaking labor in the fields at ten. A steelworker, newspaper editor, blues musician and others movingly recall their journeys up Hwy. 61 to Chicago in search of comparatively well-paying factory jobs. A moving tribute to a generation of African Americans who struggled - and triumphed - over odds as great or greater than other immigrant groups. CN: 71 min, 1994, Dir.George King.

***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, 1999, 39 min.

***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

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## Films on Inequality, Struggle & Justice

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 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.

***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.

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## Films on Inequality, Struggle & Justice

***Hell to Pay*** A moving and politically sophisticated analysis of the international debt situation through the eyes of the women of Bolivia, the poorest country in Latin America. Although most directly affected by government austerity programs, peasant women are assumed not to understand the workings of international capital and foreign policy. *Hell to Pay* poignantly contradicts such assumptions as teachers, textile workers and miners' wives speak vividly and with great comprehension of the causes of the debt crisis and the burden they are forced to bear. Alexandra Anderson & Anne Cotringer 1988, 52 min.

***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. 1994).

***High Horse*** A provocative narrative on the concept of "home" for Native Americans. The film opens in what Redroad 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. 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. 1990)

***History Lessons*** A Film by Barbara Hammer In this wonderfully irreverent yet empowering film, Barbara Hammer traces lesbian history by presenting an extraordinary array of archival footage - and then playfully manipulates it to make it seem as though lesbians were everywhere. From popular films to newsreels, sex ed pics, stag reels, medical and educational films, old nudies and more, History Lessons reclaims and rewrites lesbian history. Barbara Hammer has made 80 films and videos in her 30-year career, and is responsible for some of the first lesbian-made films in history. FRF, 70 min, color, 2000.

***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

## Films on Inequality, Struggle & Justice

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, UCSD.

***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."

***Homeland: Four Portraits of Native Action*** Tells the inspiring story of four battles in which Native American activists are fighting to preserve their land, sovereignty, and culture. Having brutally occupied the homeland of Native Americans, the invading Europeans forced the indigenous population onto reservations - land that was specifically selected because of its apparent worthlessness. To add salt to wounds that are still open, multinational energy companies and others are coming back to extract the hidden mineral wealth of the reservations, and are leaving a trail of toxins that, if unchecked, will make the land unlivable for centuries to come. But Native American activists are fighting back, and their inspirational stories are chronicled in *Homeland* against the backdrop of some of the country's most spectacular landscapes. 88 or 57 min. Dir. Roberta Grossman

***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. 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.

***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'

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## Films on Inequality, Struggle & Justice

struggle, emphasizing the problems of suppressed Mexicans. 1970, 20 min. 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 Nodjoudi (27 min. 2002)

***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, environmental fragmentation, *Imagining Place* invites audiences to examine their external and internal sense of place. Anita Chang, 35 min. 1999.

***Incident at Oglala\**** In 1975, armed FBI agents illegally entered the Pine Ridge Indian Reservation. Gunfire erupted- a Native American and two FBI agents fell dead. After the largest manhunt in FBI history, three men were apprehended- only one, Leonard Peltier, was convicted of murder and sentenced to life in prison. This is his story. Spanish Fork Motion Picture Company. 1991, 90 min.

***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

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## Films on Inequality, Struggle & Justice

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 to eradicate their entire community. Through a rich melding of history, poetry and raw emotion, this documentary sheds light 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 has found no case to answer in all cases of deaths in police custody. This is the subject matter of Ken Fero's *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. TWN, 2001.

***Iraq - Mental Health***<sup>W</sup> Nearly three years of violence have left Iraq on the verge of a collective breakdown. With limited medical treatment available, Iraqis are turning to powerful mind-altering drugs to ease their pain. One year ago, 12 year old Walla watched a suicide bomber blow himself up, killing her best friend. "There was blood everywhere; his eye was hanging out." She demonstrates all the classic symptoms of post traumatic stress disorder but has received no treatment. Half the country's psychiatrists have left since the war so people self-medicate on powerful drugs. "The new users are the educated class who know what the drugs are made of", states one pharmacist. The most popular are anti-tremor pills like Artane, meant for Parkinson's patients. Iraq has become such a lawless society that an unregulated drugs trade attracts little attention. 15 min, 2005. JP.

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## Films on Inequality, Struggle & Justice

**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 the tragic heart of a conflict whose wounds, two decades later, are far from healed. FRIF, Gail Pellett, 2002.

**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

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## Films on Inequality, Struggle & Justice

center of the film, and like a modern Virgil and Dante, they drive, cajole and lead the film's cast through the contemporary landscape of racism. TWN, Camille Billops. 60 min. 1994.

**Labor Women** A portrait of three immigrant daughters who are part of a new generation transforming the American labor movement. 2002, 35 min. Renee Tajima-Peña.

**LaLee's Kin: The Legacy of Cotton** 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 100,000's of American workers into the desperate hand-to-mouth existence endured by LaLee. Dir. Susan Froemke, Deborah Dickson & Albert Maysles, 2001.

**Land for Rose (Terra para Rose)** tells the story of Rose, a landless farmer who joins 1,500 families in the first major occupation of idle lands by Brazil's MST Landless Rural Workers Movement. This riveting, beautifully crafted documentary shows the workers' occupation of the Anoni estate in southern Brazil during the mid-1980s post-military dictatorship transition, a milestone for the important, controversial social movement known as MST. This award-winning film shows peasant families united in their struggle to gain land, and courageously resisting military oppression in a charged political situation. Rose gives birth to the first child to be born in the encampment, only to suffer a deadly accident. **Sequel: Rose's Dream (O Sonho de Rose)** is the re-encounter ten years later of director Teté Moraes with the original protagonists of the acclaimed documentary *Land for Rose*. In *Rose's Dream*, formerly landless peasant families tell about how their lives have been transformed. Although many have realized their dream of a better life and sustainable livelihood on their own land, contradictions have emerged around how to best share resources and organize farm production in the new communities. And what has become of Rose's dream?

**The Landless (Los sin tierra, por los caminos de América)** Part 20th-anniversary homage to what it is the "world's most successful people's movement" according to Naom Chomsky and part condemnation of the social conditions that gave rise to it, Barrios' film traces the rise of Brazil's Landless Movement (MST), whose strategy is to peacefully and legally take over and set up encampments on unproductive land, which is then redistributed among the occupying families. The battle has been hard fought, with many landowners organizing themselves into paramilitary groups. In the last 15 years, some 1600 workers have lost their lives. The film,

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## Films on Inequality, Struggle & Justice

produced by Almodóvar, takes some fascinating detours into the underbelly of Brazilian life, perhaps the most heartbreaking being those dealing with child slavery and rural workers who work for years to pay off debts to landowners. Gripping and fast moving, it combines to-the-point testimony with shocking newsreel footage and dramatic, live action filming of land occupations. Miguel Barros, 2003.

**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 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. BF, 52 min. 1994.

**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.

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## Films on Inequality, Struggle & Justice

**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. 1998).

**Letters from our Lives** Disabled women are often isolated and hidden away, so we know very little about their struggles. To mark the end of the United Nations' Decade of Disabled People in 1992, disabled women from around the globe have written open letters to the world describing their individual plights. In parts of the world where being a woman automatically demotes one to being a second class citizen, being a disabled woman represents a double dose of discrimination. In this moving program, we hear the sadness and the hope of disabled women in Zimbabwe. We share in their struggle to survive on a daily basis and to create a better world for their children. Not only will the film foster a deeper understanding of people with disabilities, but it will send an inspirational message to anyone facing a hardship. Touches a deep chord within all viewers. 26 min, 1992, Dir. Judy Jackson.

**Life and Debt** Jamaica – land of sea, sand and sun. And a prime example of the impact economic globalization can have on a developing country. Using conventional and unconventional documentary techniques, this searing film dissects the "mechanism of debt" that is destroying local agriculture and industry while substituting sweatshops and cheap imports. With a voice-over narration written by Jamaica Kincaid, adapted from her book *A Small Place*, *Life and Debt* is an unapologetic look at the "new world order," from the point of view of Jamaican workers, farmers, government and policy officials who see the reality of globalization from the ground up. Stephanie Black, 2001.

**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 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.

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## Films on Inequality, Struggle & Justice

***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 Griffin and Michelle Parkerson, TWN 60 min. 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 in America*** They clean other people's homes and raise other families' children - often leaving their own families behind. *Maid in America* offers an intimate look into the lives of three Latina immigrants working as nannies and housekeepers in Los Angeles, three of the nearly 100,000 domestic workers living in that city today. Telma, a Salvadorian immigrant has cared for the now six-year-old Mickey since he was a baby, taking over Mom's job while she continues her career. Judith hopes to provide her four daughters with a better future by sending money back to Guatemala each week, but weighs the sacrifice of living without them every day. Eva, one of the thousands of college-educated immigrants who have fled Mexico's unstable economy, is attending night school to improve her skills, and views housekeeping as a necessary transition. These women's lives dramatically reveal how immigrants are redefining their roles and underscores their vital role in many US households. Anayansi Prado, 2004, 58 min.

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## Films on Inequality, Struggle & Justice

***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 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 long time. TWN, Aparna Talaular, 30 min. 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. BF, 2000.

***Mardi Gras: Made in China*** is a story of globalization told through humor and sadness, hope and violence by the owner of a bead factory in China; the largest Mardi Gras bead distributor in the world; Carnival revelers who exchange beads during Mardi Gras; and four teenage bead-workers in China who make Mardi Gras beads. 2005.  
<[www.mardigrasmadeinchina.com](http://www.mardigrasmadeinchina.com)>

***Maria's Story\*\**** is an intimate portrait of a thirty-nine-year old mother of three who is a leader in the guerrilla movement in El Salvador. Short and stocky, with ready wit and common sense, Maria Serrano is a down-to-earth woman whose passion for social justice dominates her life. Born into extreme rural poverty, she struggled for an education and, at fifteen, married her husband, Jose, who now shares her commitment to the disenfranchised. Maria represents a growing number of Latin American women on the forefront of social change. The filmmakers spent seven weeks in Maria's temporary camp, under mortar fire and helicopter surveillance, to capture the story of the human side of this war. Dir. Manona Wali & Pamela Cohen. 52 minutes, 1990.

***Martha*** A Film by Peter Entell Martha Suter was born blind and deaf due to an illness her mother suffered during pregnancy. Now, at 37, she has yet to hear a sound or to see an

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## Films on Inequality, Struggle & Justice

image. This film accompanies Martha as she performs her daily routines. She helps prepare meals, eats, goes to counseling sessions, and sleeps. She also visits Dorothee Goldschmid, her first therapist and the woman largely responsible for teaching Martha how to communicate with a world she will never speak to or see. A fascinating portrait of a remarkable person. FRIF 53 minutes / color / 1994.

***Miami Model*** In November, 2003, trade ministers from 34 countries met in Miami, Florida to negotiate the Free Trade Area of the Americas (FTAA). The FTAA threatens to devastate workers, the environment, and public services and to destroy indigenous rights and cultural diversity across North, Central, and South America. Thousands of union members, environmentalists, media activists, and others gathered in Miami to protest the FTAA and were brutally attacked with rubber bullets, pepper spray, electric guns and shock batons. Collectively, Indymedia members shot hundreds of hours of video footage documenting the protest. This footage was edited by the FTAA Miami Video Working Group into a documentary that cuts through the mass media blackout to reveal the brutal repression and assault on civil liberties that took place, as well as the life-affirming and inspiring alternatives to capitalist globalization that were also in full effect in Miami. FTAA IMC Video Working Group, 91 min. 2004, TWN.

***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 artfully combines classical animation with archival material. The memories of the father are interspersed with the voice

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## Films on Inequality, Struggle & Justice

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. 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. 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. 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).

***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

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## Films on Inequality, Struggle & Justice

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.

***Negroes with Guns: Rob Williams and Black Power*** Robert F. Williams was the forefather of the Black Power movement and broke dramatic new ground by internationalizing the African American struggle. *Negroes with Guns* is not only an electrifying look at an historically erased leader, but also provides a thought-provoking examination of Black radicalism and resistance and serves as a launching pad for the study of Black liberation philosophies. Insightful interviews with historian Clayborn Carson, biographer Timothy Tyson, Julian Bond, and a first person account by Mabel Williams, Robert's wife, bring the story to life. CN, 53 min, 2005, Writer/Co-Dir. Sandra Dickson, Co-Dir. Churchill Roberts.

***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. 2003)

***Not for Sale*** is an engaging new documentary that explores some little known aspects of

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## Films on Inequality, Struggle & Justice

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-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. 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.

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## Films on Inequality, Struggle & Justice

***The Oil Factor: Behind the War on Terror*** According to O.E.C.D. data, the Middle-East holds 70% of the world's oil reserves while North America and Europe will run out of oil in 2010 at their current rate of production. Current technologies might provide alternatives to oil for energy but not to oil for plastics. In the wake of Vice-President Dick Cheney's 2001 Energy Task Force, is it a coincidence if George Bush targeted Iraq in its so called "war-on-terror", a country known to possess the second largest oil reserves in the world? Is it another coincidence if U.S. forces in Afghanistan and Central Asia are based near Central Asian oil and natural gas? Was invading Iraq and Afghanistan really meant to reduce terrorist threats against the United States or was it a ploy to guarantee that the average American can go on for a little while consuming 4 times more energy than the average European or 32 times more energy than the average African? After a year-and-a-half investigation and a three-month trip to Iraq, Pakistan and Afghanistan, *The Oil Factor* looks at both the human cost and the greater geo-strategic picture of George Bush's "war-on-terror". 93 min. 2004.

***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. Dir. Irum Shiekh, NAATA, 2003.

***One Nation Under God*** A Film by Teodoro Manciaci & Francine Rzeznik. Imagine: beauty makeovers for butch lesbians; tackle football for gay men: electroshock orgasmic reorientation... these and other funny, bizarre, and often terrifying methods have been used for decades to "cure" gays and lesbians of their homosexuality. One Nation Under God takes us into the strange world of "ex-gay" ministries and "conversion" therapies, revealing shocking techniques used to "straighten" out all those "twisted" souls. The focus is on two former leaders of one of the biggest ex-gay ministries who just happen to fall in love, which adds to the humor of this unique film. 1993, 74 min.

***Ori*** 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. 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

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## Films on Inequality, Struggle & Justice

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.

***Out at Work*** chronicles the dramatic stories of three gay workers over the course of five years: Cheryl Summerville, Detroit auto worker Ron Woods, and New York Public Library clerk Nat Keitt. It follows them at home, at work and through their collective fight to secure workplace safety, job security and employee benefits for gay and lesbian workers. The film also illustrates the struggles of heterosexual co-workers to deal with and ultimately support, their gay and lesbian peers. In a moving, profound and entertaining style, *Out At Work* raises critical issues about workplace rights, the role of legislation and labor unions and, ultimately, human rights for all. Dir. Kelly Anderson & Tami Gold, 1996, 59 min.

***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 their 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.

***The Overspent American: Why We Want What We Don't Need*** In this powerful new video, Juliet Schor scrutinizes what she calls "the new consumerism"--a national phenomenon of upscale spending that is shaped and reinforced by a commercially-driven media system. She argues that "keeping up with the Joneses" is no longer enough for middle and upper-middle class Americans, many of whom become burdened with debilitating debt as they seek to emulate materialistic TV lifestyles.(MEF) 2004, 32 Min.

***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

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## Films on Inequality, Struggle & Justice

its inspiring legacy. TWN, Iris Morales (48 min. 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. BF, 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.

***Passin' it On*** About the same time the Black Panther Party entered the realm of the legendary, one of its favorite sons went to prison for the attempted murder of two white New York City police officers. While Richard Moore was serving over 19 years for a crime he swears he didn't commit, the Black Panther movement disintegrated because of FBI harassment and internal power struggles. Now, Richard Moore is Dhoruba Bin Wahad. And he is a free man, the result of his conviction being overturned on the basis of "prosecutorial misconduct." *Passin' It On* vibrantly brings to life the history of the Black Panthers, and dramatically tells the story of Dhoruba Bin Wahad, offering an unforgettable window into the African-American experience. 57 min., 1993. FRF

***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

## Films on Inequality, Struggle & Justice

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.

***People Like Us: Social Class in America\*\**** This film begins with a discussion of how social class determines opportunity as much as race or ethnicity does. *People Like Us* tackles a question rarely addressed so explicitly in the popular media: Are all Americans created equal—or are some more equal than others? *People Like Us* presents viewers with the chance to see a group of Americans from different locales and diverse socioeconomic backgrounds. PBS, 2001, 124 min. Directors: Louis Alvarez & Andrew Kolker.

***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 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. 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.

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## Films on Inequality, Struggle & Justice

***The Phantom of the Operator*** This wry and delightful found-footage film reveals a little-known chapter in labor history: the story of female telephone operators' central place in the development of global communications. With an eye for the quirky and humorous, Caroline Martel assembles a dazzling array of clips—more than one hundred remarkable, rarely seen industrial, advertising and scientific management films produced in North America between 1903 and 1989 by Bell and Western Electric—and transforms them into a dreamlike montage documentary. As the first agents of globalization, this invisible army of women offered a way for companies to feminize and glamorize what was a highly stressful, underpaid and difficult job. (WMM) Caroline Martel, 2004, 65 minutes.

***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 peacable 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.

***Positive*** A film by Rosa von Praunheim. New York City's Gay Community's response to the AIDS crisis is powerfully documented in *Positive*. Rosa von Praunheim has captured the spirit of activism generated by playwright Larry Kramer, musician and co-founder of People with AIDS Coalition (PWAC) Michael Callen, and New York filmmaker and journalist Phil Zwickler. They have chosen to act and speak out, refusing to be "AIDS Victims." Having neither the time nor the patience to mince words, groups like ACT-UP, Queer Nation, and Gay Men's Health Crisis demand a response to the epidemic that has threatened to annihilate them, by a society that would rather ignore them. There is a sense of strength and determination in this film that makes it an immensely important historical document. 80 min, FRF, 1990.

***Positive Images: Portraits of Women with Disabilities*** People with disabilities constitute nearly twenty percent of the American population. Sexism and often racism compound discrimination based on disability. Designed to provide positive, realistic pictures of the lives of women with disabilities and the social, economic, and political issues they face, *Positive Images* focuses on three strong and articulate women. Offering crucial role models for women and girls with disabilities, this powerful tape also locates disability as a women's issue of concern to us all by discussing education, employment and careers, sexuality, family life and parenting, and societal attitudes. A videotape by Julie Harrison and Harilyn Rousso, 1989, 58 minutes, (WMM).

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## Films on Inequality, Struggle & Justice

***Poverty Outlaw*** Documentary from the point-of-view of Philadelphia welfare recipients, showing some of the devastating effects of welfare reform. Chronicles the growth of the Kensington Welfare Rights Union, a group of welfare recipients organizing to protest the cuts in their benefits and to work toward better living conditions for poor people who live in the Kensington neighborhood of Philadelphia. Produced and directed by Pamela Yates, Peter Kinoy in association with the Kensington Welfare Rights Union. NY: Skylight Pictures, 1997, 60 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 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 30 years is roughly equivalent to Bill Gates fortune. The film's stark images of the lives of the damned on earth provide a striking backdrop for talk of 'triumphant capitalism.' FRIF, 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. 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. 1985).

***Race: the Floating Signifier*\*** Stuart Hall, a renowned public speaker and teacher, presents a

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## Films on Inequality, Struggle & Justice

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.

***Race—The Power of an Illusion\**** The division of the world's peoples into distinct groups "red," "black," "white" or "yellow" peoples - has become so deeply imbedded in our psyches, so widely accepted, many would promptly dismiss as crazy any suggestion of its falsity. Yet, that's exactly what this provocative, new three-hour series claims. *Race—The Power of an Illusion* questions the very idea of race as biology, suggesting that a belief in race is no more sound than believing that the sun revolves around the earth. Yet race still matters. Just because race doesn't exist in biology doesn't mean it isn't very real, helping shape life chances & opportunities. CN, 3 episodes, 56 min. each, 2003.

***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 Americans to bring about the American intervention known as the 1898 Spanish American War. Dir. 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.*

***Reconstruction: The Second Civil War\*\**** This two-part series originally aired on PBS in 2004 as part of its "American Experience" program. It was a production of TV station WGBH, a PBS affiliate in Boston. The series spans the years 1863 to 1877, and describes the defeat of Reconstruction. The first part is called "Revolution" and the second part is called "Retreat." It is very dramatic, and has a lot of information about Reconstruction in Louisiana and in New Orleans in particular. It is good background information for understanding what is unfolding in Louisiana today, in the aftermath of Hurricane Katrina. It describes Sherman's role in Reconstruction, and Grant's failure to defend the Reconstruction government in Louisiana. 180 min. (written by Chris Mahin)

***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

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## Films on Inequality, Struggle & Justice

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 Krepavech

***The Rise and Fall of Jim Crow\**** offers the first comprehensive look at race relations in America between the Civil War & 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 & 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 spokesman for the anti-landmine campaign, traveling to Japan & Europe to promote the cause. He made it to Canada, where the first international treaty to ban landmines was signed by 125 countries & 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 Brigido Lara, a master forger whose latter-day "Pre-Colombian" objects were exhibited in New Yorks

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## Films on Inequality, Struggle & Justice

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. 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.

***Say I Do: Mail Order Brides\*\**** chronicles the stories of three "mail-order brides" from the Philippines now living in North America. In order to escape lives of poverty and to support their families, these women uprooted themselves to marry men they did not know. Upon arriving in their new land, they found themselves isolated in remote regions. One woman arrived in a small town in the dead of winter to find herself living in a camper with no running water. She soon discovered that her husband was a violent man. With no one to turn to, women like this were at the mercy of their husbands men who searched on the internet for women with "traditional family values." The men had been unsuccessful with local women whom they felt had too many freedoms and were "spoiled." What lies ahead for these women is uncertain. The lucky ones may find stability. The less fortunate may suffer terrible consequences. All of them are desperate enough to take the risk. Dir. Arlene Ami, Red Storm Productions, 2003.

***Searching for Hawa's Secret*** Hawa Chelangat supports her five children through commercial

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## Films on Inequality, Struggle & Justice

sex in a grim shantytown outside Nairobi, Kenya, where she met Frank 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. Dir. by Alan Snitow & Deborah Kaufman, 2001, Bullfrog Films, 60 min.

***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 Cabrerros-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 Hermsillo, Jose Gonzalez & Jaime Velis

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## Films on Inequality, Struggle & Justice

*The Shadow of Hate: A History of Intolerance in America\** Examines 4 centuries of United States history in order to understand the nation's record of intolerance. Includes documentary footage and eyewitness reports. 1995, 40 min.

*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

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## Films on Inequality, Struggle & Justice

understand why they think the way they do.

*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. Dir. 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 & cultural programs. With help from mentors, they discover the rich-ness of their heritage and learn some of the ways they can begin to affect change. Dir. 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

*SPEAK UP!: Improving the Lives of Gay, Lesbian, Bisexual, & Transgendered Youth* Gay, lesbian, bisexual and transgender (GLBT) students and their allies face unique challenges of violence and harassment in schools. *SPEAK UP!* explores what these students and their allies have done to transform their schools into safer and more welcoming environments. Interviews with students, parents, teachers, administrators and national activists highlight not only the need for transformation, but offer resources and advice for those actively working for change. (MEF) 30 min. 2001.

*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.

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## Films on Inequality, Struggle & Justice

***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 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

***Split Decision*** A film by Marcy Garriott Talented boxer Jesus "El Matador" Chavez finds his rise to the world championship cut short when he is deported to Mexico for a youthful crime in his past. Back in the country he left as a child, Jesus faces two new battles: the fight for the right to return to his family and career in the U.S., and the struggle to find acceptance in the country of his birth. 58 minutes, Eng & Span versions.

***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.

***Stop the World, We Want to Get On*** Dramatic impact of civil rights organization for disabled people. Ten years ago at the beginning of the UN's Decade of Disabled People a new civil rights organization was born in Winnipeg, Canada: Disabled Peoples International (DPI). It now has a membership in over one hundred countries as people with disabilities all over the world are demanding the right to determine their own lives. BF, 26 minutes, 1992.

***The Storm from the Mountains*** <sup>W</sup> is a beautiful and empowering new video documenting the historic three weeks in Mexico from Feb 24 to March 11. Originally satellite-cast nationally

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## Films on Inequality, Struggle & Justice

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, & justice for the indigenous peoples of Mexico. This cut features the coverage of the caravan & 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 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.

***Surviving the Good Times: A Moyers Report\*\**** During the longest economic expansion in American history, many people had never had it so good. But for others, the boom only resulted in working longer hours at lower wages simply to keep up. This eye-opening program tells the story of the Neumanns and Stanleys, two working families in Milwaukee whose efforts to make ends meet in the new global economy reveal what life was like for millions of Americans during that period. Filmed over ten years, this intimate documentary captures their struggle to cope with economic upheaval and to keep their families intact with both parents working, children facing challenges in school and in the street, and family values being threatened by problems with no easy solutions. 2000, FTH (67 min & 50 min)

***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

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## Films on Inequality, Struggle & Justice

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 & its consequences are the focus of *Takeover*, the first documentary about homeless Americans organizing. Takeovers were executed in Detroit, Philadelphia, NY, Minneapolis, Tucson, Oakland, Chicago, and Los Angeles w/ 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're now political forces. *Takeover* tells a powerful story of Americans who are refusing society's invitation to die quietly on our streets. Peter Kinoy & Pamela Yates, FRIF, 1990.

**Taxi Dreams\*\*** The New York City taxi industry, the world's largest, has 40,000 drivers and 12,000 yellow cabs. Most Big Apple cabbies are recent immigrants, visible examples of the melting pot. A rich mix of characters turn up for training at local taxi driving schools: 90 nationalities, all religions, and education ranging from none to Ph.D.'s. This film tells the stories of four of them, accounts of humor, conflict, drama, ambition, and culture shock. PBS Home Video, 2001. 109 min.

**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 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.

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## Films on Inequality, Struggle & Justice

**Taylor's Campaign\*** An intensely gripping, surprisingly humorous and insightful look at hardworking people living in cardboard lean-tos in Santa Monica, California, dumpster diving for survival. When new laws jeopardize their civil rights, a destitute ex-truck driver named Ron Taylor runs for Santa Monica city council. His candidacy becomes a quest for tolerance. *Taylor's Campaign* tells the story of one community's treatment of people who are homeless, yet "the film is a mirror of what is happening around the country" (*Street Sheet*, San Francisco). The issues of human dignity, civil rights, hunger, substance abuse, treatment by the criminal justice system, hope vs. hopelessness are universal and poignantly conveyed. Dir. Richard Cohen Raindog Films in association with Film Arts Foundation, 1998, 75 min.

**Tell Us the Truth** Chronicling the 2003 fifteen-city musical and education tour challenging corporate media consolidation and raising awareness of global trade issues, "Tell Us the Truth" includes dramatic footage of the unprovoked police attacks on demonstrators to the FTAA (Free Trade Area of the Americas) meetings in Miami. Participating artists include Billy Bragg, Steve Earle, Jill Sobule, Rage Against the Machine's Tom Morello, Janeane Garafolo, Lester Chambers of the Chambers Brothers, The Coup's Boots Riley, REM's Mike Mills, and Jenny Toomey, founder of the Future of Music Coalition. Directed by Cecily Pingree and Gabriel Miller, US, 2004, color, 97 min.

**Theologians Under Hitler** In the days after World War II, a convenient story was told of church leaders and ordinary Christians that defied the Nazis from the beginning. Recent research has uncovered a very different story. Rather than resisting, the greater part of the German church saw Hitler's rise in 1933 as an act of God's blessing, a new chapter in the story of God among the German people. This film, based upon groundbreaking research, introduces the viewer to three of the greatest Christian scholars of the twentieth century: Paul Althaus, Emanuel Hirsch, and Gerhard Kittel, men who were also outspoken supporters of Hitler and the Nazi party. In 1933 Althaus spoke of Hitler's rise as "a gift and miracle of God." Hirsch saw 1933 as a "sunrise of divine goodness." And Kittel, the editor of the standard reference work on the *Jewish background of the New Testament*, began working for the Nazis to find a "moral" rationale for the destruction of European Jewry. This provocative film asks: how could something like this happen in the heart of Christian Europe? Could it happen again? 60 min, 2005, Vital Visuals, inc.

**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 min Dir Alan Smitow & Deborah Kaufman, 2004.

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## Films on Inequality, Struggle & Justice

***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.

***Torture America's Brutal Prisons*** The recent Abu Ghraib prison torture scandal shocked the American public. But they might be even more stunned to discover that strikingly similar violence occurs inside prisons throughout the United States, where prisoners are routinely abused, even tortured, by prison guards. *Torture America's Brutal Prisons* visits correctional institutions in Texas, Florida and California, uncovering penal systems with deeply ingrained cultures of punishment, rather than rehabilitation. FRIF, 2005, 48 min. Dir. Nick London with Deborah Davies.

***Tough Guise: Violence, Media, and the Crisis in Masculinity***\* is the first program to look systematically at the relationship between the images of popular culture and the social construction of masculine identities in the US in the late 20th century. In this innovative and wide-ranging analysis, Jackson Katz argues that there is a crisis in masculinity & that some of the guises offered to men as a solution (rugged individualism, violence) come loaded with attendant dangers to women and to other men. Sut Jhally MEF, 1999, 57 min.

***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 destructive consequences of

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## Films on Inequality, Struggle & Justice

U.S. immigration policies on the unity of their families. Featuring an interview with Dolores Huerta, co-founder of the UFW.

***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. Paul Espinosa.

***Union Maids***\* Sitdowns, scabs, goon squads, unemployment, hunger marches, red baiting and finally the energetic birth of the CIO--the 1930s were a landmark period for the American labor movement. *Union Maids* is the story of three women who lived the history and make it come alive today. Dir. Julia Reichert, Jim Klein, 48 min. 1990.

***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.

***Uprooted: Refugees of the Global Economy*** \*\* is a compelling documentary about how the global economy has forced people to leave their home countries. *Uprooted* presents three stories of immigrants who left their homes in Bolivia, Haiti, and the Philippines after global economic powers devastated their countries, only to face new challenges in the United States. These powerful stories raise critical questions about U.S. immigration policy in an era when corporations cross borders at will. 2001, 28 min.

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## Films on Inequality, Struggle & Justice

***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, 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.

***Venezuela Bolivariana: The People and the Fight and World War IV*** There exists today in Venezuela a number of conflicting forces that are making this South-American country one of the bases for the most important battle they are calling World War IV. This war, also known as Neo-liberal Globalisation, is the fight against capitalism and hegemony to humanity. Nevertheless, the sole difference with the past wars is that they were fought with armaments of a high calibre and over extensive territories, this war on the other hand is being waged behind television screens and wielding the most fiercest bomb history has ever witnessed, the Economic bomb. This fourth World war, successor to the wrongly named Cold war (WW3), goes hand in hand with the recent industrial boom of Information-Technology. In Venezuela, all of these Globalising forces seem to be in action to annihilate all vestiges of hope and democracy that are represented by the popularly denominated Bolivariana Revolution. *Venezuela Bolivariana* explores the current socio-political situation of the country and the alternatives that the Bolivariana Revolution have thrown down in the wide path of neo-liberal globalisation. The idea is to offer an alternative point of view on the Bolivariana Revolution and to try and clear up a lot of doubts that surround the Venezuelan economic process and its president, Chavez.

***Venus Boyz*** A Film by Gabriel Baur. Club Casanova, the legendary Drag King Night in New York, is the point of departure for an odyssey to the transgendered world. It's a world where women become men--some for a night, others for a lifetime. The film stars renowned Drag Kings Mo B. Dick, DRED Gerestant, Storme Webber, Diane Torr, Del la Grace Volcano, and Bridge Markland, all women who dress, perform, and/or live as men, with appearances by legendary Drag Queens Mistress Formika and Queen Bee Luscious. FRF, 104 min, 2002.

***Wal-mart: The High Cost of Low Price*** is a feature length documentary that uncovers a retail giant's assault on families and American values. The film dives into the deeply personal stories and everyday lives of families and communities struggling to fight a goliath. A

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## Films on Inequality, Struggle & Justice

working mother is forced to turn to public assistance to provide healthcare for her two small children. A Missouri family loses its business after Wal-Mart is given over \$2 million to open its doors down the road. A mayor struggles to equip his first responders after Wal-Mart pulls out and relocates just outside the city limits. A community in California unites, takes on the giant, and wins! Producer/Director Robert Greenwald and Brave New Films, 2005, 98 min.

***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 using 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.

***War At Home, The*** A Film by Glenn Silber & Barry Alexander Brown Nominated for an Academy Award and widely considered one of the most important political films ever made, *The War at Home* vividly chronicles the anti-war protest movement of the 1960's and 70's. The film provides an illuminating look at the home front of the Vietnam War - the war that students and other anti-war dissidents waged on America's political system, military and notions of patriotism. Through a powerful combination of rare archival footage and interviews with students, community leaders, Vietnam veterans, and participants from all points of view, *The War at Home* shows how the anti-war movement grew into a genuine people's revolt in tandem with the escalation of war in Vietnam. FRF, 100 minutes, 1979.

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## Films on Inequality, Struggle & Justice

**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, 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.

**With Babies and Banners\*\*** The victory of the Great General Motors Sit-Down Strike in Flint, Michigan, in 1937 was the key to the success of the CIO's drive for industrial

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## Films on Inequality, Struggle & Justice

unionism. The now classic *With Babies And Banners* presents the untold story of the women--the working women, wives, mothers and sisters--who became the backbone of the strike. Forty years later, nine of these women reunite and dramatically show the relevance of their experience for working men and women today. Prod. by Lorraine W. Gray with Lyn Goldfarb and Ann Bohlen. 45 min, 1978. New Day.

**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.

**Where do You Stand: Stories From an American Mill∞** is a haunting documentary film about the rise and fall of an American town and the epic struggle of the people who live there. In the process it tells the story of dramatic changes in labor and demographics, in the nature of corporations, the rise of multinationals, and changes in the American South in the post-industrial age. Winner 2004 CINE Golden Eagle, 60 min. Dir.: Alexandra Lescaze

**Who Owns the Past?\*\*\*** 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 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 Counting: Marilyn Waring on Sex, Lies & Global Economics** demystifies global economics from a feminist perspective. Marilyn Waring is the foremost spokesperson for global feminist economics, and her ideas offer new avenues of approach for political action. With persistence and wit she has succeeded in drawing attention to the fact that GDP has no negative side to its accounts--such as damage to the environment--and completely ignores the unpaid work of women. "Why is the market economy all that counts?" Ms. Waring asks. Directed by Terre Nash, 1996, NFBC, BF, 94 min.

**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

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## Films on Inequality, Struggle & Justice

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.

**Winter soldier\*\*** Vietnam veterans speak about atrocities committed upon Vietnamese soldiers and civilians during their time in the U.S. armed forces in Vietnam. Through testimony given at the Winter Soldier Investigation held by the Vietnam Veterans Against the War in 1971, press conferences, and interviews with individual participants, the film graphically portrays the effect of U.S. government policy and practice, which turned soldiers into animals bent on destruction and Vietnamese into "gooks"--non-human "targets" for murder, rape, and mutilation. The veterans struggle to come to terms with the devastation they caused so that others will not make the same mistake again. 1972, 95 min.  
<<http://www.wintersoldierfilm.com/>>

**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/TWN, 60 min. 1995.

**Women's Work** Interviews with performers from the dance/theatre company, Urban Bush Women, led by director Jawole Willa Jo Zollar. Since 1984, the group has been internationally acclaimed for creating works celebrating 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.

**World - The Coming Pandemic** It's the disease the world has been fearing. No country is prepared. Scientists now believe it's only a matter of time before another major epidemic kills tens of millions. The most likely source is a mutation of the influenza virus, now killing birds and humans across Asia. But what would happen if such a virus struck? Can anything be done to prepare? This week's high-quality documentary investigates the threat posed by Avian flu. 45 min, 2005, JP.

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**Writing about Revolution: A Talk by Bell Hooks\*** (53 min.) Hooks talks about her experiences 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 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. (PBS Series: American Experience), 2002.

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