

DEC

F I L M S

INSIDE:

Over 300 films from more than 50 countries
— features and shorts

HISTORY • ART • POLITICS • WOMEN •
WORK • AFRICA • ASIA • LATIN AMERICA •
EUROPE • NORTH AMERICA

**See Subject
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Pages 99-103**

DEC Films is a service of the Development Education Centre

The Development Education Centre

The Development Education Centre (DEC) was founded in 1971 to provide alternative information about the Third World, with emphasis on materials from the Third World itself and news arising from popular struggles. We have also worked to connect those struggles with Canadian social issues. Women, the unemployed, prairie farmers, immigrants, peace activists, gays and lesbians, and Native Canadians speak out through DEC resources.

Seventy percent of DEC's annual budget is generated by the sale and rental of books and films. The rest is raised through government and non-government organizations (NGO) grants and by individual donations. As government funds tighten, individual and NGO contributions become more important to our survival. If you appreciate the work we do, we urge you to become a regular DEC contributor.

DEC is worker-managed by a collective of nineteen people. We are supported by a ten-person Board of Directors and by many volunteers, who participate in both day-to-day operations and who sit on advisory boards set up for specific DEC projects, such as *Global Health Reports*.

How to Use this Catalogue

The films in this catalogue are grouped by subject matter. But please remember that most films and videos cover more than one issue (for example, Culture, Race Relations, Women, etc.)

The Subject Index on pages 99-103 should be consulted whenever you're programming.

Within the catalogue we have tried whenever possible to list films in the category we feel most people would use when programming. In some cases this has forced us to make difficult choices.

For example,

- Films on Women in the Third World and films on Native People in the Third World are listed by country, rather than in the Women's or Native People's sections.
- The subject categories — i.e., Culture, Race Relations, Women and Work, etc. almost always focus on North America and Europe.
- The category Race Relations and Immigration lists films that focus on tensions and discrimination in North America and Europe. For related films concerned with people of colour see the country sections, Native People section and the Culture section.

Use the Subject Index for complete international listings and for programming ideas.

For complete listings of these and many other subjects,

**Health and Safety
Women and Development
Features
U.S. History
Canadian History**

See the Subject Index, pages 99-103.

The films in this catalogue have won many awards for their artistic achievements, and praise for their political, cultural and social insights and convictions. We have features and shorts, documentaries, fiction and experimental work — films for many uses and audiences.

Unlike most commercial distributors we have a flexible pricing system, allowing many groups, including those with few resources, to use the films. At the same time we maintain a strong commitment to the independent filmmakers we represent. Fifty percent of all revenues on rentals and sales go back to the filmmakers.

In addition to distribution, DEC Films also encourages public and small group exhibitions of films across the country. Consult us for help in programming, promotion and organization.

Our work in initiating community-based film festivals and public exhibition, such as Reel to Real and Colour Positive will continue.

For further information on any of these services, please write to **DEC, 229 College St., Toronto, Ontario, Canada M5T 1R4.**

Many of the films in this catalogue have been made available in Canada through DEC Films' Translation Projects.

This work is costly. We very much appreciate assistance in this important work. All donations are tax free.

Some of the films that DEC has helped translate and subtitle:

El Salvador: Decision to Win

— El Salvador

Bombay: Our City — India

What We Think — Ecuador

Sudesh — India

Welcome to Uruguay — Uruguay

Rental and Booking Information

How to Book a Film

Please order as far in advance as possible.

Give date, location, type of audience — high school class, film society, etc. If address for shipping differs please note.

Suggest alternate dates (your first play-date will be confirmed if available).

Changes or cancellations must reach us 7 days before SHIPMENT date. Provisional or telephone bookings will be held for 10 days until your written request reaches us.

Renters are responsible for all shipping charges, as stated on the invoice (courier or air express).

Rental Pricing Structure

The following price table for 16mm films is an approximation at the time of printing. Please ask the film booker for confirmation of price.

If you have specific problems or are interested in booking a series, please get in touch with us.

For sale price, please inquire. As the cost of film fluctuates with the dollar and the lab costs in the countries of origin, the number of prints ordered at one time, the costs of films vary.

Running Time		A	B
30-35 min	16mm	\$50	\$80
	video	\$30	\$50
55-60 min	16mm	\$80	\$110
	video	\$55	\$70
80 min & longer	16mm	\$130	\$160
	video	\$75	\$95

A — RESTRICTED showing to members of a high-school class, non-institutional community groups, political groups, union locals, etc.

B — RESTRICTED showing to members of a university class, the public at large, institutional groups, etc.

Preview Prints

Films are available for preview for serious purchase consideration only. We are not able to preview for rental purposes.

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Margie Bruun-Meyer

Maids and Madams



South Africa, 1985
 Producer: Mira Hamermesh
 52 min., colour, VHS video

Areas: Apartheid, Women and Work, Racism, Labour Unions

The hand that rocks the cradle... In South Africa many white children are brought up by black South African women who transfer to them the love they would otherwise have devoted to their own children.

Mira Hamermesh's film examines closely the painful relations between black maids and white madams in South Africa today. And since more than one million black women work as maids in white homes—the largest source of employment after agricultural work—this is a significant issue.

The film shows the vivid contrast between the luxurious homes of the rich whites and the grinding poverty of the homelands—battered shacks and huts in a desolate wasteland with 18 people living in four rooms.

It also examines the living conditions for the maids. Six square metres of space often with no ceiling. The maids shop for their white employers in supermarkets overflowing with food. But their families in the townships have a meagre diet.

White liberal groups are shown trying to improve some of the worst aspects of the labour market. But as one white woman admits, "when you talk about wages and working hours you make yourself very unpopular indeed."

Fortunately, the film also shows the important work of the South African Domestic Workers Association (SADWA) a growing group run by black women themselves.

Canadians should not assume that this subject only applies within South Africa since the conditions experienced by many maids and nannies in Canada are unfortunately not greatly different, especially for illegal workers. Thus *Maids and Madams* should be seen as a film about domestic work everywhere.

Ideal for use in women's studies classes: it is informative, provocative and gripping.

Linda Briskin, York University

You Have Struck a Rock

Working women of South Africa



South Africa/USA, 1981
 Producer: Deborah May
 30 min., colour, 16mm

Areas: Women's Studies, Southern Africa

"You have touched a woman. You have struck a rock. You will be crushed." Angry words. Fighting words. Words sung with resolve by South African women in the fifties.

This film documents women's resistance to the "pass" laws in South Africa, focusing particularly on the anti-pass campaigns of 1955 and 1956. The apartheid government first tried to force women to carry passes in 1913. Passes. Bits of paper. Bits of paper that say where

you can go, when you can go, how long you can go for. Bits of paper that mean you may be beaten, tortured, arrested and forced into labour.

In 1954 the Congress of South African Women was formed, and women such as Lillian Ngoyi from the African National Congress Women's League, Helen Joseph from the Congress of Democrats and Bettie du Toit from the Garment Workers' Union provided inspired leadership for the upsurge of resistance from the majority of South Africa's non-white women.

In 1963, fifty years after its first attempts, the government forced women to carry passes. But this was only a momentary victory, for the legacy of defiance lives on, as powerful, determined and eloquent as ever.

The government forced women to carry passes, but they have not won and nor have we lost. The struggle is on... it's inevitable that we shall win.

The film is testimony to that inevitability; one feels it, not just in viewing the footage from the anti-pass campaign of the fifties, but also from women who continue to plan the defeat of the hated apartheid regime.

Jo Saxby, Broadside

Like so many people I have seen the endless images of South Africa — men with guns, rioting, women weeping, and I wanted to know something else. Where were the women in all this? How do they live their lives; what is their experience?

Mira Hamersmith

A cause with direct appeal to the heart.

London Sunday Telegraph

Perhaps the perfect informative documentary. It articulates pain.

London City Limits

Grandfather, Your Right Foot Is Missing



South Africa, 1984

Producer: Yunus Ahmed

60 min., colour, 3/4" and VHS video

Areas: Human Rights, Apartheid, Housing, Film Studies

Awards: London Film Festival: Outstanding Film Award

Grandfather is the remarkable first film of a young Cape Town filmmaker. It is a sad and moving record of the destruction of his neighbourhood, District Six, carried out by the authorities as part of the Group Areas Act, which forced mixed communities to segregate.

Ahmed explains, "The title comes from the name my people used to give Table Mountain. We called the mountain Grey Old Grandfather and District Six was his right foot."

The film has no narration... only music and voiceovers of the former residents. Using stills, paintings, and evocative camera movements Ahmed reveals the past life of the District Six area, particularly its multi-racial character. Today a shopping centre stands on the spot where Ahmed's family home once stood.

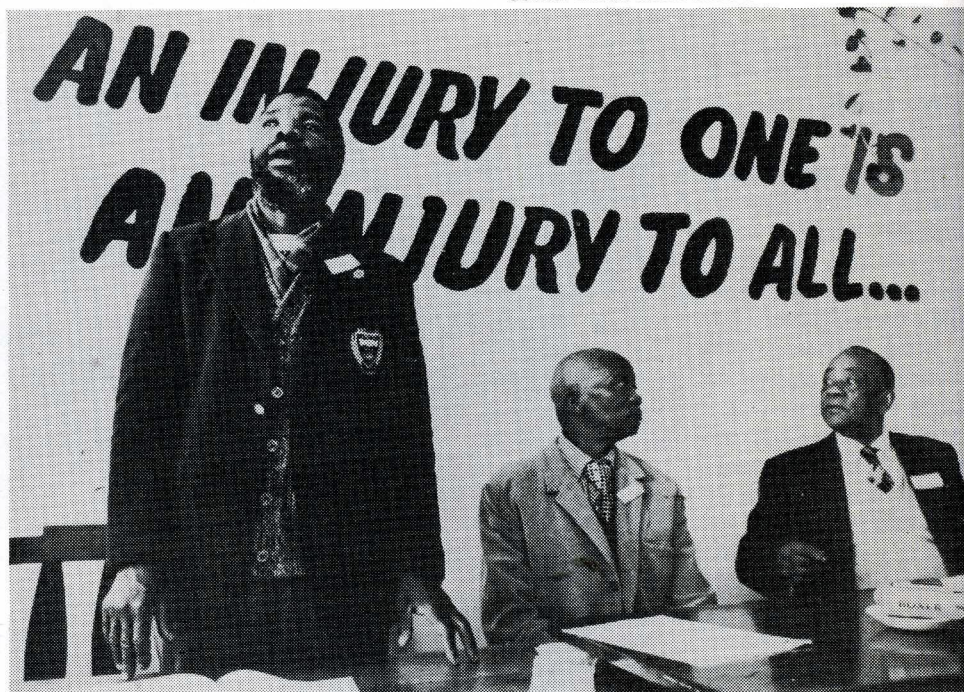
Like many Third World filmmakers, Ahmed rejects the conventional T.V. documentary approach. Photographic negatives in primary colours, old paintings and people in dislocated movement make the portrait and tell the story. But mostly the camera moves over wasteland—lingering on street names, a menacing bulldozer, an abandoned door—emphasizing the mood of despair, loss and longing.

Grandfather, like *Maids and Madams* shows the daily results of the system of apartheid, in the kind of detail usually missed in general overviews.

We also recommend this film as a companion to *Bombay: Our City* and *Gaza Ghetto*, all films that deal with housing, urban removal and repressive regimes.

Passing The Message

South African union leaders



South Africa/Holland, 1982

Producer: Frank Diamond

47 min., colour, 16mm and 3/4" video

Areas: African Studies, Labour Unions

The black workers under the system of apartheid continue to produce South Africa's wealth, while enjoying little of it.

They are controlled by the contract labour system, the pass system and other restrictive laws, which affect every aspect of their lives.

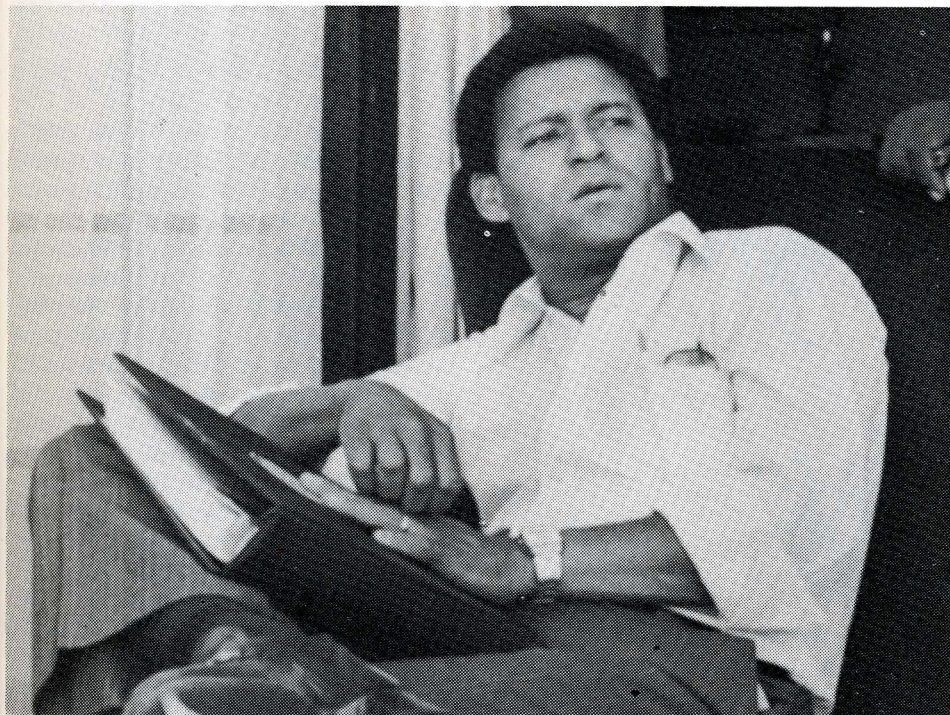
The government's policy of creating unviable "independent homeland states" has deprived millions of blacks of their citizenship, making them foreign workers in their own country.

The history of trade unions in South Africa is the history of waves of organization of black workers against the state's control of their lives and work. It is also the history of detention, banning and banishment of union members. The current upsurge of union organization began with the strikes in Durban in 1973. By 1979 the government was forced to make legal provision for black trade unions. The unions however had to register and operate under state controls. These included restrictions on strikes and political activities.

Some unions have refused to comply and register. The film, *Passing the Message* is about these unions. Through the personal accounts of three people: Friday, a contract worker from the Ciskei, and two trade union organizers, Zora, a mother, and Rev, an ex-Robben Island detainee, we get an inside view of the trade union movement in South Africa, and an understanding of their struggle.

This is an important educational documentary for anyone working in the Canadian trade union movement.

Allan Boesak: Choosing for Justice



South Africa, 1985
Producers: Hugo Cassirer and Nadine Gordimer
28 min., colour, 16mm/video

Areas: African Studies, Human Rights,
International Politics, Church and Society

"To preach the word of God relevantly in South Africa is to walk through a minefield — blindfolded."

Allan Boesak

This film, produced by Hugo Cassirer and internationally acclaimed novelist Nadine Gordimer, shows the answer of one Coloured (mixed race) Dutch Reformed minister to this challenge. In 1982, at age 37, Allan Boesak was elected head of the 70 million member World Alliance of Reformed Churches — shocking South Africa. The Dutch Reformed Church there has long been a bulwark of apartheid, from its early separation of Coloured and white congregations, to its present stalwart justification of the white minority rule.

Allan Boesak succeeded in having the World Alliance declare apartheid a heresy. In this film, he explains how he found a liberatory message of brotherhood and equality at the heart of the

Christian tradition; it compelled him to fight apartheid.

Choosing for Justice reveals the various methods by which apartheid stays in place. This makes it a perfect introduction for general audiences.

The film concludes with Boesak's address to the founding meeting of the United Democratic Front in August, 1983. This multiracial coalition was founded to oppose the new South Africa constitution which sets up racially segregated assemblies with limited powers for Coloureds and Asians — while continuing to deny the Black majority any political power. Boesak has a different vision: "We want all our rights, here in an undivided, democratic South Africa — and we want them now."

Encompassing so much of the contradictory heritage of South Africa, Allan Boesak could be a key player in the difficult process of transformation and reconciliation that lies ahead.

Nelson Mandela



South Africa/The Netherlands, 1980
Producer: Stichting Derde Cinema
20 min., colour, 16mm

Areas: Human Rights, African Studies, South African History, Political Prisoners

This documentary is a portrait of African National Congress (ANC) leader Nelson Mandela, imprisoned on Robben Island for over 20 years by the white South African government. A brief but clear and concise history of apartheid in South Africa from 1950 explains why the ANC was formed to fight the severe racial discrimination experienced by the black population. Interviews with Nelson's daughter, Zenani, author Ruth First, and Nelson's wife, Winnie, serve to give background to Nelson Mandela's work and subsequent arrest. But the film leads further than this, to talk about the conditions faced by South Africans today who continue to resist the brutality of the government.

Nelson Mandela would be relevant to any group interested in, or taking actions around, the plight of political prisoners.

We made this film as a profile, not only of one remarkable man, but of the spirit of Black South Africans. It became clear to us that their human dignity, as much as their courage, is a resistance against apartheid.

Nadine Gordimer

A poignant and illuminating film, bringing to life the conflicts, ironies and cruelties that make South Africa such an extraordinary test of humanity.

Anthony Lewis, The New York Times

South Africa: The White Laager



Afrikaaner army in action

USA/South Africa, 1977
Producers: Peter Davis/United Nations
58 min., colour, 16mm

Areas: African Studies, History, Nationalism

Afrikaaners, the descendants of seventeenth century Dutch settlers, remain the anchor of apartheid in today's South Africa. This is the first film to examine their 300-year history of colonialism, nationalism and racism. All who speak in this film are Afrikaaners. Both the hardliners and reformers give their interpretations of events that shaped their society, and the dilemmas facing South Africa today. Using old photos, newsreels and contemporary footage, Peter Davis takes us through the Great Trek of 1836, the Anglo-Boer War, the establishment of the nationalist government in 1948, to the late seventies.

The word 'laager' refers to the practice of circling wagons and firing at the enemy from a protected position. It epitomizes a myth repeatedly impressed by and upon the Afrikaaner today in South Africa. The last 30 years have seen a quickening confrontation between Afrikaaner nationalism and Black nationalism, with more and more repressive legislative and administrative machinery culminating in the bloodbaths of Sharpeville and Soweto. Avenues of non-violent protest have been closed off.

Apartheid: South Africa Today

Canada, 1979
Producer: South African in exile
34 min., colour, slide-tape show (112 slides)

Areas: South African Politics, History, Human Rights, Liberation Movements, Racism

Eighty-seven percent of South Africa's most fertile land, all of its mineral deposits, fishing areas, industry, harbours and railways are set aside for whites. *Apartheid: South Africa Today* closely examines the plight of the Black South African since the first European invasion in 1652.

Fifty percent of all Black children die of malnutrition before the age of five. If these children are female, their situation worsens, and their labour is not in demand in the mines and industries.

The program examines the 1976 student and worker uprisings and the formation of the Black consciousness movement, as well as the development of the African National Congress from passive resistance to armed struggle.

It also shows the contradictions of Canadian foreign policy towards South Africa, and the involvement of Canadian corporations and banks in supporting a corrupt racist White regime.

The Boers, who fought for freedom only to subjugate fellow men, are a tragic people. Davis has found the voice that lets us sense their tragedy without forgiving their cruelty.

William Henry, Boston Globe

Illuminating, infuriating and sad.

John O'Connor, New York Times

Peter Davis has rendered a valuable service by educating the viewer about the roots of the Afrikaaner people.

David Bernstein, The History Teacher

The Dispossessed

South Africa, 1980
Producer: Gavin Younge
40 min., colour, 16mm

Areas: African Studies, Racism, Political Science

Abaphuciwe is a Zulu word meaning "those who have had everything taken from them by force." They are the Dispossessed — millions of African people who have been driven from their homes and forced into "homelands" they have often never seen before.

Cosmetic liberalization of apartheid has received much publicity. But apartheid is being ruthlessly enforced. Millions of Black people have been uprooted from their meagre plots of land and herded into the bantustans as part of apartheid's extensive system of labour control. These scattered, impoverished, and hopelessly overcrowded rural ghettos have become the labour reservoirs for South Africa's expanding farming, mining and manufacturing industries.

The film exposes secret camps where thousands of tin toilets and tin shacks are being prepared for those due for "resettlement." This is the face of apartheid today, the system the government likes to call "separate development."

Abaphuciwe/The Dispossessed exposes apartheid as a strategy designed to maintain economic and political control in white hands indefinitely. But this strategy has failed...

Abaphuciwe concludes with a rarely seen look at the Natal bus-boycotts, the housing struggle at Crossroads and the wave of industrial strikes in Port Elizabeth. By providing a comprehensive view of apartheid today, *Abaphuciwe* makes it clear that apartheid cannot be reformed, but must be completely dismantled.

I can think of no better analysis of the way in which apartheid functions to produce and maintain a cheap controlled labor force. Not just a nice documentary about South Africa, its theoretical level will guarantee this film a place in African Studies programs for many years to come.

**Mike Watts, Chairperson,
Center for African Studies,
University of California, Berkeley**

Roots of Hunger, Roots of Change

Canada/Senegal, 1985

Producer: Heather MacAndrew and David Springbett

28 min., colour, 16mm and video

Areas: African Studies, Food and Agriculture, Development

Roots of Hunger examines the root causes of hunger, as reflected in one part of the African Sahel: Keur Momar Saar in northern Senegal.

The filmmakers state, "Drought is an act of nature... but hunger is not. It is all too easy to blame the phenomenon of hunger in a world of plenty on everything except human decisions. For ultimately it is human decisions that create circumstances that allow hunger to exist for some, but not for all."

Roots of Hunger is extremely valuable and timely as a resource because it looks beyond drought as the only cause of hunger in Africa. A revealing sequence of historical still photos and drawings gives a perspective of pre-colonial life for both the herders and cultivators of Senegal. The impact of French colonialism and the introduction of cash cropping (peanuts) is shown to have had a profound effect on both the economy and ecology of Senegal. The impact lingers today.

But after the horrifying images of the Ethiopian famine, this film presents an optimistic picture. The film shows the need for long-term solutions, so that the Senegalese people, as well as the people in other parts of drought-stricken Africa, can re-establish the self-sufficiency they once knew.

An illustration of what long-term development is and what it can do, the film shows an integrated rural development project.

We strongly recommend this film primarily because it shows African farmers and the Senegalese economy in full historical perspective.

We thought it was very good, particularly in showing the ties to the colonial period and the question of rural/urban migration.

**Medea Benjamin, Food First:
Institute for Food and
Development Policy**

Search for water in Senegal



Roots of Hunger is an excellent audio-visual resource for educational consciousness raising.

Bob Jeffcott, Oxfam for Africa Project

An excellent film.

**Eric King, Division of World Outreach,
United Church of Canada**

Certainly a timely exploration of the basic causes of hunger.

**Rev. E. Peter W. Nash, S.J.,
Canadian Jesuit Missions**

A century of colonialism, decades of destructive 'development' policies that have favored export crops, undermined peasant agriculture and ravaged the environment — these are the root causes of hunger in the Sahel; not the few years of drought nature has thrown in for good measure. With compassion and courage, *Roots of Hunger*, *Roots of Change* shows us the impact of disastrous policies, but also gives us reason to hope. Using their own knowledge, their own skills and their own hard work, people can and will recreate sustainable ecosystems and feed themselves. Development is about giving them that chance, and this film helps to point the way.

**Susan George,
Afrique Asie magazine, Paris**

Building a New Society: Women in Rural Mozambique

Canada/Mozambique, 1984

Producer: Stephanie Urdang/CUSO
30 min., slide-tape show

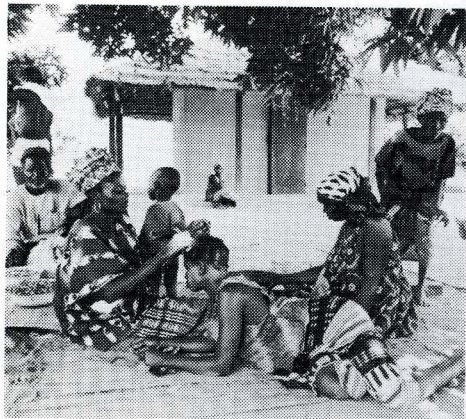
Before Mozambique's independence in 1975, Gilda Madonsela worked as a servant for a large Portuguese settler family. She worked seven days a week, long hours and received a meagre salary. Now she drives a tractor on a state farm, and earns ten times as much.

By tracing the Portuguese colonization of Mozambique, and the growth of the *Frelimo* independence movement, which is now the government, this well-produced slide-show takes a close look at the changes rural Mozambiquan women are experiencing. Since *Frelimo* replaced the Portuguese government, Mozambiquans have gained health care services, schools and communal villages. By transforming agricultural production through the communal villages, and through the organization of Mozambiquan Women, women have come to play a more active role than men in political, economic and social affairs.

This slide show celebrates the important changes, but does not overlook obstacles and contradictions facing rural Mozambiquan women. Polygamy, bride-price, arranged marriages and initiation rites are traditions that die hard.

"Some men are changing because they are politicized and realize that they are living in different times. Others change because the women insist that they work in the house. But both are the result of the new society we are building."

Selbe — One Among Many



Senegal, 1983
Producer: Safi Faye
30 min., 16mm

Areas: Women and Development, African Studies, Anthropology

Shot in a Senegalese village, *Selbe* puts an accent on an important aspect of African society — the economic and social roles of women in rural areas. The woman in question here is a “responsible” woman. Her husband has left for the town to make some money, leaving to her the heavy charge of providing for the survival of a big family. She spends all her energy and time on work. Her daily life and work begin early in the morning and finish late at night.

The film then leads from a description of a personal situation to include other wide issues of development facing women.

A unique, close look at daily life in West Africa. Recommended for schools.

Also recommended for use with one of the other films in this series: *Women of El Planeta* (Peru), *Sudesha* (India), *Bread and Dignity* (Nicaragua).

Zimbabwe: Freedom is More than Liberation

Holland/Zimbabwe, 1981
Producer: Frank Diamond
50 min., colour, 16mm/video

Areas: Southern Africa, Politics

Zimbabwe was formerly called Rhodesia. Since independence much more has changed than its name. *Zimbabwe: Freedom is More than Liberation* focuses on the problems the Mugabe government faces in the process of changing a country with a grossly unequal distribution of land and wealth into a more just and egalitarian society.

Charles Magusha, a worker on an agricultural cooperative talks about some of the problems there. “You know our government is still poor so that it takes

time to repair our homes, so we are still waiting. Then another problem is our water system. We have no water system here and we also need electricity.”

In the film we see other examples of the government’s moves towards self-sufficiency. An ethanol factory has been set up in Triangle, southern Zimbabwe. Here, alcohol is made from sugar cane and is able to meet 15% of the country’s petrol requirements.

Zimbabwe: Freedom is More than Liberation ends with the hope that the problems facing the country will be overcome and the feeling that the present government has integrity and, most importantly, the support of the people.

Mozambique Year 3: Communal Village

Canada/Mozambique, 1981
Producer: Madelaine Taylor
28 min., colour, 16mm

Areas: Development Studies, African Studies, Community Development

When the Portuguese left Mozambique, they left a country with a 97 per cent illiteracy rate, non-existent social services, and colonial structures designed to promote the export of Mozambique’s wealth. The rural population survived on subsistence farming and harsh plantation work.

This film looks at Mozambique’s form of socialist reconstruction. Recognizing the need to promote a stable form of rural development, Mozambique, under the direction of *Frelimo*, initiated a program of communal villages. Through interviews with villagers and party cadres, we see how daily life is organized and experienced by the rural population and how their work is integral to the design and implementation of Mozambique’s future development goals.

AFRICA ARCHIVES

Angola: Second War of Liberation
50 min., 16mm. 1975

Angola—colonial history, independence movement.

Bottle Babies
26 min., 16mm. 1976

West Germany/Africa—infant formula controversies.

Free People of Guinea-Bissau
50 min., 16mm. 1970

Guinea-Bissau—colonial history, independence movement.

Rich Man’s Medicine
43 min., 16mm. 1976

Senegal/Gabon—the clash of traditional and modern medicine.

SWAPO

50 min., 16mm. 1976

Namibia—history of South West African People’s Organization.

Tanzania: Education for Self-Reliance
30 min., 16mm. 1978

Tanzania — Popular education and village reconstruction.

Small Happiness: Women of a Chinese Village

China/USA

Producers: Carma Hinton and Richard Gordon

58 min., colour, 16mm/video

English voice-over

Areas: China, Women, Socialism

Awards: American Film Festival, Blue Ribbon;
New York Global Village Festival, First Prize;
New Directors, New Films, Museum of
Modern Art; Grierson Film Seminars, 1985

The Chinese countryside, where one-fifth of the world's people live, is rarely seen in the West. Even more obscure are the 400 million women that live there. *Small Happiness* is the first film about China's rural women and one of the few films about China that represents ordinary women telling their own stories.

The women of Long Bow village speak about topics that include love and marriage, childbearing and birth control, family relationships, work, footbinding, and a strike in a local all-woman workshop. Filmed under unprecedented circumstances, without any restrictions by the Chinese government, *Small Happiness* provides an opportunity to see China as it has never been seen.

This remarkable film is the first of a three-part series by Hinton and Gordon.

Not since Joris Ivens and Marceline Loidan's films of the early seventies have North American audiences been able to see modern China so clearly. *Small Happiness* achieves a wonderful combination of warmth of tone and political sophistication. It's a view that is critical of many aspects of modern Chinese life, especially in the way the culture treats women, yet the film is not anti-communist — a rare view of China in the West.

Small Happiness gives great pleasure... an extraordinary cinematic glimpse of women's lot in contemporary rural China.

Ed Controy, San Antonio Express

...hearty humour and remarkable candor (and some pain too).

Kevin Thomas, Los Angeles Times

From start to finish the film is imbued with a remarkable intimacy.

Suzanne Pope, Toronto Broadside

The extraordinary wedding sequence



All Under Heaven



China/USA, 1986

Producers: Carma Hinton and Richard Gordon
60 min., colour, 16mm and video

English voice-over

Areas: Asian Studies, Agriculture, Sociology,
Economic Development

Festivals: American Film Festival, 1986

All Under Heaven provides an intimate look at daily life in Long Bow, a village about 400 miles southwest of Beijing. The film shows how the traditional way of life has persisted and altered with the political changes of the last 40 years, particularly collectivization and decollectivization.

Among the unusual footage is an elaborate funeral, which is intercut with the remarks of a local geomancer. Country fairs, the centers of commercial transactions and cultural life, comprise the most colourful passages of the film: animal dealers conceal their hands under their jackets or caps to bargain over prices with their fingers, cooks behind food stands show off their special skills, and the cacophony of vendors' tunes blends with the high-pitched voices of opera singers on an open-air stage.

In contrast to the enduring traditions are the dramatic changes. The film presents the history of the village over several decades, highlighting the Revolution in 1949, collectivization during the early 1950s, the Great Leap Forward in 1958, and the present shift from collectivized farming to individual household farming. Personal stories reveal how the shifts in government policies have affected life in the village.

Scenes of everyday life make the village come alive: kids play ping-pong on a millstone with a brick "net", old people complain about racy Hong Kong movies as family and neighbours hover around the TV set, people ride on the huge swings constructed for the celebrations of the Lunar New Year, and the whole village gathers outside to watch a French version of Zorro. A sense of dramatic change, of new possibilities, accompanies the characteristic slow and simple rhythms underlying rural life.

...the best film on contemporary rural China that I have seen. An excellent classroom resource.

K. C. Chang, Anthropology,
Harvard University

To Taste a Hundred Herbs



Dr. Shen diagnosing an ailment



China/USA, 1986

Producers: Carma Hinton and Richard Gordon
60 min., colour, 16mm and video

English voice-over

Areas: Asian Studies, Medicine, Religious
Studies, Economic Development

To Taste a Hundred Herbs tells the story of the doctor in Long Bow village. Dr. Shen is a fascinating person with a wide ranging reputation for his treatment of everything from minor aches to mental illness.

He employs a mixture of remedies — old and new, Chinese and Western — using herbs, chemicals, acupuncture and therapy.

Dr. Shen is also an interesting figure since he is a Catholic and thus a member of a minority religion in the country. He speaks frankly about his beliefs and how they fit within the current mosaic of Chinese society.

In this third part of their series Carma Hinton and Richard Gordon once again have found a filmic approach to modern China that is remarkably clear and enjoyable. They observe the culture and society in Long Bow village, with a respect that is often lacking in Western views of China.

Some highlights from *To Taste a Hundred Herbs*:

- Dr. Shen shows his clinic and describes his remarkable medicines and how he uses them
- A man suffering from a mental disorder is treated and cured with electric acupuncture
- Villagers prepare for New Years celebrations.

Dr. Shen is a natural actor, the like of whom is seldom seen these days. Both the modulation of his voice and his facial expression are impishly delightful.

A most entertaining and well produced film. The humour and fun are irresistible.

Dr. Jerome Ch'en, Distinguished
Research Professor of History,
York University

First Contact

Papua New Guinea/Australia, 1983
Producers: Bob Connolly and Robin Anderson
60 min., colour, 16mm/video

Areas: Asian Studies, Native Peoples,
Development, Ethnography, Film Studies

Awards: Academy Award Nominee, 1984; Best
Documentary, Sydney Film Festival, 1983;
Grand Prix, Cinema du Reel, 1983; Award
Winner, Nyon Film Festival, 1983; London
Film Festival

When Columbus and Cortez ventured into the New World there was no camera to record the drama of first encounter. But, in 1930, when the Leahy brothers penetrated the interior of New Guinea in search of gold, they carried a movie camera. Thus they captured on film their unexpected confrontation with thousands of stone age people who had no concept of human life beyond their valleys. This amazing footage forms the basis of *First Contact*.

Yet there is more to this extraordinary film than the newly recovered footage. Fifty years later some of the participants are still alive and vividly recall their unique experience. The Papuans tell how they thought the white men were their ancestors bleached by the sun and returned from the dead.

They were amazed at the artifacts of 20th century life such as tin cans, phonographs and airplanes. As they see their younger, innocent selves on the screen, they speak of the darker side of their relationship with these mysterious beings with devastating weapons.

Australian Dan Leahy describes his fear at being outnumbered by primitive looking people with whom he could not speak. He felt he had to dominate them for his own survival and to continue his quest for gold.

First Contact is one of those rare films that holds both an academic and a general audience spellbound.

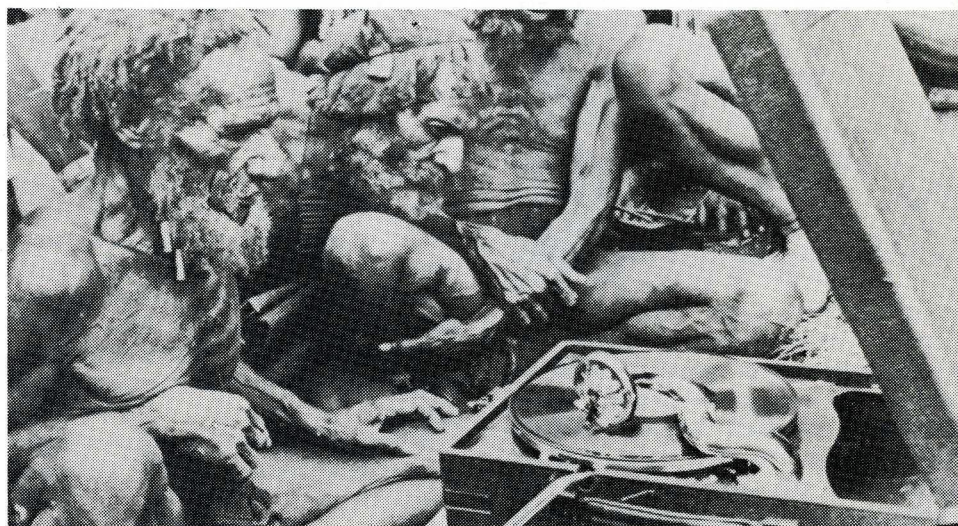
...an astonishing record... which captures this clash of cultures with an un-self-consciousness that is virtually absolute... *First Contact* has a wistfulness and humour that accompanies even its most startling revelation.

The New York Times

It's a disturbing film, but full of head-on challenges to colonial and racist attitudes. Yet it's a deeply human experience too.

The Christian Science Monitor

Rare 30s footage of white/native contacts



Season of Thunder

The Igorot people of the Northern Philippines



Philippines, 1984

Producers: Jeffrey Chester, Charles Drucker, Scott Robinson, Joel Rocamora, Ismael Saavedra

60 min., colour, 16mm & video
English voice-over

Areas: Asian Studies, Native Peoples, Ecology and Development

Season of Thunder is a documentary film about a culture and a country in crisis.

In the remote mountains of the northern Philippines, the traditional way of life of the Igorot people has been shattered by a bloody conflict with the Marcos government. *Season of Thunder* documents the struggle of these tribal Filipinos to preserve their culture and protect their land.

Over centuries, the Igorot people have created a unique adaptation to the mountainous terrain, carving the slopes into magnificent tiers of rice terraces. Today, their way of life is threatened. Dams along the Chico River, logging concessions in ancestral forests, mines, and other development projects, built or backed by the government, would destroy the mountain landscape and the Igorot culture. The film shows how the people and the environment of the Philippines are being sacrificed for the benefit of a small, powerful elite and its international partners.

The Igorot's opposition to the expropriation of their lands has escalated into an open rebellion against the government and its troops. To strengthen their resistance, and to counter increased militarization in the countryside, the Igorots have joined a nation-wide rebellion along with guerillas of the New People's Army (NPA). *Season of Thunder* presents the story of this political change, told through the eyes of a tribal Filipina.

With the help of the NPA, the Igorots forced the government to postpone construction of the Chico dams. Their success has been internationally heralded as an important victory for indigenous peoples' rights.

The struggle of the tribal Filipinos mirrors the economic and political conflicts now erupting throughout the country. From Mindanao in the South, to the highlands of Northern Luzon, the people of the Philippines are protesting repression and exploitation. The Marcos government, fearful of any opposition, enlists U.S. aid and weaponry to crush dissent.

Season of Thunder is a powerful and sympathetic portrait of the Philippine resistance.

This Bloody Blundering Business

U.S., 1975

Producer: Peter Davis

30 min., black & white, 16mm

Areas: Asian Studies, History, Political Science, Imperialism

Awards: Blue Ribbon, American Film Festival

This incisive and humorous satire on U.S. foreign policy traces the history of U.S. intervention in the Philippines from the time of the Spanish-American War. The film reveals the nature of U.S. attitudes to Third World peoples and cultures and provides an impressively documented analysis of Washington's "Manifest Destiny". It offers interesting comparisons with U.S. foreign policy today.

It presents fascinating parallels between U.S. experience in the Philippines and its experience in Vietnam.

William Sloan,
Film Library Quarterly

Price of Power

Philippines, 1986

30 min., VHS video

English voice-over

The Price of Power is a tightly edited thirty-minute version of *Season of Thunder*.

The film is particularly useful in understanding the culture of the Igorot Native people and the growing strength of the guerrilla movement, the New Peoples Army.

In addition, the film documents the historic fall of the Marcos dictatorship in February, 1986 and rise to power of Cory Aquino.

Although the worst features of the military rule are now gone Mrs Aquino will have to come to terms with both the New Peoples Army and the country's Igorot people. *Price of Power* provides essential background to the new issues facing the Philippines.

Bombay: Our City

Destroying 'hutment' neighborhoods in Bombay



India, 1985
 Producer: Anand Patwardhan
 82 min., colour, 16mm & video
 60 min. version also available in video
 Hindi with English subtitles

Areas: Asian Studies, Development,
 Education, Urban Studies

Festivals: Grierson Film Seminars

Bombay: Our City tells the story of the daily battle for survival of the 4 million slum dwellers of Bombay who constitute one half of the city's population. They are the workforce of Bombay — the industrial labour, the construction workers, the domestic servants, the brushmakers, the rag-recyclers and the sellers of rat-poison.

Denied city utilities like electricity, sanitation and water supply, many slum dwellers also face the immediate threat of evictions as city authorities begin a campaign to "beautify" Bombay.

Bombay: Our City, shot over a period of two and a half years, tells its story in the words of the people seen in the film. There is no external commentator. The audience is invited to bear witness to the injustices perpetrated on the workers of Bombay and to rejoice when these workers begin to organize their own defence.

This film is an invaluable look at modern Indian society. It deserves to be widely seen in the next few years since 1987 is the UN Year of the Homeless.

Patwardhan's earlier films include *Prisoners of Conscience* and the highly acclaimed *A Time to Rise*.

Quite clearly *Bombay: Our City* is the best documentary every made in India... It should get much wider exposure. We need it as much as it needs an audience.

Khalid Mohammed, The Times of India

Patwardhan's film about the unauthorized hutments demolitions in Bombay was the best viewing not only of last week but of this year... and that includes feature films.

Iqbal Masud, Indian Express

As Women See It: Sudesha



India, 1983
 Producer: Deepa Dhanraj
 33 min., colour, 16mm & video
 English voice-over

Areas: Women and Development, Indian
 Studies, Ecology

Sudesha is the story of a woman who lives in a village in the lower Himalayas. In that area, the forests have been destroyed by the all-powerful timber merchants. The women in this region played an active part in the "Chipko" movement, founded to protect the trees and their environment. They embraced the trees at the logger's approach. In Hindi "Chipko" means to embrace someone you love — hence the name of the movement. For protesting at a timber auction, Sudesha was thrown in jail. But the film is not a history of the "Chipko" movement: it shows, rather, the contradictions and controversies which shape Sudesha's life today.

This is a haunting and extremely beautiful piece of filmmaking, capturing some of the landscape of rural India.

Recommended for use with one of the other films in this series: *Women of El Planeta* (Peru), *Bread and Dignity* (Nicaragua), *Selbe* (Senegal).

Dust to Dust

Australia, 1980
 Producer: Sabina Wynn
 30 min., colour, 16mm

Areas: Occupational Health and Safety,
 Aboriginal People

Asbestos dust kills. Fifty per cent of the workers in Baryulgul, an asbestos mine in New South Wales, Australia, have died. The mine there employs mainly aboriginal people. *Dust to Dust* explores the situation in Baryulgul and gives a thorough critique of the company.

A 23-year-old engineer tells us that "after five minutes working in the mill, no matter what colour you are you look white." The miners don't even wear masks. The question then arises — what are the acceptable government levels of asbestos dust?

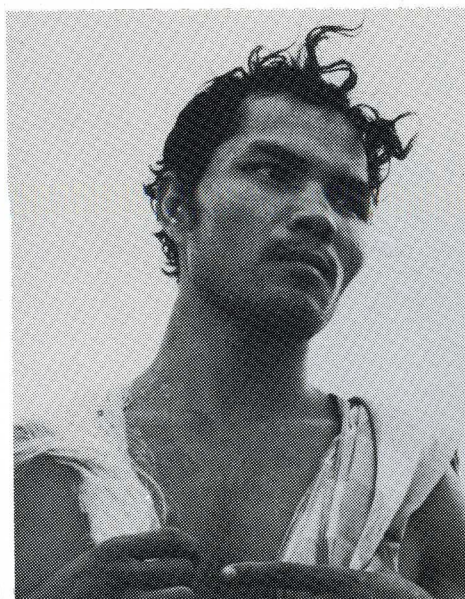
As the camera travels down a dirt road, asbestos dust flies up. We see children playing in it. There is no safe way to work with asbestos. One in five who work with it develop cancer. There are 50,000 deaths a year directly related to asbestos.

In Baryulgul, the mines are the only source of employment. So when the mine was closed and the company relocated in Indonesia, the people of Baryulgul were left jobless and demoralized. This is a familiar story with multinational corporations who have no commitment to job security for their workers but will move to Third World countries when it suits them.

This film has no happy ending. Even the Australian Worker's Union has no stringent rules on asbestos, and the information that could have been supplied was not made available.

In Canada, we also have asbestos mines, and the fear of the "killer dust" is now widespread. *Dust to Dust* is an informative resource on health and safety, and on the specific exploitation of the aboriginal peoples. It provides an example that will spur one to action.

Tongpan



A man of many skills

Thailand, 1977
 Producers: Isan Film Group
 60 min., black & white, 16mm
 Thai with English subtitles

Areas: Development Studies, Film Studies,
 Politics, Culture, Asian Studies

Tongpan is a fiction film based on the experience of a farmer from the poverty-stricken Northeast region of Thailand. Tongpan and his family have been forced off their land by a dam that flooded their farm in the wet season and left it parched in the dry. They have moved to a small town on the Mekong River border with Laos. There, Tongpan the farmer is struggling to support his family as Tongpan the pedicab driver, Tongpan the small-time boxer, and Tongpan the keeper of someone else's chickens.

Tongpan's chance meeting with a student from Bangkok draws him into a seminar sponsored by a civil liberties group. The seminar is to discuss the possibility of another dam. This one, called Pa Mong Dam, would be the world's largest hydroelectric project. It would span the mighty Mekong itself. It would inundate the town where Tongpan now lives.

As he returns to his village and gets off the bus after several days of absence, he is met by his eldest son who has been exhausted from hours of crying. His wife has died while he has been away. Shutting up their house, Tongpan and his

Tools of Change: Appropriate Technology

Germany/Third World, 1978
 Producers: Teldok
 30 min., colour, 16mm

Areas: Appropriate Technology, Development,
 Environmental Studies

"Appropriate technology" has become the miracle cure for all development problems. To some, it means small scale technology, to others obsolete second-hand machinery. This film explores the role of technology in history, society and development. Emphasizing the question "Appropriate for what and for whom?" it relates appropriateness to development goals instead of to size.

A prominent voice throughout the film is Professor Amulya Reddy of the Institute of Technology in Bangalore, India. He states: "Appropriate technologies are those technologies which advance development. Of course, this begs the question — what is development? And here I take the view that development is a process that should be directed towards the satisfaction of basic human needs, material and non-material, starting from the needs of the neediest, in order to reduce inequalities within countries and between countries. Secondly it must be a process which is directed towards a sort of indigenous self-reliance based on social participation and control. And thirdly, it must be a process which should be in harmony with the environment."

The film shows that small is not always beautiful.

motherless children leave the village. They have never been heard of since.

The real Tongpan disappeared from the small Mekong River town of Chiang Khan in June, 1975.

Its aesthetic interest and dramatic expertise bespeak its political anger, and it stands as one of the most important 'Third World' films of the decade.

British Film Institute,
 Monthly Film Bulletin

Tongpan is a beautifully made film and extraordinarily effective and valuable as a teaching device.

Stanford University, California

Ecocide: A Strategy of War

Vietnam/USA, 1983

Producer: Dr. E. W. Pfeiffer
30 min., colour, 16mm

Areas: Chemical Warfare, US Foreign Policy,
Asian Studies

During the Vietnam War, the U.S. made massive use of chemicals and other means to destroy the cover and food sources used by the National Liberation Front.

Between 1969 and 1973, Dr. E. W. Pfeiffer, a University of Montana zoologist and an outspoken critic of these tactics, made five trips to Indochina to study and document the ecological effect of the war. *Ecocide: A Strategy of War* is a compilation from the unique footage shot by Pfeiffer in Vietnam, Laos and Cambodia.

Herbicides, with innocuous names like Agent Orange and White were used to defoliate forest and jungle. Agent Blue was used to kill food crops. Contaminants in these chemicals include the notoriously toxic dioxin (TCDD), which has been linked to persistent rashes, cancers and birth defects.

Bombing devastated forests and fields, leaving over 20 million craters in South Vietnam alone.

Plowing of forest was undertaken with specially-designed blades mounted on heavily-armoured earth moving machines, capable of toppling large trees. Over 200 of these plows cleared an area the size of Rhode Island by the end of the war.

Ecocide vividly documents the effects of these unprecedented tactics, and shows some of the efforts by the people of Vietnam to rebuild their land. The film forcefully brings home the threat which a war strategy aimed at the ecology poses, not only for its direct victims, but also for the rest of humanity.

Minamata Trilogy Part 1

Japan, 1974

Producer: Serinsha Productions
82 min., colour, 16mm
English version

Areas: Medicine/Health, Ecology, Native
Issues, Sociology

Methyl mercury poisoning was known as a phenomenon when it was detected some twenty years ago in Minamata City, Japan. However, the mechanism of its occurrence was unique. Methyl mercury, contained in waste water from an industrial plant, was highly diluted after flowing into the sea. Then it was re-concentrated in fish and shellfish and through the dietary cycle it poisoned human beings and cats who ingested the contaminated organisms.

Part 1 — deals with the history of medical and ecological research into Minamata disease during the twenty years since its discovery. The disease, caused by water pollution, stemmed from a major chemical industry (which is a pillar of the Japanese economy). The many complications encountered in the pursuit of the causative factors, both from industrial and government administrative departments and the medical complexity of the disease, made it clear that Minamata disease is a social as well as a medical problem.

Hanoi: Tuesday the 13th

Vietnam/Cuba, 1965

Producer: Santiago Alvarez
40 min., black & white, 16mm

Areas: Asian Studies, Cinema Studies

Awards: First Prize, Leipzig Film Festival

This film, made under the daily barrage of U.S. bombs, is a tribute to the courage of the Vietnamese people, showing them at work, building irrigation ditches, fishing and weaving.

An extraordinary, classic, example of documentary at its finest. By one of the world's best filmmakers.

Vietnam North

USA, 1969

Producer: Third World Newsreel
40 min., black & white, 16mm

Areas: Asian Studies, Imperialism, Political
Science

This film played an important role in awakening consciousness about Vietnam and still provides a good overview of the damage done by imperialism to the people of both the aggressor and the attacked nation.

ASIA ARCHIVES

After the Difficulties

20 min., slide-tape. 1984

Working women in South-East Asia

Away With All Pests

58 min., 16mm. 1972

China/USA — a U.S. doctor in China.

Daily Life In China's Communes

40 min., 16mm. 1974

China — society, agriculture, politics in the 1970's.

Day of Plane Hunting

20 min., 16mm. 1967

Vietnam — women during the war with the U.S.

Long Chain

20 min., 16mm. 1972

India — women construction workers/transnational corporations.

More Than a Million Years

25 min., 16mm. 1976

Indonesia — history, political prisoners, Amnesty International.

Prisoners of Conscience

45 min., 16mm. 1977

India — political prisoners and the caste system.

Promises and The Poor

15 min., 16mm. 1978

India — caste and class, the 'untouchables' express their views.

Polluted Japan

30 min., 16mm. 1974

Japan — the history of industrial pollution, Minamata disease.

Sanrizuka

30 min., slide tape show. 1979

Japan — farmers vs. the International airport.

Women of Telecommunications Station 6

20 min., 16mm. 1967

Vietnam — women during the war with the U.S.

Latin America

The Double Day



Garment workers in Mexico

Latin America, 1975

Producer: International Women's Film Project
53 min., colour, 16mm
Spanish with English sub-titles

Areas: Women's Studies, Latin American Studies, Labour Studies, Sociology

Mexican factory workers, Argentine maids, Bolivian miners' wives, Venezuelan women in a consciousness raising session... are all featured in this feminist documentary. Interviews with Latin American women reveal their efforts, like other women's throughout the world, to achieve equality in the home and the workplace, and to break down the double work day.

Many Latin American women of the countryside live in pre-industrialized society where the home and place of work are one for the entire family. Often pushed into the city by landowners, these women are not allowed into the factories in their polleras or full skirts. Like many other women immigrating to the city they must all but beg for work. Because women are entitled to more benefits and rights, one woman tells us, the factory policy is to hire more men.

Women are put in third place in many of these families.

A moving and persuasive documentary... should appeal to a broad audience and serve as a provocative educational tool.

Michael Webb,
Film Programming Manager,
American Film Institute

...filmed with the greatest sensitivity to caste, class, tradition, context, and feminism... a compassionate statement... visually and aurally intelligent.

Previews

Americas in Transition



USA, 1981

Producer: Obie Benz
30 min., colour, 16mm or 3/4" video

Areas: Introduction to Latin America, US Foreign Policy, Human Rights

Awards: Academy Award Nomination, Best Documentary Short, 1981; Blue Ribbon Winner, 1982, American Film Festival; Best of Festival, 1982 National Educational Film Festival

Americas in Transition provides the best introduction to the history and present crisis in Central America. It focuses on Nicaragua, El Salvador, Guatemala — also Cuba and Chile — showing clearly that the crisis stems from local problems and the role of the U.S. past and present.

...an insightful piece of reporting... the rapport between the interviewers and their subjects is quite remarkable — both candid and in-depth.

John Stark,
San Francisco Examiner



Two icons of Latin America

Narrated by Ed Asner, the film provides a concise, fast-paced analysis, with interviews with Carlos Fuentes, Mexican writer and diplomat, a former CIA director, a former U.S. Ambassador to El Salvador, the Maryknoll missionary, Peggy Healy.

Ideal for audiences wanting a good introduction to the issues behind the news. Recommended for church, labour and community groups.

Portrait of Teresa



Cuba, 1979
Screenplay and Direction, Pastor Vega
Starring Daysi Granados
103 min., colour, 16mm

Areas: Women's Studies, Latin America,
Sociology, Film Studies

Festivals: Toronto, Berlin, Los Angeles,
Moscow, Edinburgh

This is perhaps the most controversial film produced in Cuba since the 1959 revolution.

Portrait shows how deeply even a revolutionary society continues to suffer from the macho heritage of its previous *underdevelopment*.

Teresa leads not just a double life but a triple life; housewife, factory worker and factory cultural secretary.

Eventually these demands reach a crisis that her jealous husband, Ramon cannot handle.

One of the film's most important "portraits" of Teresa is its sequence of her morning rituals presenting to an audience the daily labor that will always be invisible to her husband because he is always asleep during its performance.

It's a straightforward dramatic movie, shot in a light improvisational style shaped by its environment of working people and their problems. Even its humour is based grounded more often in the contradictions of daily life than in the counterpoint of cinematic strategies.

B. Ruby Rich, Jump Cut

The film contains two especially memorable sequences. The first shocked Cuban cinema-goers by showing a woman fighting back when attacked by her furious husband. The second is a veritable deconstruction of the way T.V. (even in Cuba) projects the woman's image.

Michael Chanan, London Film Festival

We wanted to make a polemical movie, one that would have cultural impact on the Cuban populace. We wanted to develop a theme that would allow us to drop a little bomb inside every home. That was our objective.

It was debated everywhere; in homes, on buses, in newspapers, in workplaces, everywhere.

Pastor Vega

Daysi Granados as Teresa



Granados and Llauro are so thoroughly satisfying as to seem to be living their roles. *Portrait* is a specifically Cuban film but it could take place nearly anywhere in the world.

Kevin Thomas, Los Angeles Times

I believe that *Portrait* is the first contemporary film of the Latin American cinema.

Miguel Littin, Chile



Bitter Cane

Haitian cane cutter



Haiti, 1983
Producers: Jacques Arcelin and Haiti Films
 75 min., colour, 16mm, video
 French with English sub-titles

Areas: Underdevelopment, Caribbean Culture, Political Economy

Festivals: 1983 Cannes Award Winner

The Caribbean's oldest nation — fantastic scenery, numbing poverty. *Bitter Cane*, filmed clandestinely in Haiti, takes an in-depth look at the history and modern day realities of the society.

We see how the traditional system of semi-feudal agriculture is being replaced by foreign owned modern plantations. Growing export crops such as sugarcane, this agro-industry is traced from its implantation during the 1915 to 1934 U.S. Marine Occupation.

The film also portrays the growth of an industrial sector. Hundreds of factories assembling clothes, radios, toys, and baseballs are mushrooming around the capital, enticed by tax incentives and cheap labour. In interviews, U.S. owners express enthusiasm for the advantages they receive, while Haitian workers voice anger at their exploitation.

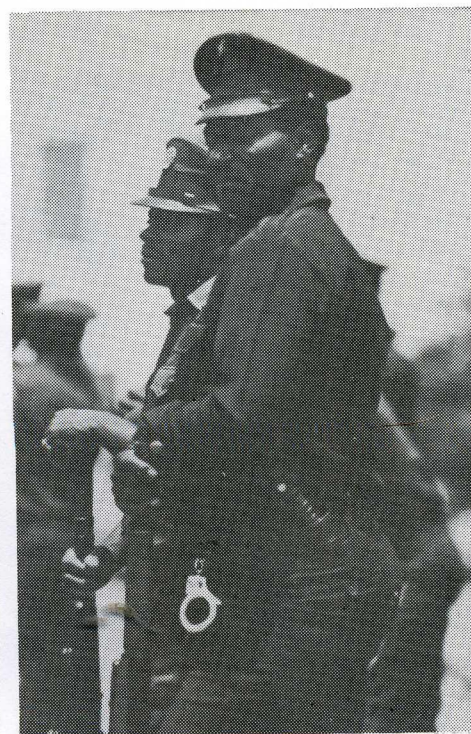
The traditional economy and lifestyles are dying; the peasantry is uprooted; the cities are bursting; hunger and hardship are increasing; and exodus is the solution for many.

Bitter Cane is an extremely well photographed and edited documentary, and also includes an original sound track by some of Haiti's foremost artists.

Above all, *Bitter Cane* is not an empty lament about the problems of Haiti; it is rather an effort to understand these problems and to find their solutions.

(The short film in the DEC collection, *Black Dawn*, makes an excellent short to accompany *Bitter Cane*).

Reason to Flee



Haiti, 1984
Producer: Jacques Arcelin
 30 min., colour, video
 English voice-over

Areas: Human Rights, Caribbean History, Politics, Development Education

From the producers of the award-winning *Bitter Cane*, *Reason to Flee* focuses on the human rights situation in contemporary Haiti. Haiti is the oldest nation in the Caribbean and today the poorest country in the Western Hemisphere. The filmmakers trace this history and show why so many Haitians were forced to flee the Baby Doc regime.

Understanding why Haitians have been forced to flee their country is doubly important since many of the refugees have been badly treated in North America — denied refugee status, held in detention.

Students concerned with development issues and Third World economies will find the video provides a clear, strong political analysis of Haitian society.

All this unfolds against a backdrop of the rich cultural mosaic of the Caribbean. *Reason to Flee* also features an original music score by some of Haiti's foremost artists.

Ideal for classroom use: development education and many general issues pertaining to the Third World.

Grenada: The Future Coming Toward Us

Grenada, 1983

Producers: Carmen Ashhurst, John Douglas, Samori Marksman
60 min, colour, 16mm or video

Areas: Caribbean Studies, Afro-Caribbean History, Development Education, U.S. Foreign Policy

Following the revolution of 1979 the people of Grenada chose to create a new form of participatory democracy, which captured the imagination of people throughout the region. Because Grenada chose an independent path it came under consistent attack from the Reagan administration.

The film shows the wide-spread literacy campaign, debates at Parish Council meetings, agricultural work and health projects.

The Future Coming Toward Us explores Grenada's early history — the annihilation of the Caribs by the Europeans, slavery, the plantations, colonialism, and the oppressive rule of Eric Gairy in the 1970s.

...an excellent film showing the Grenadians' side of their history... it has not been outdated by events. On the contrary it helps put the whole story together. The film shows the faces and we hear the voices of some of those people who were among the principal actors in the drama: Bernard Coard, Phyllis Coard, and of course Prime Minister Maurice Bishop... If Grenada is to be understood, it is helpful to see *The Future Coming Toward Us*...

Gerald Fraser, *The New York Times*

... Timely and tragic. It sheds much favorable light on the revolutionary government of the late Maurice Bishop.

New York Village Voice

Sweet Sugar Rage



Jamaican women attending a Sistren performance



Jamaica, 1986

Producer: Sistren Collective

Directors: Honor Ford-Smith and Harclyde Walcott

42 min., 3/4 inch and VHS video

Areas: Women's Studies, Work, Caribbean Studies

Festivals: New Latin American Cinema, Havana; Oberhausen, Germany

Clad like scarecrows in ragged men's trousers under torn workclothes, women sugarworkers toil under a blindingly hot Jamaican sun. The mud on the field hides needles of the cassia macca. The women work barefooted.

In *Sweet Sugar Rage* the harsh conditions facing female workers on a Jamaican sugar estate are revealed through the eyes of the women of Sistren Theatre Collective. Against a background of massive layoffs in the island's essential industry of sugar, a Sistren drama-workshop is a vehicle for unearthing intimate documentary material on the women workers.

Sistren is a Jamaican popular theatre collective. It developed in the 1970s from the initiative of working-class women, determined to make public the hidden areas of women's experience — especially poor, black women.

To a reggae rhythm we travel with Sistren women from a Kingston ghetto to the green sugarfields of Clarendon for a Sistren drama-workshop with the sugarworkers. There's an unnerving contradiction between the tropical beauty and the stark fieldwork; between the infectious energy of Sistren and the hesitance of the rural women.

Iris, 25 years a sugar worker, recounts the scandal of her clash with unions and management over her right to equal pay as a female supervisor. We glimpse Sistren re-creating, through improvisation, the characters of Iris's story and the lives of people on the estate. The outcome is a provocative dramatization of Iris's dilemma.

The play sparks off animated discussion in Jamaica. It should have a similar effect in Canada.

The Operation

Puerto Rico, 1983
Producer: Ana Maria Garcia
 32 min., colour, 16mm
 Spanish with English sub-titles
Areas: Women's Studies, Health, Development, Caribbean

This documentary is a powerful indictment of the massive sterilization of Puerto Rican women by the U.S. government.

In Puerto Rico over one-third of all women of childbearing age have been sterilized. It is also the country where the average age of sterilization of women is the lowest in the world, 26 years old.

The Operation analyses this problem in the context of the population control policy carried out by the Puerto Rican and U.S. governments.

Since many of the women who undergo "la operacion," as it is commonly called, are not fully aware of its irreversible nature, the film also informs women and the general public as to what the operation entails.

This film will be of real use to those studying third world underdevelopment since it provides an excellent short history of Puerto Rico.

The Operation raises issues important not only for understanding population control in the Third World, but also state and corporate intervention into the private lives of Canadians.

The film shows one example of how methods of reproductive control have been forced on women to support the priorities of the powerful.

An excellent discussion starter and analytical tool.

Dianne Patychuk, R.N. editor of Global Health Reports

Black Dawn



A superb example of Haitian painting

Haiti, 1980
Producers: Robin Lloyd and Doreen Kraft
 20 min., colour, 16mm

Areas: History, Caribbean Culture

Superbly animated... an authentic view of Haitian culture...

Film Library Quarterly

A colorful meld of visuals, music, and narration that sketches the noble origins of a people's nation... enlightening and entertaining.

Booklist

Forward Together

Jamaica/Quebec, 1976
Producer: Les Films sur Place
 58 min., colour, 16mm

Areas: Third World Development, Political Science, Economics, History

In 1976, Jamaica was an assertive Third World country attempting to change its economic structure through its concept of democratic socialism, the term used by the People's National Party.

Forward Together documents the history of the PNP since its founding in 1938. Archival footage shows scenes of plantation life, where both the power of the colonialists and the resistance of Jamaican workers is revealed.

The Jamaican business community opposed the new government policies and with the endorsement of the CIA, they attempted a coup. The coup failed when the army remained loyal to the government.

Given that Manley's PNP government fell in 1980, this film is a useful resource for background information.

The People Will Win



El Salvador, 1981
Producer: Film Institute of Revolutionary El Salvador
 85 min., colour, 16mm
 Spanish with English sub-titles

Areas: Central America, Liberation Struggles

Festivals: Toronto 1986, Grand Coral Award, Best Documentary and Saul Yellin Prize, 2nd Latin American Film Festival; FIPRESCI Prize, Lille Film Festival; 1st Gold Prize, Documentary Students Prize, Moscow Film Festival

In 85 minutes, *El Salvador: The People Will Win* synthesizes four centuries of conquest, intervention and assassination perpetrated by Spain, England, the United States and a series of diverse dictatorships. It also documents the resistance. Using historical photographs from the 1920s and 1930s, and a soundtrack of guitar music, the film traces the routes of the present national liberation struggle through the life and death of Farabundo Martí, a national hero.

The current war began in 1979 and since then thousands have been killed and several hundred thousand have joined the guerrilla movement led by the FMLN.

In the film we follow the lives of many young people — often orphans — as they build a new life and fight the Salvadorean army.



Young people are fighting great odds to change their country

This film is not a hastily patched-together collage of footage, but a tightly structured work which, frame by frame, demystifies what is taking place in that tiny Central American country: a popular struggle for social justice.

The film concludes with a sequence where a guerrilla exchanges his camera for a pistol. The message is clear. It is not an impartial documentary. It is a film that expresses a bias, a bias expressed and supported by the majority of the population of El Salvador.

In the Name of Democracy

El Salvador, 1984
Producer: Film Institute of Revolutionary El Salvador and Communal N.Y.
 30 min., colour, 16mm/VHS
 Spanish with English sub-titles

Areas: Political Studies, Human Rights, U.S. Foreign Policy

"They say if you don't vote you go to jail."

Salvadorean slum dweller

Freedom of assembly, freedom of speech and freedom of the press are considered by Canadians as the necessary conditions for free elections and democracy. This clear, investigative report on the elections in El Salvador clearly exposes them for the fraud they are.

The filmmakers demonstrate a number of important points. The conditions in El Salvador prevent free and fair elections. The military and government's electoral process denies the possibility of the participation of all parties from the centre to the left. No secret ballots.

The U.S. government desperately needs the appearance of "free elections" as propaganda to justify its continued support for the Salvadorean military. *In the Name of Democracy* completely dissolves their case, ending with the echoing words of a young U.S. military advisor: "our war, our war, our war."

This is a very useful and important resource for the many church and community groups following events in Central America and a must for students studying International Affairs, Civics, or Third World Studies.

Central America

Time of Daring

El Salvador, 1984

Producer: Radio Venceremos

40 min., colour, 16mm and video

Spanish with English sub-titles

Areas: Central America, Liberation Struggles, Human Rights

Winner: Grand Prize for documentary 1983 New Latin American Cinema, Havana

This is in many ways the most incredible film produced by the Radio Venceremos group in El Salvador. It's a moving and provocative portrait of the war now engulfing El Salvador.

A Time of Daring uses little narration, instead relying on the actions and statements of actual participants on both sides of the battle lines, showing the social, political and military developments in El Salvador today.

What is perhaps most remarkable about the film is the way that it documents life in the Salvadorean army in contrast to the daily life for the guerrillas.

We see army training and rare footage of U.S. advisors. There is also footage of Secretary of Defense Weinberger visiting a frontline Salvadorean command post.

This is without a doubt one of the most innovative and politically challenging films available on El Salvador. Its style will be refreshing to many audiences, in its dynamic editing and truly daring photography. *A Time of Daring* marks an important milestone in the development of El Salvador's native cinema.

Radio Venceremos has also produced *Decision to Win*, *Letter from Morazan*, and *Seeds of Hope*. All are available from DEC Films.

Time of Daring is also a film of daring... aesthetically, technically and politically.

John Hess, JumpCut

Young women have joined the FMLN guerrillas in increasing numbers



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Decision to Win: The First Fruits



El Salvador, 1982
Producers: Radio Venceremos
75 min., colour, 16mm
Spanish with English sub-titles

Areas: Central America, Guerrilla Movements

Decision to Win shows life in one of the guerrilla zones — Morazan province, in Northeastern El Salvador. Here the FMLN guerrillas and their supporters live and work cooperatively. Few Canadians know this story.

The film opens at a wedding ceremony led by a revolutionary priest. It's not the kind of wedding we are used to. From here we see daily life in all its aspects: sugar production, medical care, education for children and adults, and a guerrilla action against the Salvadorean army.

Yet life here is not all work. People play soccer, celebrate Nicaragua's revolution and develop popular theatre.

Decision to Win is an impressive document — important viewing for anyone interested in the changing societies of Central America.

To make artistic political documentaries should be the goal of every committed filmmaker. This young Salvadorean collective has placed documentary film on an aesthetic and political level which should make every Latin American filmmaker proud.

Santiago Alvarez, Cuban filmmaker

Seeds of Hope: The Church in El Salvador

El Salvador, 1983
Producers: Radio Venceremos
30 min., colour, 16mm
Spanish with English sub-titles

Areas: Liberation Theology, Human Rights, Development

Seeds of Hope provides an excellent introduction to the current civil war in El Salvador. It places particular emphasis on the role of the church both in the cities and in the areas of the countryside controlled by the FMLN guerrillas.

This film is unique because it goes into detail about specific aspects of Christianity in El Salvador. It analyses the history of the church and shows how in this most recent period church people have been forced to take sides in the civil war. Some of the hierarchy continue to support the dictatorship, others emphasize the need to preach a social gospel.

We see how priests and nuns work with the peasants and the guerrillas in the provinces of Morazan and Guazapa. In the cities we see how the murder by right wing death squads of Archbishop Romero has affected relations between those in the church and those in the military and government.

Letter from Morazan

El Salvador, 1983
Producers: Radio Venceremos
70 min., colour, 16mm
Spanish with English sub-titles

Areas: Central America, Guerrilla Movements

Letter from Morazan is an extraordinary film documenting the civil war in rural El Salvador.

Unlike many other films, the filmmakers here are not outside journalists but the combatants themselves, and they have produced a powerful yet intimate view of war.

The film centres on life within the guerrilla controlled zones in the province of Morazan. Its aim is clear — to prove to the outside world that the FMLN are winning the civil war, and will overthrow the dictatorship.

In one of the most incredible film sequences ever recorded of guerrilla combat we participate in an ambush of government troops, and a capture of prisoners. Later, the filmmakers document a powerfully moving exchange of prisoners, supervised by the International Red Cross, in which some of the army people decide to stay and fight with the FMLN forces. Friends wave goodbye as one group goes further into the jungle and the other goes back to barracks of the regular army.

This footage, edited with great skill, is unique in all documentary history because the filmmakers have a direct relation to the events they're filming.

Letter from Morazan is documentary cinema at its most vital — voices and images produced by third world filmmakers.

El Salvador: Revolution or Death

El Salvador/Holland, 1980
 Producer: Frank Diamond
 46 min., colour, 16mm
 Spanish with English sub-titles

Areas: Latin America, Politics, Human Rights, Development, Liberation Struggles

El Salvador: Revolution or Death is a graphic and heart-wrenching account of a country in the midst of revolution. It's about imperialism and dictatorship and how a people are fighting for basic human rights.

Frank Diamond, the film's director, was interrogated for an hour by the military when he was working on the film in El Salvador. When Diamond was driving away from that meeting he was shot and wounded, barely escaping with his life.

The film Diamond made offers some remarkable footage of El Salvadoreans telling their own stories about atrocities committed against themselves and their families, of the victims of military violence and of popular armed resistance in the streets of San Salvador.

Perhaps the most staggering footage is of the funeral of Archbishop Oscar Romero. Romero, murdered by the military, was one of the most outspoken critics of the governing junta and one of the most popular figureheads for change in El Salvador. The film shows his funeral being attacked by gunmen and the resultant panic of the tens of thousands of mourners.

But the fighting is not just taking place on the streets of the city. The film shows, for instance, a group of peasants meeting to organize for better wages on the dairy farm of an ex-German SS officer. We hear the officer's voice — and we see the survivors after government troops have attacked the farm-workers.

El Salvador: Revolution or Death also offers an historical overview of the current crisis.

And That Is Why The State Is To Blame

El Salvador/Holland, 1984
 Producers: Frank Diamond and Jan van der Putten
 55 min., colour, 16mm/video
 Spanish with English sub-titles

Areas: Human Rights, Central America

And That Is Why is a film about Marionella Garcia Villas, president of the Human Rights Commission of El Salvador, who was killed by the Salvadorean army on March 14, 1983. She had returned in secret to conduct an investigation into the use of chemical weapons and indiscriminate bombing of the civilian population.

The film describes Marionella's heroic and unceasing fight against injustice and brutality in her country. Through interviews with her family, friends and colleagues, the film reveals a portrait of a small, untiring and dedicated woman; a lawyer from an affluent family, she was one of the very few willing to defend political prisoners.

Marionella cleaned up and photographed hundreds of bodies found lying in the streets so that families could identify them. She travelled around the world with photographs, documents and statements of witnesses testifying to the violations of human rights in El Salvador.

She is seen in various countries pleading for international support. Her taped diary covering the last weeks of her life, the interviews with eyewitnesses, and the photos she took, show the horrors of war and the undeniable bombardment of the civilian population.

International witnesses who have visited the liberated zones describe the bombardments with napalm and phosphorus.

And That Is Why The State Is To Blame is a double portrait of the state of human rights in El Salvador and of the woman who sacrificed her life in defence of those rights.

Guazapa



Aerial bombing victim

El Salvador/Canada 1984
 Producer: Don North
 37 min., colour, 16mm/3/4 inch video
 English voice-over

Areas: Central America, Liberation Struggles, U.S. Foreign Policy

Guazapa shows daily life and the civil war in Guazapa province, an area only 20 miles from the capital of San Salvador.

Canadian journalist Don North spent two months travelling with the guerrillas and their families.

The film contains stunning battle scenes, filmed with care and a precise eye for detail.

North has covered many international events, including the Vietnam war, for network T.V. But unlike network news this is a very personal and committed document that speaks directly. It provides strong and moving evidence of why we should support the guerrillas.

... a technically polished, visually dramatic, and very moving documentary...

Choice (American Library Association)

... a look at the war from its center without the defusing filter of American network news.

L.A. Weekly

... remarkable... Anyone who cares about the crisis in Central America or about the global situation of the U.S. would benefit from seeing this film.

L.A. Reader

... genuinely nonpartisan, eschewing analysis or political message... *Guazapa* may be the most effective single introduction to this 'issue' for Americans who are taking their first steps beyond news reports.

In These Times

In the Name of the People



El Salvador/USA, 1984
Producers: Frank Christopher and Alex Drehsler
 75 min., colour, 16mm/3/4 inch video
 Spanish with English sub-titles
 Narrated by Martin Sheen

Areas: Central America, Liberation Movements, U.S. Foreign Policy

Awards: Academy Award Nomination, 1985

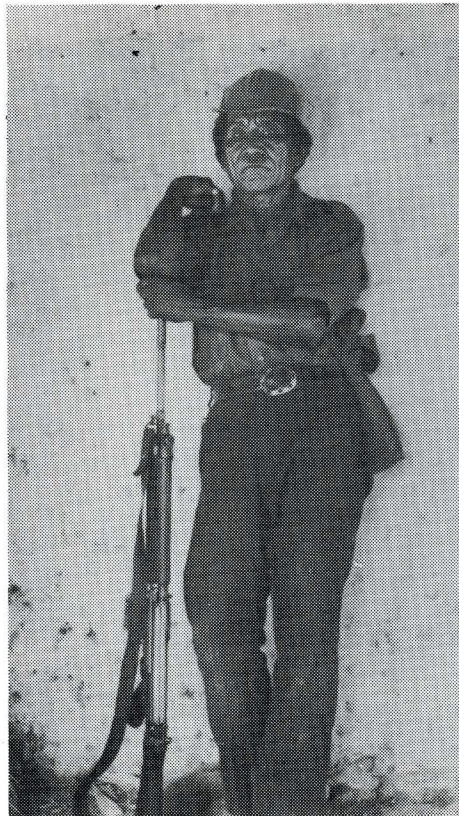
In the Name of the People is a detailed portrait of El Salvador's revolution as seen through the eyes of combatants and the people who support them. In this intimate look at how a society is being transformed along revolutionary lines, we come to know the principal characters in a guerrilla-held territory, some of whom perish in the course of the film.

Shot under life-threatening conditions, the film examines El Salvador's civil war from the viewpoint of the revolutionaries. By focusing on a handful of key people, the film portrays the struggle that takes place largely in the rugged mountains.

We recommend this film as the most current introduction to events in El Salvador. Because of its length and its scope, it is ideal for public showings.

The film serves as an excellent tool... It is especially effective in its focus on just a few people.

Joyce Stoller, New York Guardian



El Salvador: Another Vietnam

U.S., El Salvador, 1981
Producer: Catalyst Films
 60 min., colour, 16mm
 Spanish with English sub-titles

Areas: Latin America, Liberation Struggles

Awards: Nominated for an Academy Award — Best Feature Documentary, 1981; Gold Hugo, Chicago, 1981; Grand Prize, Bilbao (Spain), 1981; Golden Dove (top prize), Leipzig; Special Jury Prize, U.S. Film & Video Festival, 1982; Grand Prize, Amien (France), 1982; Blue Ribbon, American Film Festival, 1982

The similarities between the U.S. involvement in Vietnam and its current involvement in El Salvador are becoming more obvious. Violent anti-communist propaganda, the resurgence of the "domino theory" and the arming of a corrupt military regime have reproduced the Cold War climate of the 1950s. *El Salvador: Another Vietnam* provides extensive background information on the political and economic aspects that have contributed to the present explosive situation, including the fact that El Salvador has been ruled for 50 years by various military governments and dictatorships.

Interviews with Salvadorean and U.S. government officials contrast with the words of Ita Ford, one of the murdered Maryknoll nuns, Dr. Guillermo Manuel Ungo, president of the Revolutionary Democratic Front, and other representatives of churches and human rights organizations.

It becomes clear from this detailed analysis that there can be no solution to the problems in El Salvador until the violent role of the army and its paramilitary supporters is curtailed and the United States cuts off support for the Duarte regime.

Central America

Flight from Terror

Quebec/El Salvador, 1983
Producers: Alter-Cine
28 min., colour, 3/4 in. video

An inside look at the tragic plight of refugees from El Salvador. Using interviews with refugees and relief workers, this production graphically shows the results of the Salvadorean government's war against its own people and the attitude of the unsympathetic Honduran government.

Bullets and Ballots

Quebec/El Salvador, 1982
Producers: Alter-Cine
28 min., colour, 3/4 in. video

What's behind the electoral manoeuvres in Central America, particularly El Salvador? What are the effects on the local population? How have the military and their right-wing allies managed to maintain power?

This tape provides important documentation and analysis of the politics and ideology of elections under a military dictatorship.



Across the Border

USA, 1982
Producer: Dana Plays
8 min., colour, 16mm

A poetic collage mixing sounds, images, and analysis on the crisis in El Salvador.

The film is a reflection and a thought-provoking introduction to the ways we in North America receive information about Central America. Ideal as a short for an evening program.



Seeds of Liberty

El Salvador/U.S., 1981
producer: Catalyst Films
30 min., colour, 16mm

Award: First Prize, International Jury, Oberhausen, 1981

The murder of four North American missionaries in November, 1980 shocked the North American continent into a recognition of events in El Salvador. *Seeds of Liberty* is a film that goes beyond the murders to give a fuller understanding of the social and economic conditions that frustrate the people.

Bishops, priests, nuns and lay church people both in the U.S. and El Salvador talk frankly of the repression and the U.S. government's support for a corrupt and oppressive military regime.

Guerrilla Priest

Quebec/El Salvador
Producers: Alter-Cine
28 min., colour, 3/4 in. video

The people's — or the 'rebel' — church plays an important role among the strongly Christian population of Central America. *Guerrilla Priest* focuses on Father Sanchez Rutilio, a priest working with the FMLN guerillas in Chalatanango province, El Salvador. An excellent resource, particularly for people working within the Churches of North America.



When the Mountains Tremble

USA/Guatemala, 1983

Producers: Skylight Pictures

83 min., colour, 16mm/3/4 inch video

Spanish with English sub-titles and voice over

Areas: History, Latin American Studies, Human Rights, Politics, Women's Studies

Festivals & Awards: Certificate of Special Merit, Academy of Motion Picture Arts and Sciences; Grierson Film Seminars

When the Mountains Tremble is the story of a Guatemalan Indian woman as history transforms her life from a poor, migratory peasant to a leading voice in shaping the destiny of her people.

Forced into exile to escape the brutality of the military regime in Guatemala, Rigoberta Menchú weaves together the exquisite fabric of recent Guatemalan history; the beauty and richness of the culture, the strength and courage of her people, and the tragedy of human greed and corruption.

The threads of Rigoberta's story have a timelessness of the Mayan legends, the fantasy of Gabriel Garcia Márquez, and the chilling reality of tomorrow's headlines: Army generals in porsche sunglasses with armed bodyguards, an archbishop who loves the military, slum dwellers risking death for decent drinking water, young people with makeshift weapons waging war on the best trained army in Central America, and the people of Guatemala in the city streets and mountain villages looking for a better life.

Original music for the film was composed by Rubén Blades, the popularly acclaimed Latin songwriter and singer. The film contains rare documentary footage of life in Guatemala under a military dictatorship.

Rigoberta Menchú, the storyteller, fled Guatemala as one of the only survivors of her family. Her story is so compelling that she has been asked to speak before the United Nations. Now she travels throughout Europe, Latin America and the United States, speaking out against the repression in Guatemala.



Rigoberta Menchu tells her story and the story of her country

My Country Occupied

Guatemala, 1971
Producers: Third World Newsreel
30 min., black and white, 16mm
English language narration

Areas: Latin America, Women, Political Science, Liberation Movements, Economics, Development Studies

Oxaca de Majia is a Guatemalan woman who speaks of her life on the United Fruit Company plantation, where people earn 20 cents a day. When her husband is laid off, the couple are forced to go to Guatemala City. He eventually finds work in a U.S.-owned slaughterhouse, where he works nine or more hours a day for barely subsistence wages. During mass strikes that hit the city, her husband disappears and Oaxaca is forced to return to her village. She meets others who understand what is being done and joins the guerrillas in fighting to take back her land and her country.

Mexico: The Frozen Revolution

Mexico/Argentina, 1970
Producer: Raymondo Gleyzer
60 min., colour, 16mm
Spanish with English sub-titles

Areas: Latin American Studies, Political Science, Sociology

Mexico is to many Canadians a land of tropical heat and luxurious beaches at reasonable rates — the realities for Mexicans are quite different. *Mexico: The Frozen Revolution* is a graphic delineation of the political reality of Mexican history, including never-before-seen footage of the uprisings of 1910-14. The dominant lives, ideologies and social forces that have shaped modern Mexico — are all here: Cardenas' attempts at reform; the latter-day bankruptcy of Diaz Ordaz; the 1970 Presidential campaign of Luis Echeverria Alvarez; the inherited rhetoric of the PRI (Institutional Revolutionary party) contrasted with the repressive reality of the Indian *peones*, Mexican farm labourers, aging veterans of Zapata's legions, and the Summer '68 massacre of hundreds of students at the Plaza de Tlateloico in Mexico City.

The Cost of Cotton

Guatemala, 1979
Producer: Luis Argueta and David Temple
30 min., colour, 16mm
English voice-over

Areas: Latin American Studies, Political Science, Ecology, Public Health, Labour Studies

Today just about everyone wears cotton; it is soft, warm and natural. *The Cost of Cotton* is a documentary about the effects of the international demand for cotton on a developing nation.

On the Pacific southcoast of Guatemala, where once the United Fruit Company ran an empire of bananas, today rests a kingdom of cotton.

Because of the large amounts of pesticides used by the cotton industry, grave health and environmental problems have resulted. The cotton workers, Quiche Indians, imported by the thousands from the distant highlands, are the ones most immediately affected. Many are ignorant of the dangers they face. Children chew the sweet flower of the cotton plant; DDT levels in mothers' milk are the highest recorded anywhere. But the damage goes much farther. Pesticides have been blamed for the disappearance of birds and fish and for the increase in the incidence of malaria. Shipments of beef from Guatemala to the U.S. have also been found to contain high levels of DDT contamination.

Honduras: America's New Policeman

Honduras/Quebec, 1983
Producers: Alter-Cine (Yvan Patrie and Daniele Lacourse)
29 min., colour, 16mm
English voice-over

Areas: Central America, U.S. Foreign Policy, Guerrilla Movements

Without doubt one of the least known countries of Central America, Honduras has progressively become one of the key components of the conflict enveloping the region. First and foremost, it is now the new centre for the organization and carrying out of military activities hostile to the guerrilla forces of El Salvador and to the Sandinista government of Nicaragua. Viewpoints on the role which their country has been called on to play are gathered from two sources: from General Gustavo Alvarez, Chief-of-Staff of the Honduran Armed Forces, and from spokesmen of the Cinchoneros guerrilla movement.

Through different events the film also highlights the internal conditions of this country which is the poorest in Central America: the repression, arrests and selective disappearing of people; the hostage-taking incident at San Pedro de Sula by the Cinchoneros and reactions to this event by the peasant population; the power and influence of the Dole and Chiquita banana monopolies which control all the fertile agricultural lands; the increasing militarisation of the country in response to the present crisis.

Eye of the Mask Theatre: Nicaragua

Canada, 1985

Producer: Judith Doyle

57 min., colour, 16mm and 3/4" video

Spanish with English sub-titles

Areas: Nicaraguan History and Culture,
Popular Theatre

Awards: Special Citation, Third World Jury of
the Mannheim Film Festival, 1985; Grierson
Film Seminars, 1985

Eye of the Mask reveals for Canadian audiences another view of life in contemporary Nicaragua. Set against the backdrop of the 1979 revolution and the continuing Contra attacks, many Nicaraguans are involved in a resurgence of popular theatre. It's a theatre based on both folkloric and experimental techniques.

Judith Doyle and her crew focus on one of the most exciting and important of these theatre groups, Nixtayolero (Dawn Star) and its director, Alan Bolt. The film follows Nixtayolero as they travel to perform in remote, rural areas. Their work, and the response of their audiences is juxtaposed with film of popular festivals — La Gigantona (the giant women puppets of Leon), and the festival of San Sylvestre in Katarina.

Culture in Nicaragua is incredibly mixed: theatre as a weapon in the insurrection, contemporary television, disco in Managua's "Plastic City." *Eye of the Mask* gives us a taste of that diversity. We also see a rare view of theatre as used in the very poor and isolated areas of Nicaragua.

This is a film that can be used and enjoyed by a wide variety of groups: solidarity groups, film and theatre people, churches — anyone interested in popular art and the events in Central America.

Eye of the Mask makes a wonderful companion film to *Los Hijos de Sandino*, 1982, another great innovative documentary of Nicaragua's culture and art.

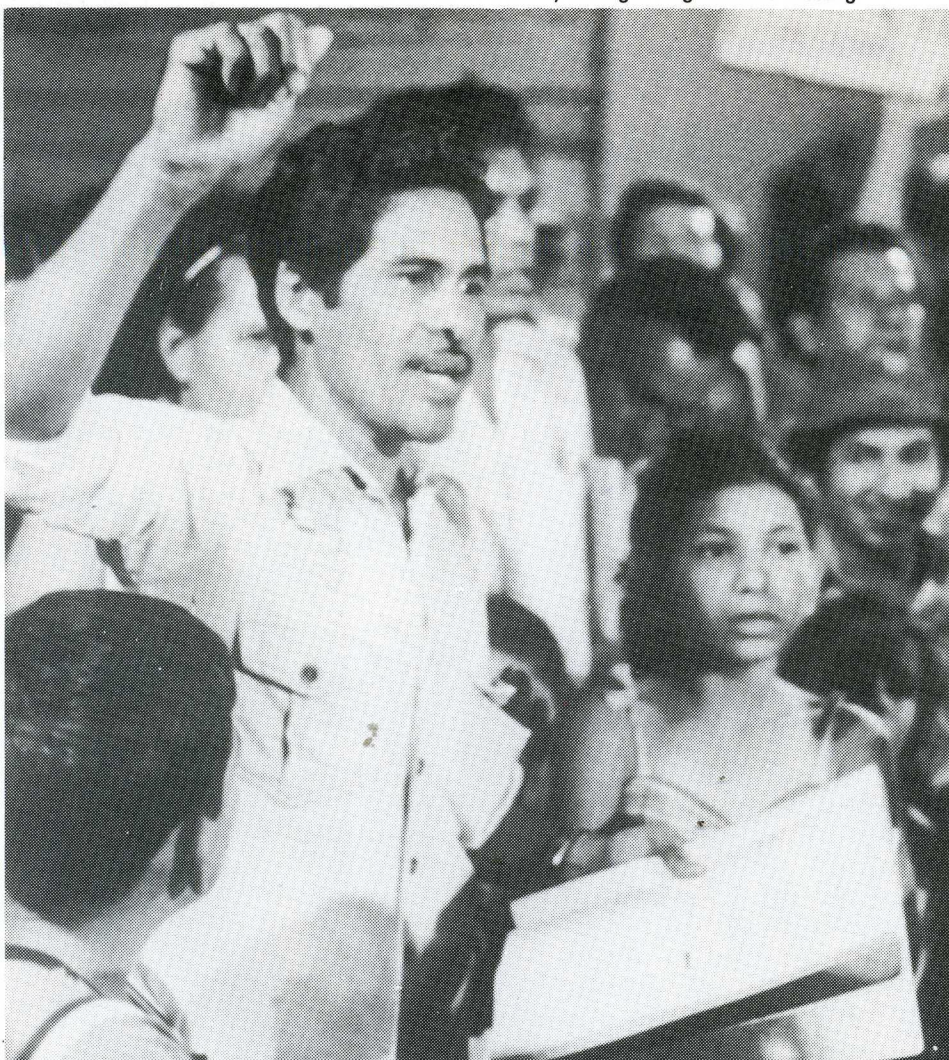
Featuring dance, festivals, story telling, popular song and re-enactments of subversive theatre, before and after the Triumph.



Lord of Death scene performed by Nixtayolero
theatre collective, Nicaragua

From the Ashes

A lively Managua neighborhood meeting



USA, 1981
Producer: International Women's Film Project
 60 min., colour, 16mm
 Spanish with English voice-over & sub-titles
Areas: Liberation Movements, Central America, Women's Studies, U.S. Foreign Policy

From the Ashes... Nicaragua Today should be required viewing for anyone interested in looking behind today's news from Central America. Begun on the first anniversary of the victory of the Sandinista forces in July 1980, it was completed 18 months later, when rumours of the United States military intervention in Nicaragua were rife. This film provides a unique portrayal of history made and history in the making.

The film is structured along two separate but related lines. It documents the story of Nicaragua's turbulent, recent history and records the experiences of a Managua working class family and how

this recent history has affected their lives.

Their journey to the countryside to visit one of their daughters who is working in the literacy crusade, reveals the positive effects that the experience has had on their daughter and on the peasant family with whom she lives and works. Later, at a family dinner, one of the Chavarrias daughters defends the U.S. pop song, "Travolta Fever" while another rejects all North American influences in favour of traditional Latin American music.

One of the real strengths of this film lies in its feminist approach. The women filmmakers take a close look at particular concerns for women. They specifically examine domestic life and the changing relations between the sexes.

Recommended as the best introduction to Nicaragua.

The Uprising



Young man reenacts his role in the revolution

Nicaragua/Germany, 1981
Producer: Peter Lilienthal
 96 min., colour, 16mm

The Uprising explores the fertile ground between documentary and fiction, between politics and emotion. It is not an average war movie.

Set in Leon, Nicaragua, this feature fiction was directed by Peter Lilienthal, a German filmmaker yet it is authentically Nicaraguan. The "based-on-life experience" script was reenacted by the people of Leon, the participants in the revolution.

The story revolves around Agustin, a young soldier in Somoza's National Guard, his growing disenchantment with the old regime and his attraction to the Sandinistas. Agustin's sister has already joined the guerrillas.

One scene shows a group of mothers whose children have been kidnapped by the death squads, forcing a confrontation with the military officers.

As the uprising in Leon enters its last few hours the townspeople join the guerrillas, hook a fire hose to a gas pump and turn it on the army barracks. The last scenes mix sadness with the joy of liberation.

The strength of *Uprising* lies in its portrayal of the relationships between individuals, family and community. We see what kind of people made the revolution, how their relationships changed and developed and how they creatively and clandestinely organized themselves.

There are filmmakers who barge in and don't care about the realities that go along with the shooting. It was our concern to win the sympathy and appreciation of the people. Therefore, I can't say the film is really mine. The people made it.

Peter Lilienthal

Thank God and the Revolution

Nicaragua, 1981

Producer: Wolf Tirado and Jacqui Reiter

45 min., colour, 16mm

Spanish with English sub-titles and narration

Areas: Theology, Development Studies, Latin America

In Nicaragua a unique revolutionary process is taking place. By fighting alongside one another in the streets and in the hills, men, women, children, Marxists and Christians won the right to create their own society.

Thank God and the Revolution focuses on the role of Catholics who are trying to democratize their church hierarchy in order to make it more responsive and responsible to the people. The film follows the role of the church in Nicaragua from the beginning of 1979 through the revolution to present day demonstrations of Christians for a democratized church.

"Christ died for the downtrodden... this revolution was for the poor and the downtrodden", says a peasant at a village meeting.

Health Care in the New Nicaragua

Nicaragua/Quebec, 1984

Producers: Alter-Cine with Wolf Tirado and Jacqui Reiter

30 min., colour, 16mm and 3/4 in. video

Areas: Health, Development Education, Central America

One of the greatest achievements of the Nicaraguan revolution has been the visible gains in the health of all the people. Polio has been wiped out; infant malnutrition and diarrhea, which are major problems in all Third World countries, have greatly decreased. Public health and nutrition programs, occupational safety and health, food distribution to the needy have all been instituted.

As Women See It: Bread and Dignity

Nicaragua, 1983

Producer: Maria Jose Alvarez

33 min., colour, 16mm, 3/4 in. video

English voice-over

Areas: Women's Studies, Development, U.S. Foreign Policy

Maria Jose Alvarez is Nicaragua's prime woman filmmaker. Since 1979 she has worked with INCINE, the Nicaraguan film institute, and this is her first major documentary.

Ms. Alvarez describes her work as a "film about peace in Nicaragua — the peace won by the people in the face of the dictatorship's terror and the dominance of the USA."

The film is structured as an open letter from the viewpoint of a woman in present-day Nicaragua. The key theme is development — on many levels, women and work, women and social relations, health, education, and women's participation in the ongoing revolution.

Bread and Dignity includes a well researched historical sequence on Nicaragua.

These changes help women, the poor and rural people the most.

This is an ideal film in demonstrating health issues in the Third World. It shows the terrible legacy left by the Somoza regime and what tasks lie ahead.

A tour by U.S. health workers to Nicaragua's Atlantic coast highlights the present conditions and points out the need for North American support.

Ideal as an update on Nicaragua and for raising the level of Canadian solidarity.

CENTRAL AMERICA ARCHIVES

Adelante Nicaragua

30 min., slide tape. 1980

Nicaragua — The 1979 revolution.

Dream of Sandino

60 min., 16mm. 1983

Nicaragua

This Canadian production provides a good introduction to many aspects of the Nicaraguan revolution but is particularly good at explaining the economic changes. The theme is production for independence and defence.

Guatemala Vencera

30 min., slide tape. 1981

Guatemala's military and the growing opposition.

Guatemala's Nightmare

12 min., slide tape, 1983

Guatemala — Human rights, U.S. foreign policy.

Literacy Crusade

15 min., 16mm. 1981

Nicaragua — young people teach reading in the countryside.

Nicaragua, September '78

41 min., 16mm. 1979

Frank Diamond's film was one of the first to be made on the revolution. Its historic value is considerable. Ideal for understanding the Somoza regime and why the Sandinistas won.

Popular Education in Central America

16 min., slide/tape show

Costa Rica, Nicaragua — new methods in education and culture.

Salvadorean Refugees

17 min., slide tape. 1982

Guatemala — Human rights, U.S. foreign policy.

Target Nicaragua

52 min., 16mm. 1983

Saul Landau and Haskell Wexler's film is a grim expose of the CIA directed war against the Sandinistas. It shows how the U.S. and Argentina were plotting an overthrow beginning in 1981. Sabotage, blackmail, murder have all been tried. It's a film about U.S. foreign policy and the human tragedies being faced in Nicaragua.

Women in Nicaragua

18 min., slide/tape show. 1983

Nicaragua — women, the family, work.

Working People in Central America

26 min., slide/tape show. 1983

Central America — labour, underdevelopment, economics.

Women in Arms



Commander Dora Maria

Sweden/Nicaragua, 1980
Producer: Victoria Schultz
 59 min., colour, 16mm
 Spanish with English sub-titles

Areas: Women's Liberation, Liberation Struggles, Latin American Studies

Awards: Honourable Mention, Latin American Film Festival; TV Producers Award, Leipzig Film Festival

"Revolutionary processes have necessarily to liberate women. Any sort of process that doesn't liberate women, gradually perhaps, is not a revolution. Women have reached a certain point. They won't go back. They'll keep advancing, gaining ground. But always as women."

This powerful and optimistic statement was made by Dora Maria Tellez, a guerrilla commander in the Sandinista government of Nicaragua. She is only one of many women featured in the documentary film, *Women in Arms*.

Thirty per cent of the fighters in Nicaragua's revolution were women. In the film, we hear tales of street vendors carrying home-made bombs in their apron pockets, as well as horror stories of Somoza's barbaric attacks on the civilian population; we see women marching in jeans and sneakers in the Sandinista army; we feel the jubilation of victory celebrations and the sadness for the tens of thousands who were killed in the struggle.

The Miskito Native People: Challenge for Nicaragua

Nicaragua/Quebec, 1983
Producers: Alter-Cine (Yvan Patrie and Daniele Lacourse)
 29 min., colour, 16mm
 Spanish with English sub-titles

Areas: Central America, Native Peoples

Due to recent events the Atlantic coast region of Nicaragua has acquired a status of strategic importance for the future of the Sandinista revolution, and this area may well have a determining influence on the evolution of the situation in Central America.

Over 20,000 Miskito Native people have been displaced from the banks of the Rio Coco along the Nicaraguan-Honduran border, and relocated in new settlements at Tasba Pri (Nicaragua) and Morocon (Honduras). This new situation is being exploited politically and militarily by a variety of forces hostile to the government of Nicaragua.

Through testimonies, the Miskitos of Tasba Pri help us to understand the reality and needs of their people. The life and conditions in the Miskito region of Honduras, which has become the headquarters for military actions against Nicaragua, are also examined.

Women in Arms is not all heroic explanations of the virtues of Nicaragua's revolution. As contradictions and difficulties emerge, we realize that machismo is not dead. A fellow commander of Dora Maria Tellez comments that women are "even prettier when they're fighting." A group of women discuss the men who won't admit fathering their children because that way they can escape having to support them. This male irresponsibility leads to anger and fear on the part of the women.

Yet these women in arms are organizing community and day-care centres, as well as participating in the military defense of their country.

The Second Revolution



Nicaragua, 1983
Producer: Jackie Reiter
 30 min., colour, 3/4" video and 16mm
 Spanish with English sub-titles

The Second Revolution features Gladys Baez, the first woman to join the guerrilla forces fighting Somoza in the 1970s. In July 1979, the first woman's battalion was formed in Nicaragua as part of the defensive forces of the new Republic.

Women in Central America are involved everywhere in the struggle for national liberation, and this film examines some of the difficulties and problems they are facing. Torture and repression were part of this reality; but there is also another level of preoccupations, stemming from the moral and cultural traditions: the problems of prostitution, of chauvinism, of the double work day, of the marginal place accorded to women in social and political life.

Different women give accounts of the path they have travelled and outline future perspectives.

Children of Sandino



USA/Nicaragua, 1982

Producers: Kimberly Safford and Fred Barney Taylor

42 min., colour, 16mm

Spanish without sub-titles

Areas: Central America, Popular Culture, Film Studies

The Children of Sandino is an impressionistic portrait of Nicaragua during the days and weeks surrounding the first anniversary of the Sandinista revolution. The film portrays a people celebrating its freedom after more than forty years of rule by the Somoza dictatorship. Images and soundtrack depict a carnival of people's culture; song, dance and poetry all coloured with a proud militancy.

The film revolves around two important celebrations; the processional of July 19, 1980, the anniversary of liberation, and the annual religious festivities for Managua's patron saint, Santo Domingo, beginning on August 1st. The film travels back and forth between these two touchstones with journeys into the everyday life of Nicaragua.

Although images of children, streets, barrios, merry-go-rounds, rodeos and bus stops are familiar ones, they now have new meaning. The barricades of the previous year are gone and the people feel free. The visual collage which moves in slow motion, gives the audience an intimate sense of this collective celebration. The colours and careful colour processing give this film a rich textural quality, unlike many other documentaries.

Manzana por Manzana

Canada, 1984

Producers: Mary Anne Yanulis, Eric Shultz, John Greyson

35 min., video. Available in 3/4 VHS or Beta English voice-over

Areas: Latin American Studies, Economics

A film portrait of the city of Esteli. *Manzana por Manzana* (in English, "acre by acre", "block by block") introduces the vast process of reconstruction in northern Nicaragua. Through songs, statements and local activities, Nicaraguans explain their revolution to North Americans.

Peasants from the resettlement farms and people from Esteli describe the U.S. backed war against Nicaragua — and the preparations to defend their freedom.

A good general introduction touching on a number of key themes: the war, agrarian reform, education, women in Nicaragua, liberation theology.

Why have adult education and the literacy crusade come about? Because the people have been able to express their top priority needs at a given moment... the State is supplying the solution, but it was the people organized in their various mass organizations who were able to propose the solution...

**Marta Munguia,
Nicaraguan Women's Association,
AMNLAE**

The Children of Sandino is not subtitled, but, as Jeff McLaughlin of the Boston Globe says, "the viewer with shaky or no Spanish is scarcely cheated and may, in fact, be more free to revel in the filmic brushes, in the beautiful harmonies that embellish the superb soundtrack."

Dawn of the People



USA, 1983

Producers: Jay Craven and Doreen Kraft

30 min., colour, 16mm

Spanish with English sub-titles

Areas: Literacy, Nicaragua, Development

For six extraordinary months in 1980, Nicaragua was turned into a giant school. 70,000 young people fanned out into the countryside, committed to doing their part toward eradicating that nation's 52% illiteracy rate. Peasants opened their homes, as two different worlds converged for the first time.

Dawn of the People chronicles this extraordinary event. Through the eyes and voices of the participants the film shows how education and freedom rank side by side.

The specific nature of this film makes it of real value for those interested in Nicaragua and the wide questions of literacy and popular education.

Sweet Country



Chile, 1986

Producer: Juan Andres Racz

58 min., colour, 16mm/video

Spanish with English sub-titles

Areas: Latin American Studies, Human Rights, Sociology, International Politics

Sweet Country begins with a poignant and moving sequence on the death of president Salvador Allende in 1973. The brutal military group that overthrew Allende and brought General Pinochet to power forms the background to this excellent film.

Sweet Country is a film of history, testimony, analysis and documentation. It provides a perfect introduction for general audiences and specialists since it covers the entire period, 1970 to the present.

The filmmakers show us the face of modern fascism, a wealthy elite in alliance with a powerful military, and the traditional values of many people becoming more and more oriented toward mimicking the U.S.

Testimony from an ex-Security Forces agent reveals how systematic the disappearances, torture and murder have been since the coup. In an incredible speech to a small gathering of business and military leaders General Pinochet gives his view of twentieth century history and politics. He covers everything from the weaknesses of Britain and France in losing their colonies, to the failures of General Patton and the U.S. in Vietnam. "When has communism ever been beaten?" says Pinochet. "Only once. We in Chile threw the communists out."

The film shows the heroic resistance to the military regime. Mothers from the Association of Relatives of the Disappeared recount the search for loved ones. As in Argentina, these women have often been the cutting edge of the resistance.

Stark contrasts exist in Chile. The film shows life in modern Santiago and interviews an ex-Senator living in exile in the Atacama Desert 1200 miles from the capital.

In economic terms Chile's contrasts are staggering. The Punta Arenas riding club exists side by side with barrios where people earn \$25 per month and 50% unemployment is normal.

Sweet Country documents the variety of resistance continually under attack but steadily growing in strength and confidence. Though the universities are controlled by the military, students fight back. Massive demonstrations of working people and community organizations risk the army and police repression.

The filmmakers have been successful in weaving the personal stories of many people with the larger political events. The film works because it contains the detailed observation of the Chilean filmmakers and a clear analysis appropriate to an international audience, since it was produced for England's Channel Four.

Without a doubt the best film on contemporary Chile.

Sweet Country comes with the short Canadian-made film *Fruits of Fascism*, a witty and direct appeal to consider the links between Canada and Chile, and a call to boycott Chilean products. Directed by Erica D'Souza and Pia Segal, 1986.

Missing Children



Argentinian women search for their grandchildren

Argentina, 1985

Producer: Estela Bravo

28 min., colour, 16mm and video

Spanish with English sub-titles

Areas: Women's Studies, Latin American Studies, Human Rights

Awards: Special Jury Prize/Best Documentary, Rio; Catholic International Film Organization, Mention; Festival of New Latin American Cinema, Havana

This award-winning, emotionally powerful documentary portrays the courageous efforts of Argentine grandmothers to locate their grandchildren who were among the many innocent victims of the Argentine military junta's "dirty war" against the opposition during the late 1970s and early 1980s. Nearly 30,000 Argentine citizens disappeared as a result of state terrorism between 1976 and 1981. Many of Argentina's missing children, who were either born in prison or concentration camps or disappeared along with their kidnapped parents, were given as "war booty" to childless military couples.

During this tragic period, Argentine mothers and grandmothers served as the conscience of the nation by protesting the actions of the military junta and demanding the return of their children and grandchildren. Their weekly demonstrations around the Plaza de Mayo in Buenos Aires brought their plight to worldwide attention. Following the fall of the junta and the election of President Raul Alfonsin in 1983, it was the continuing demands for justice made by the Grandmothers of the Plaza de Mayo which eventually lead to the trial in a civilian courtroom, on charges of murder, torture and kidnapping, of the nine military officers who governed Argentina during the "dirty war."



Missing Children includes historical footage as well as statements from human rights activists and former government leaders. The heart of the film consists of interviews with grandmothers who movingly recount their experiences and show how, despite their emotional devastation, they organized themselves to confront one of the most brutal and ruthless military regimes in Latin American history. In addition to their heart-wrenching accounts, however, the film also shows the few successful instances in which the grandmothers have been able to locate missing children and reunite them with their families. Out of 200 documented cases of missing children, thirty-one have been found and returned to their parents or grandparents. The struggle of Argentina's mothers and grandmothers continues today because, as one woman says, "I'll go on demanding my children as long as I live."



The Jackal of Nahueltoro

Chile, 1969
 Producer: Miguel Littin
 95 min., black & white, 16mm
 Spanish with English sub-titles

Areas: Sociology, Development Studies, Agrarian Reform, Political Science, Legal Studies, Criminology

Festivals: Toronto Festival of Festivals, 1986

The Judge: "And the kids, why did you kill them?"

The Jackal: "So they wouldn't have to suffer."

The Jackal Of Nahueltoro is Chile's first feature film, and is now considered a classic.

The Jackal deals with a local reality. Littin has based his film on the actual case of Jose del Carmen Valenzuela ("El Chacal"), an illiterate peasant from Nahueltoro in the south of Chile who, while drunk, killed a widow and her five children. The incident shocked the Chilean people. Hunted by the police for days, he was eventually captured, tried, convicted and sentenced to death. Due to his exploitation by the media, Valenzuela's case became a public issue of tremendous proportions, affecting all levels of Chilean public opinion. While in prison he was socialized and educated in the society's values (God, Country, Property and Family). After a long process of rehabilitation, he was executed by a firing squad.

From this case, Littin has made a powerful analysis of the condition of the peasant and an attack on a reactionary judicial system that rehabilitates a man only to execute him afterwards. Besides criticizing this system, of "justice", Littin shows us the conditions of squalid poverty and misery in which *The Jackal*, the widow and her children lived, suggesting that the brutality of their tragedy was the result of the brutality of their lives.

"It is not a propaganda film or anything like that," says Miguel Littin. "It is an analysis of a national reality, a testimony that hopefully will serve the social and political development of my

Chile: I Don't Take Your Name in Vain

The growing resistance to the military



Chile, 1984
 Producers: Colectivo Cine-Ojo
 55 min., colour, 16mm
 English voice-over

Areas: Human Rights, Liberation Movements

Festivals: 1984 Los Angeles International Film Exposition (FILMEX); 1984 Berlin Film Festival; 1984 Montreal World Film Festival

Chile, I Don't Take Your Name in Vain is the first major documentary film made by Chileans within their country since the military coup of 1973. Filmed clandestinely, it chronicles the emergence of mass opposition to the military dictatorship during 1983.

country. The film is a pretext for a discussion of land tenure in Chile, agrarian reform, the marginals of our society, the lack of justice, the moral values that control national education, and finally, a discussion about liberty." It is also a mature work with vast implications, implications that go beyond the anecdotal. The out-cast murderer (The Jackal, as he is called) is an individual who acts by instincts, by a destructive intuition. He is not a rebel, but a miserable product of an aberrant society that is unable to find him a niche in its structure.

Documenting the political history of the country throughout the course of that year, the film records the statements of trade unionists, human rights activists, political opposition leaders, slumdweller and the relatives of the "disappeared" — all vital participants in the "National Days of Protest" which challenged the government.

With music by Isabel Parra, one of Chile's foremost artists, the film also records the first public memorial to Salvador Allende, held at graveside on the tenth anniversary of his death, and a conversation on the lasting legacy of Chile's great poet, Pablo Neruda, with his widow.

In ten years the government of General Pinochet has driven Chile to economic chaos and established one of the most repressive regimes in the world. *Chile, I Don't Take Your Name in Vain* portrays the determination of the Chilean people to put an end to the dictatorship and restore democracy in their country.

As Women See It: Women of El Planeta



Street vendor in Lima

Peru, 1983
Producer: Maria Barea
33 min., colour, 16mm and video
English voice-over

Areas: Women and Development, Literacy, Human Rights

Women of El Planeta focuses on a woman (Rosa Duenas) and on a "Barrida" of Lima, where she is living. The film shows the development of this woman and the origin of her Barrida, named El Planeta, which is a settlement of immigrants from the Andino Mountains near the biggest garbage-heap of Lima.

Nearly two-thirds of the inhabitants of Lima live in similar conditions as the people of El Planeta.

Rosa Duenas is now 38 years old, she is married and has two children. She is a conscious woman; together with other women she organized a "Comite de Damas." The women try to help each other and to fight against the worst evil of their situation: hunger, illness, unsanitary water, sewerage, illiteracy.

The film highlights the role that literacy classes have on the development and organizing skills of the women.

Recommended for use with one of the other films in this series: *Bread and Dignity* (Nicaragua), *Sudesh* (India), *Selbe* (Senegal).

The Libertarians

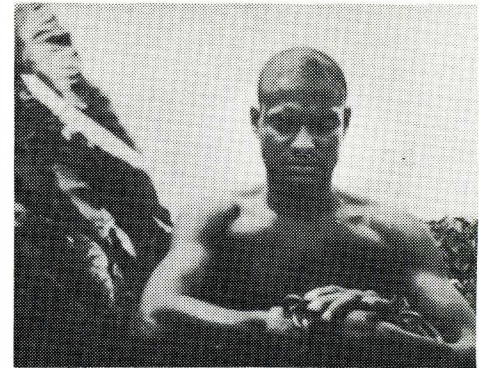
Brazil, 1978
Director: Lauro Escorel Fiho
29 min., black & white, 16mm
English voice-over

Areas: Latin American History, Labour Studies, Politics, Trade Unionism

This compilation-documentary utilizes rare archival material to investigate the development of an urban working class in Brazil around the turn of the century. The end of the 19th century in Brazil saw waves of immigrants arriving from Europe. In Sao Paulo these immigrants were, in the main, Italians from rural areas. Unable to acquire land of their own for agricultural work, the immigrants were driven to the rapidly developing urban areas where they comprised part of a new labour force which contributed to the country's industrialization.

The Libertarians shows how these immigrant labourers, confronted by brutal working conditions and poor wages, were instrumental in building a labour movement. The film details the history of their efforts to establish trade unions — including several violent strikes — which have had such a significant impact in shaping the modern Brazilian nation.

Cimarrones



Slavery and free Black communities in Peru

Peru/Canada, 1982
Producer: Carlos Ferrand
24 min., black & white, 16mm
English voice-over

Areas: Latin American Studies, History, Racism, Black Studies

"Our main purpose in making this film was to set a positive example. Instead of telling once again the painful story of slavery with its sequel of tortures and inhuman miseries, we set out to recreate a moment in history, in which Blacks are free, in control, with a clear goal in their minds which they achieve."

— Carlos Ferrand, filmmaker

Cimarrones opens in a small darkened room, where the narrator begins to recount a forgotten part of Peruvian history. In story form, we hear of the role of the Spanish "conquistadores" and how they enslaved the native Incas. Then Black slaves were brought from Africa to work on the "haciendas." Many died in rebellion and some escaped. Those who escaped and became free were called Cimarrones. Their plight is the focus of this film.

This film recreates a dramatic attack on a caravan holding two black slaves. The Cimarrones freed their compatriots and the Spanish senor is abandoned half naked and without food in the desert, so that he will understand what it is to be a slave. The newly freed Cimarrones discover their historical roots, in the separate black communities they established called "palenques". They also realize the constant necessity of being ready to fight for their freedom.

Cimarrones is an informative and useful resource for use in schools when discussing power, prejudice and racism.

South America

Eduardo, Uruguayo



Uruguay/Netherlands, 1984
Producers: Derk Sauer, Jan Bloom and Frank Diamond
45 min., colour, 16mm
Spanish with English sub-titles

Areas: Human Rights, Prisons, Psychology, Film Studies

Festivals: Certificate of Merit, 1983 Nyon Film Festival; Finalist, 1984 American Film Festival

For much of this century Uruguay was considered an idyllic, pastoral land, with a stable democracy, two competitive political parties, a supportable population, and a flourishing academic and cultural life. But since 1973 this small nation once known as "the Switzerland of Latin America" has suffered under a brutal dictatorship.

Eduardo, Uruguayo is the story of one ordinary Uruguayan family, Eduardo, his wife Adriana and their child, caught in the political turmoil of their country's recent history. The film traces their lives from the late sixties as it movingly reconstructs a story of separation, imprisonment, torture and exile — a story Eduardo and his family share with thousands of other Uruguayans.

This powerful film employs an unusual style that pulls viewers deeply into the terrors of prison and exile, and at the same time provides an analysis of Uruguay's society.

Welcome to Uruguay

France, 1983
Producer: Gabriel Auer
25 min., colour, 16mm
Spanish with English sub-titles

Areas: Human Rights, Latin America

Since 1973 Uruguay has been in the hands of a military regime: a particularly oppressive dictatorship which tolerates no organization for the defence of human rights. This former democracy is frozen into absolute political, economic and social immobility. Few other countries have gone so far in the exercise of terror.

Welcome to Uruguay provides an excellent background history to the country. It shows, dissects, and analyzes the mechanisms of terror, questioning those who are a part of this drama: Uruguayan authorities, the former political prisoners and the relatives of the missing.

"The torture is systematic: it is not only aimed at the prisoner, but at their family and their neighbours."

A Uruguayan Psychiatrist

"But there is no torture."

Vice Admiral Marquez

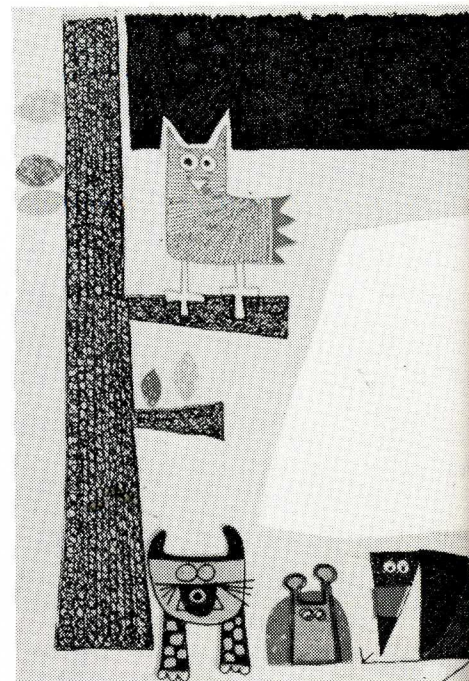
"The prison of Libertad is a concentration camp, and the Uruguayans are an imprisoned people."

Miguel Angel Estrella,
renowned pianist

Other Films on Human Rights/Prison

And That Is Why the State Is to Blame, 26
Crowdog, 55
El Salvador: Revolution or Death, 26
From the Ashes, 32
Gaza Ghetto, 44
Hurry Tomorrow, 80
More Than a Million Years, 71
Nelson Mandela, 7
Prisoners and the Poor, 17
Triple A, 43

In the Jungle There Is Much To Do



Uruguay, 1972
Producer: Experimental Film Group
17 min., colour animation, 16mm
English language version produced by DEC Films

Areas: Children, Human Rights

In the Jungle There Is Much To Do is a beautifully animated short, originally inspired by an illustrated letter from a Uruguayan political prisoner to his daughter. Unable to explain the reasons for his imprisonment because of censorship, he wrote and illustrated a story for her, using the allegory of animals in the jungle. A hunter captures the animals and takes them to a zoo. There they are befriended by a little girl who sympathizes with them and comes to their aid.

In its allegorical description of the nature of repressive political regimes and its encouragement of cooperation rather than competition, *In the Jungle* is a children's film that adults can learn from and enjoy.

The delightful artwork is a treat for the eye and the animation particularly deft.

Helen Saunders, Film News

I Spent My Life In the Mines

Bolivia, 1977

Directors: June Nash, Juan Rojas, Eduardo Ibanez

40 min., colour, 16mm

English voice-over

Areas: Latin American Studies, Sociology, Anthropology, Labour Studies

The industrial mining of tin in Bolivia began in the late 19th century. The peasants of the countryside left the highlands and valley farm areas in the hope of finding a better life. In the towns they thought there was the only opportunity for their children to receive an education that could release them from poverty.

Juan Rojas is a third generation miner. The development of his life cycle parallels the rise and fall of the mining enterprise and the political events in which the power of the miners' associations played a crucial role. The film traces the control of the mine from private ownership through a brief period of workers' control to military control.

Through Juan Rojas' autobiographical account, this film investigates the way of life of the Bolivian miners. A few scenes are dramatizations, but most are documentary and show the inside of the mines and communities. The cultural traditions and ties that constitute the base for the strength of the miners' organizations are revealed within the context of the grim daily reality in these mining towns. This reality, which leaves generation after generation of miners crippled with silicosis, also leaves women without a means for survival.

I Spent My Life In the Mines is a graphic account of the price Third World people pay for a Western form of industrial development.

The Brickmakers

Child labour in Colombia



Colombia, 1973

Producers: Martha Rodriguez and Jorge Silva

42 min., black & white

Spanish with English sub-titles

Areas: Third World Studies, Development Studies, Geography, Latin American Studies, Labour Studies

Festivals: Toronto, Festival of Festivals, 1986

The Brickmakers is a documentary of the brutal working and living conditions endured by so many poor working people throughout Latin America. It focuses on the Castaneda family of 14, all of whom, even the smallest children, work from dawn till dark making, carrying and stacking earthen bricks.

The film shows the relationship of exploitation between the landowner, the middle-man who rents land from the land-owner and then engages workers for brick production, and the workers who get paid only about 10% of the market price for their labour. Brickmakers are completely unorganized and unprotected by law, and their verbal agreement with the middle-man can be ended at a moment's notice.

The filmmakers lived with the Castaneda family for one year before beginning production of the film. This intimate relationship gives the film touching human qualities, and permits an exploration of many different aspects of the "culture of poverty." But it also resulted in the Castanedas being evicted by their suspicious middle-man, and the filmmakers being constantly harassed by the police.

South America

What We Think

Ecuador, 1982

Producers: Quinde Films
32 min., colour, 16mm and VHS
Spanish with English sub-titles

Areas: Development, Native Peoples, Latin American Studies

In the rural mountains of Ecuador a native community organizes to improve the lives of its people. It's a struggle that is captured with beautiful photography and editing by the Ecuadorian filmmakers.

In fine detail, the filmmakers follow the seven year process that led to agrarian reform and reforestation. We witness the building of local democracy with the community defining the priorities and organizing projects to suit its needs.

The people of the community describe their livelihoods, the methods of farming, the details of their ancient but changing culture and their struggle with landlords and government. When one of the community leaders is killed in a dispute with the landlord, the community rallies and attempts to organize peasant

Chacon the Marvellous



Ecuador, 1985

Producer: Quinde Films
22 min., colour, 16mm and video
English language
Spanish video version also available

Areas: Children, ages 8-15, Latin American Studies

Awards: First Prize for Children's Films, Tampere Finland; Honourable Mention, Latin American Film Festival

Chacon the Marvellous is a fictional story of a young shoe shine boy in Quito, Ecuador.

communities in other areas.

The people are soft spoken but resolute: "There is no justice for us peasants. We must all get organized nationwide. At least we should fight, because the situation is now intolerable. This is what we think."

Canadians wishing to know about community development in the Third World, plus anyone interested in Native studies will find this film of real value.

Chacon carries on his shoulders his small wooden box that he has painted with doors and windows, like the house of his dreams; the box with wheels that he transforms into a flying car. Inside the box there is not only shoe polish and brushes, but also the implements that help him build the world he imagines.

During his travels around the city Chacon meets Alicia, a little girl from a wealthy family. At first she doesn't understand the differences that separate them, but after Chacon takes her on a tour of the city she comes to learn what poverty and necessity are all about.

This is a film of magic and fantasy, wonderfully filmed and edited. But it also provides a sense of life in Ecuador — for both rich and poor children.

Adult audiences should also enjoy this film since it provides glimpses of daily life in an important South American City. Teachers will find it a lively resource for discussing South America.

Images in Action

A Guide to Using Women's Film and Video

Ferne Cristall and Barbara Emanuel
Photographs and Illustrations

\$8.95 pb., \$22.95 cl.

Images in Action is a primer on how to show, critically view, and build new audiences for the growing number of films and videos being produced by women.

It provides practical information on:

- * designing film programs
- * planning small and large group showings
- * animating discussions with audiences

Also included is a chapter on feminist filmmaking and the women's movement, Hollywood's images of women, and documentary filmmaking in North America.

Jump Cut

Hollywood, Politics and Counter-Cinema

Edited by Peter Steven
Photographs, Index

\$15.95 pb., \$34.95 cl.



This collection of articles, culled from the film magazine **Jump Cut**, brings together an integrated analysis of Hollywood and the counter-cinema and the challenge they present to filmgoers, makers and critics. The essays call for a political criticism of the cinema and for new approaches.

between the lines

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(416) 597-0328

In the Sky's Wild Noise

Guyana, 1983
 Producer: Autonomedia/Victor Jara Collective
 30 min., black and white, 16mm

Areas: Caribbean, Human Rights, Development

The film features an extended interview with Walter Rodney, one of the Caribbean's major intellectuals and political leaders. Dr. Rodney was assassinated by a car bomb in 1980.

The film covers the main aspects of Guyana's history and the present crisis — particularly the human rights situation.

Dr. Rodney articulates forcefully the attempts of the Working People's Alliance to build multi-racial unity in order to overcome the repressive heritage of colonialism.

Message from Chile

Chile, 1979
 Producer: Chilean Film Archive
 20 min., black & white, 16mm

Areas: Human Rights, Chilean Politics, Family Studies

Filmed in Chile during 1978, this documentary deals with the work of the Families of Detainees and Disappeared Prisoners. It recounts the families' denunciations of the systematic infringement of human rights in Chile, their protests and hunger strikes. It shows the activities carried out by the association to provide for children whose parents have disappeared, and records the unflagging combativity of women of all ages who have fought for years to clarify the destiny of those men, women and young people who have disappeared after being detained by the Security Services of the military dictatorship.

Listen Caracas

Venezuela, 1979
 Director: Carlos Azpura
 19 min., colour, 16mm

Areas: Latin American Studies, Anthropology, Indigenous Peoples

Awards: Young Directors Award, Leipzig Film Festival; Silver Carabela, Cartagena International Film Festival

This documentary offers a forceful statement from the Indians of the Amazon region on continuing attacks against their culture. The film's investigation of this timely issue is structured around a moving, impassioned declaration by Barne Yavari, the last surviving Yecuana Shaman, who with great dignity and urgency describes the disrespectful attitudes of the colonizers and missionaries in relation to his people's beliefs and way of life.

From the beginning, two characteristics of Indian life have been in opposition to the habits of Western culture: social structure and utilization of land. The Indian's principal economic and social unity lies in the tribe, the communal possession of property and extended family ties. Indian land is a communal possession.

The colonizer, on the other hand, considers individual ownership of land to be a natural phenomenon.

Listen Caracas offers important insights into the process of cultural genocide. To speak of ethnocide is not just to speak of the destruction of one culture by the imposition of another; it is also to understand the attitude colonizers have, when bringing their cultural values and structures to indigenous civilizations.

SOUTH AMERICA ARCHIVES

Brazil: price of a Development Miracle
 20 min., slide/tape show. 1981

Brazil — Brazil under the military: 1964-1975, Canadian government and corporate involvement.

The Cry of the People
 65 min., 16mm. 1972

Bolivia — a complete modern history of Bolivia (not for public screening — sound quality is poor.)

I Remember Too

14 min., 16mm. 1975

Chile/Canada — Chilean children talk about immigration.

Militarism: Organized Brutality In Latin America

20 min., slide/tape show

Latin America — military dictatorships in the 60s and 70s.

Peru: Literacy For Social Change

30 min., 16mm. 1978

Peru — literacy, adult education among the peasantry.

To The People of The World

21 min., 16mm. 1975

Chile — human rights situation following the 1973 coup.

The Triple A

17 min., 16mm. 1978

Argentina — 1976 coup in Argentina, dramatically retold by the late Rodolfo Walsh.

Tupamaros

50 min., 16mm. 1972

Uruguay/Sweden — National Liberation Movement in the early 70s.

What Is Democracy

42 min., 16mm. 1971

Colombia — Colombia's history: 1930-1970 (not for public screening — sound quality is poor).

When the People Awake

60 min., 16mm. 1972

Chile — a history of the Allende government, 1970-1973.

Gaza Ghetto



Daily life for a Palestinian woman



Gaza, 1985
Producers: Pea Holmquist, Joan Mandell,
Pierre Bjorklund
82 min., 16mm/3/4" video, VHS

Areas: Middle East Studies, Housing and
Homeless, History

Festivals: Leipzig, 1984; Berlin, 1984;
Mannheim, 1984

Gaza Ghetto is the poignant story of three generations of a Palestinian family and their neighbours, living in Jabalia camp. Jabalia, with 50,000 residents, is the largest refugee camp in the Israeli-occupied West Bank and Gaza.

Gaza Ghetto captures vivid moments of an ordinary family's daily life, their joys — a child is born — and tragedies — funeral of a grandmother. Family members recount chilling episodes in their history, and express their hopes for peace in the area.

In *Gaza Ghetto*, General Ariel Sharon and former military coordinator for the West Bank and Gaza, Binyamin Ben Eliezar, who shaped Israeli policy in Gaza, are also interviewed. Powerful archival footage of Sharon's "pacification" program in Gaza graphically illustrates its effect.

Gaza Ghetto tells the story of Gaza's half million Palestinians, mostly refugees, who live in the Israeli-occupied territory most neglected by journalists and historians.

Like the films *Bombay: Our City* and *Grandfather Your Right Foot Is Missing*, *Gaza Ghetto* deals with the plight of homeless people living under oppressive regimes. These films are all recommended viewing in 1987, the U.N. Year of the Homeless.

The Carmathians: Communists for a Thousand Years

South Yemen, 1973

Producers: Gordian Troeller, Marie Claude Deffarge

44 min., colour, 16mm

Areas: Middle East Studies, Development
Studies, Politics, History

In the high mountains of Yafa, South Yemen, live the Carmathians: atheists who own and work their land communally, a people who have abolished inheritance, a community that makes all decisions collectively.

Historians know this sect well. They spread their anti-authoritarian, subversive ideas from Egypt to Afghanistan and the result was a rash of popular rebellions, some lasting as long as a century.

But this film is not only a historical description of the Carmathians; it is a portrait of a vibrant and self-confident culture. The ingenuity of the Carmathians is illustrated through their prosperous agriculture, and their creativity is expressed through their ornate dress and unique architecture.

It has to be seen by all people attempting to understand the Israel-Palestinian conflict. For all the attention paid to the West Bank, it is sobering and necessary to remember that the Gaza Strip is also under occupation and that the brutalities of daily life are equally real there.

**Gordon Fellman, Chairman,
Dept. of Sociology,
Brandeis University**

The strength of the film is in its candor and personal touch. We're able to see that, contrary to Israeli propaganda, the Palestinians are an educated, cultured people, with traditions, families, dreams and humor.

Nina George, The Guardian

Puts a human face on an international crisis. ... A poignant, powerful argument for a creative solution to the tragedy of homeless Palestinians.

**Karen Cooper, Director
The Film Forum**

On Our Land

The Palestinians in Israel



England/Israel, 1983
 Producer: Antonia Caccia
 55 min., colour, 16mm
 English with Arabic and English sub-titles
 Areas: Middle East, Human Rights

One in every six Israeli citizens is a Palestinian Arab. After the dispersal of the Palestinian people, and the creation of the state of Israel in 1948, the lives of those Palestinians who stayed were greatly changed. Originally a peasant farming community, they have lost most of their land to Israel kibbutz and moshav settlements, and have been turned into wage labourers commuting to Israel's big cities, or into landless farm workers.

On Our Land tells the story of this forgotten section of the Palestinian population through portrayal of their daily life, and through interviews with ordinary Palestinians. The film centres on Umm el-Fahm, the largest Arab village in Israel, and contrasts the conditions there with conditions in the Israeli settlements built on land that used to belong to Umm el-Fahm. It also shows Palestinian men and women speaking freely about their lives, describing work for inadequate wages, deprivation in

housing, education and medical care, and harassment by the Israeli authorities. Like their fellow Palestinians in exile in Lebanon and Jordan, and the Palestinians under military occupation in the West Bank and Gaza Strip, they are adamant about being an inseparable part of the Palestinian society.

Subsequent to the film's release, one of the Palestinian crew was arrested by Israeli police for "security reasons" and prevented from seeing his lawyer. Eight other citizens from Umm-el-Fahm were questioned by police.

On Our Land is a unique document. It portrays Palestinian village life inside Israel, and does so movingly, honestly and with remarkable dignity and patience. A result is a new understanding of the lived experience of the Palestinian people as they carry on under Israeli rule. *On Our Land* tells eloquently of the calm heroism of ordinary people, thus documenting their struggles to live beyond hate and revenge, their search for peace and understanding, and in its beautifully crafted fifty-five minutes it says more about the question of Palestine than many hundreds of pages.

Edward W. Said, author of
Orientalism and The Question of Palestine

To Live In Freedom

Israel/U.K., 1974
 Producer: Simon Louvich
 54 min., colour, 16mm
 English narration and sub-titles

Areas: Middle East Studies, Sociology (Racism), Political Science

Awards: Special Jury Prize, Nyon Festival

To Live In Freedom deals with the relationship between Israelis and Palestinians, both in the areas occupied by Israel in the 1967 war and in pre-1967 Israel. It also outlines some of the social problems faced by Israeli Jews. The camera speeds past one cluster after another of new Israeli building developments mushrooming out of the desert which for the owners of these sites were the "realization of a dream" — but for the Palestinian Arabs, "it was the beginning of a nightmare". Much of the film will come as a revelation to audiences, notably the declaration of a strong social order in what many regard as a classless state. European Jews emerge as the "ruling class", with Oriental Jews and dispossessed Palestinian Arabs coming second and third in the order of things. There is much archive material used in sections dealing with the formation of the State of Israel, in addition to discussions with Palestinians today.

... a real documentary, putting the case for Palestinians in Israel today. It does so eloquently and without undue polemic. No solution is offered, but the film's objective compassion shouldn't fail to prick a good few stillborn consciences.

The Guardian, London

Black Wax

Gil Scott-Heron in performance



England/U.S.A., 1983
 Producer: Robert Mugge
 Starring Gil Scott-Heron
 79 min., colour, 16mm/video

Areas: Music, U.S. Culture, Race and Racism

"the most dangerous musician alive."
 — Melody Maker

Black Wax features Afro-American poet and songwriter Gil Scott-Heron performing some of his most provocative political songs and leading viewers on a tour of his hometown Washington, D.C. Also starring the life-sized wax figures of John Wayne, Uncle Sam, Richard Nixon, Martin Luther King, and Ronald Raygun. Scott-Heron and The Midnight Band perform "Johannesburg," "Winter in America," "Alien," and his big hit, "B Movie," a scathing analysis of how and why Reagan was elected.

For most North Americans, Scott-Heron's tour of D.C. reveals an unknown side to that city. Indeed, some of the worst housing in the U.S. sits within a few blocks of the Washington Monument and the White House.

Despite the seriousness of the subjects Scott-Heron covers, his continuous witty one-liners will break up any audience.

Gil Scott-Heron calls himself a "bluesologist" but *Black Wax* reveals him as considerably more than that. Robert Mugge is clearly fully responsive to Scott-Heron's music and message, and has come up with one of the more entertaining and edifying music docs of recent times, one which strongly communicates the personality of the subject.

Todd McCarthy, *Variety*

Other Films on Race Relations

Blacks Britannica, 59
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Dread Beat An' Blood, 58
Electric Boogie, 60
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You Might Think You're Superior, 62
 See Also:
Native Peoples section, 55-57
South Africa section, 4-8
Colour Positive films (Subject Index)

Mingus



"His life was jazz"

U.S., 1966
 Producer: Tom Reichman
 60 min., black & white, 16mm

Areas: United States Politics, Music, Cultural Studies, Film Studies

Charlie Mingus was one of the greatest bass players of our time. This film is about his music and life: playing with his daughter, talking about racism, his view of the world, his art, his music. The cutting between Mingus's conversations with the filmmaker and his performances brings together what is clear from the film — the unity of his life, the fact that for Charlie Mingus — his life was jazz, he did not play jazz.

Mingus angry, Mingus sexy, Mingus on the march, Mingus with his daughter. There's no logic to it, except his own special, inner, heart-felt brand. It's just Mingus being Mingus, a great, powerful Buddha of a man who died of Lou Gehrig's disease (a degenerative muscular condition) and whose impact on jazz cannot be calculated. This dark, glowing documentary was shot on the night in November 1966 when Mingus was being evicted from his Bowery rehearsal room for non-payment of rent. The look is grainy — an almost abstract series of shifting planes of black, gray and white — and the mood is claustrophobic... The picture gets so close to the man — and for this reason alone it should not be missed — it's as if we were listening to his thoughts.

Peter Goddard, *The Toronto Star*

It is the first jazz film about jazz. Understand the plight of the man, hear his music.

The Village Voice

Painters Painting

USA, 1972

Producer: Emile de Antonio

116 min., colour, 16mm

Featuring: Willem de Kooning, Helen Frankenthaler, Hans Hoffman, Jasper Johns, Robert Motherwell, Barnett Newman, Kenneth Noland, Jules Olitski, Phillip Pavia, Jackson Pollock, Larry Poons, Bob Rauschenberg, Frank Stella, Andy Warhol, Leo Castelli, Henry Geldzahler, Clement Greenberg, Tom Hess, Philip Johnson, Hilton Kramer, William Rubin, Robert Scull

Areas: US Art, Art Technique

Painters Painting, the first full-length picture on American painting from 1940 to 1970, is a highly personal account of New York painting and painters, assembled from the close friends of de Antonio. The film is an exciting document which includes interviews with many well-known artists, curators, collectors and critics. It is a provocative film that treats art as a living thing.

De Antonio has the painters speak for themselves. Basic points are made about trends in U.S. art that followed abstract expressionism. It is a documentary which opens up the way to studying art and artists on a more realistic level.

Emile de Antonio on *Painters Painting*: "I had known many of these painters for much of my adult life. I admired their work long before they had dealers or a public: Rauschenberg, Johns, Stella, Warhol. I was there when they were changing the shape of American painting, when no one liked it, and when the art world in particular thought it was a joke. It was precisely when we left the old oaken bucket and trash can, the puerilities of Wyeth, the sentimentality of naked women, it was precisely then we came to terms with the problems of European abstraction that we finally produced an American art, a high art that was made in New York."

Finally an intelligent film about how artists think and work... I don't see how it would be possible ever again to teach a course in modern painting without using *Painters Painting*.

Henry Geldzahler

Metropolitan Museum of Modern Art

Fascinating. I can't imagine anyone remotely interested in contemporary art who would not find this film a lovely gift.

Stanley Kauffmann, *New Republic*

A Crime to Fit the Punishment



Rosa Revueltas, star of *Salt of the Earth*, deported from the U.S. during the filming

USA, 1983

Producers: Barbara Moss and Stephen Mack
46 min., colour, 16mm/video

Areas: U.S. History, Film Studies, Women and Labour, Censorship

In 1954 during the height of McCarthyism and the Cold War, the controversial labour film *Salt of the Earth* was made despite numerous attempts by the film industry and the U.S. government to prevent its production. *A Crime to Fit the Punishment* explores the background events and political atmosphere that surrounded the film's production and movingly chronicles the filmmakers' defiance of the Hollywood blacklist.

Narrated by Lee Grant, *A Crime to Fit the Punishment* documents the obstacles that *Salt of the Earth* encountered at every stage of production and exhibition including pressure on film labs and processors, harassment of theatre owners, even the deportation of the leading actress. *A Crime to Fit the Punishment* combines interviews with some of the film's principals and scenes from the production of *Salt of the Earth* with the newsclips and broadcasts from the early 50s which put the film into an overall political context.

Although billed as fictitious, *Salt of the Earth* was based on an actual miners' strike in the 1950s.

While the rest of Hollywood was producing Marilyn Monroe and 3-D monster movies, some directors, producers, writers and actors were fighting the House Unamerican Activities Committee.

Lani Maestro



Canada, 1986

Producer: Margaret Moores

10 min. 3/4 inch and VHS video

Areas: Art and Artists, Women's Studies, Philippines

Lani Maestro is a young Filipino woman who speaks quietly but produces very strong art, deeply reflective of the violence she has grown up with.

This is a film about a young political artist trying to come to grips with a new country and searching for new artistic forms.

She states, "I feel it's my responsibility as an artist to share with people the situation in the Philippines."

"My recent works deal with circumstances that I have been direct witness to in the past—those of torture and disappearances. Dealing with these issues in my art is a way of confronting the fear of living with this reality. It is also a tribute to people whose lives have been erased because of their political beliefs."

Video artist Margaret Moores shows Maestro at work and reveals the variety of media she has used, including sculpture, mixed media—large and small pieces—some symbolic, others very graphic.

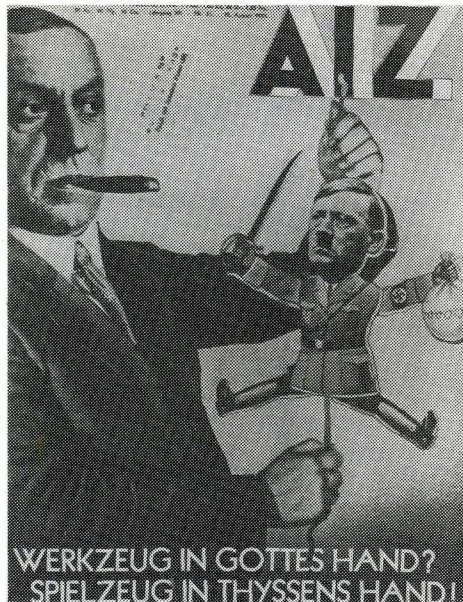
Lani Maestro struggles to find images of ritual and mourning for life in the Philippines.

A good companion piece to *Atomic Artist* showing once again the rich combination of strong political feeling with innovative form.

Since no studio would sponsor them, Jarrico and his blacklisted crew committed themselves to producing their own film. They were able to borrow money from a few supporters, but they had to film, process and edit their film covertly to avoid censorship by Howard Hughes, then Screen Actors Guild president Ronald Reagan, the U.S. Congress, and other conservative vigilantes. These obstacles only added to their fervour.

A Crime to Fit the Punishment is a fascinating examination of the relationship of politics and filmmaking and a chilling indictment of the abuse of authority.

John Heartfield: Photomonteur



An art for the times

Germany, 1976
 Producer: Helmut Herbst
 63 min., colour, 16mm, 3/4" video

Areas: History, Cultural Studies, Film Studies

John Heartfield is one of the most important European artists. He works in a field that he created himself, the field of photomontage.

Bertolt Brecht

This visually complex, sophisticated, and stimulating film looks at the life of John Heartfield. It also fully documents Germany of the 1930s and the art form that Heartfield perfected, the photomontage.

Heartfield's work sprang from the Cubist and Dada movements and from the horrors of World War I.

Later, as Heartfield became intensely committed to communism, he used photomontage in a bitter attack on the rise of fascism.

While still associated with the Dadaist movement, Heartfield found a forum for his work in bookjackets. After he joined the Communist Party (KPD) he began to publish his work in the *AIZ: Arbeiter-Illustrierte Zeitung* (*Worker's Illustrated Paper*), a mass-circulation weekly. From 1930 to 1938 — including the period after 1933 when both he and the *AIZ* were in exile in Prague — he contributed 235 of his photomontages to *AIZ*, biting commentaries on political events in Germany and the world.

The film places Heartfield inside the politics which shaped his work and presents to us Heartfield, his work and the world he lived in, as an integrated whole, no part of which is fully intelligible alone. This understanding of interaction is evident in the construction of the film. It is divided into four sections: 1) "Heartfield represents a new generation of artists involved in the events of the day", 2) "Photomontage — born from irreverence and mass production", 3) "Copper-plate printing", and 4) "Learning from Heartfield". But each section, instead of giving us a different aspect of Heartfield's life and work, builds on the one before so that there is a continuous development of all the themes. Heartfield is presented not as an artist on a pedestal but as someone whose creativity developed in relation to those with whom he worked. He was as dependent on the skills and judgements of engravers and printers as on his own imagination and political insight.

The interdependence of technology, art and politics in Heartfield's work is mirrored in the form of the film, which itself is an expression of the relationship between aesthetics and politics, art and production. *John Heartfield: Photomonteur* as a film both contains and is an example of the contemporary uses of photomontage. Ultimately it is also a challenge to current forms of visual propaganda.

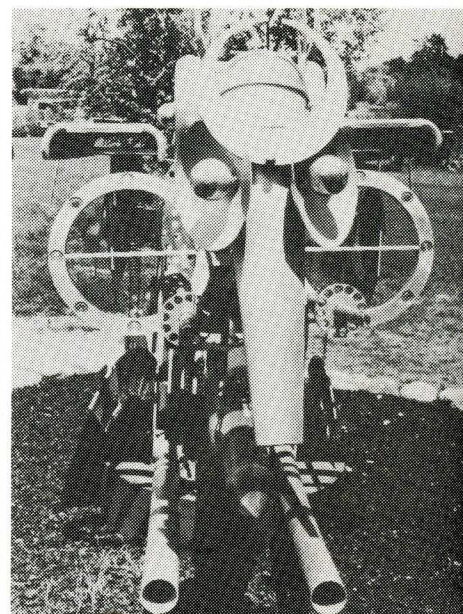
Through this new form of art he exercises social criticism. Steadfastly on the side of the working class, he unmasked the forces of the Weimar Republic driving toward war; driven into exile he fought against Hitler. The works of this great artist, which mainly appeared in the workers' press, are regarded as classics by many, including the author of these lines.

Bertolt Brecht

These photomontages are far removed from the early work of the Dada rebellion. They are images of piercing simplicity created from a deep conviction in order to be political weapons. They fulfill what Picasso once considered to be the 'instruments of war for attack and defence against the enemy.'

**Peter Selz, Photomontages
 of the Nazi Period 1977**

Atomic Artist



Tony Price fashions sculpture from discarded bomb parts

USA, 1983
 Producers: Glenn Silber and Claudia Vianello
 30 min., colour, 16mm/video

Areas: Nuclear Issues, Artist in Society
 Festivals: Premiere, London Film Festival

Atomic Artist is a film about a sculptor and his unique "atomic art."

It is a portrait of Tony Price, a painter and sculptor from New York who has lived and worked in New Mexico near the Los Alamos National Laboratory (the "birthplace of the atomic bomb") for 20 years.

The reason he has stayed is the relatively obscure salvage yard of the nuclear lab. The yard is, as Price calls it, "a mad scientist's scrapheap," filled with huge piles of exotic materials: plastics, glass, tall pipes, copper shavings, rare metals, mounds of wire, hemispheric bomb casings and prototypes of bombs.

For Tony Price these nuclear scraps become the source materials for his sculptures, as well as a catalyst for his artistic process, literally "beating swords into plowshares."

Atomic Artist shows graphically and beautifully some of Price's best work, and examines his personal artistic viewpoint. It is also a stimulating look at how one artist views his responsibility to keep people awake to the critical issues of their time.

An excellent documentary.
The San Francisco Chronicle

Global Assembly Line



U.S.A./Mexico/Philippines, 1986
 Producer: Lorraine Gray
 58 min., 16mm and video

Areas: Multinational Corporations, Women and Work, Economics, Sociology

Festivals: American Film Festival, Blue Ribbon; Museum of Modern Art, New Directors Series; PBS Television Special

From Mexico to the Philippines and back into the U.S. *Global Assembly Line* takes viewers inside the new global economy. The filmmakers vividly portray the lives of women in the "free trade zones" of the Third World as U.S. industries search the globe for lower-wage workforces.

We take a rare look at the people who are making the clothing we wear and the electronics goods we use — as well numerous interviews with U.S. executives about the business decisions behind manufacturing on the global assembly line.

As the film makes clear, 85% of the "free trade zones" newly formed workforce is female and between the ages of 15 and 26.

Including:

- A Barbie Doll factory in the Philippines where women describe how their community was destroyed by the plant.
- A hunger strike by Mexican workers.
- A secret meeting of Filipino women daring to try to form a union.
- The role of General Electric, Zenith, American Philips, etc. in the Third World.

We recommend this film as particularly useful in a number of settings: for students of economics and development, for working people who need to know the strategies of their employers, for women and men interested in women and work.

Global Assembly Line provides a perfect up-date and sequel to *Controlling Interest*. In addition it shows how workers in many different settings around the world are organizing to fight the multinationals.

Electronics assembly work in the Philippines



Artfully filmed and well edited, this documentary shows the human face of dramatic changes in the global economy, and it exposes some dirty little secrets of corporate America.

Peter Perl, Washington Post

The subject is so rich... it's an informative hour, and Miss Gray's sympathy for the workers in both countries gives her work heart.

New York Times

...emerges as the definitive statement on the international division of labor, and the growing importance of women in the industrial workforce... equally effective with uninformed audiences and those deeply involved.

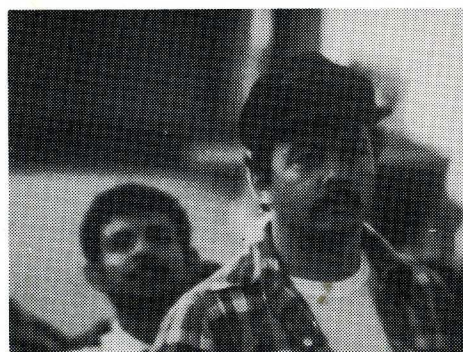
American Friends Service Committee

Other Films on Women and Work

Double Day, 18
Maids and Madams, 5
Rising Up Strong, 85
Selbe, 10
Sudesh, 15
Sweet Sugar Rage, 21
Small Happiness, 11
Women of Mozambique, 9
 See Also: pp 89-94



Downside Adjustments



Struggling with tech change in the auto industry

Canada, 1983

Producers: Mary Jane Gomes and Emil Kolompar
58 min., colour, 16mm/video

Areas: New Technology, Unemployment, Sociology, Economics

Festivals: Festival of Festivals, Toronto; Tyneside Film Festival; Grierson Film Seminars

The introduction of micro-chip technology into the workplace is restructuring the world economic system. The computerization of the workplace affects every productive sector of the economy, and all those who can no longer fit in.

Downside Adjustments investigates the tragic social costs of high technology on one city, Windsor, Ontario, the automotive capital of Canada. The city's unemployment rate of 20% ranks among the highest in the country. Paralleling this bleak statistic is the loss of thousands of homes to the mortgage holders. Family breakups and personal bankruptcies are at an unprecedented level. All are related to loss of income.

Downside Adjustments traces these problems through the story of one family. It interweaves their personal experiences with interviews with an eager Moe Closs, the President of Chrysler Canada, Harley Shaiken, an international consultant on the social costs of high technology and Jean-Claude Parrott, Vice-President of the Canadian Labour Congress.

Beautifully shot and with original music, *Downside Adjustments* draws together the local, national, and international implications of technological change. It shows that what is happening in Windsor will happen across the country as industry retools and as we move to the paperless office. It also shows that the communities affected have to be informed and prepare for these changes.

This film will be of particular interest to libraries in those communities facing this crisis. However, *Downside Adjustments* will be of most value to unions confronting technological change in the workplace and at the bargaining table. This is an excellent resource and a good follow up to the films *Controlling Interest* and *New Technology: Whose Progress?*

An example of social commitment and workaholic zeal that Grierson himself would have prescribed is *Downside Adjustments* by Mary Jane Gomes and Emil Kolompar. *Downside Adjustments* is a record of the planned recession as it affects one family, one community, one industry, Canada and the world.

In fact, what makes the film work is its ability to operate on all of these levels simultaneously. The portrait it paints is of automated factories, the rich growing richer and people falling out of the bottom of the economy. The jackals of this Darwinian landscape are (surprise) the banks, whose main function today is to strip the bones of Windsor, Ontario, a place where the system once worked.

Seth Feldman, Cinema Canada

New Technology: Whose Progress?

England, 1981

Producers: Education Media
35 min., colour, 16mm/video

Areas: New Technology, Labour Studies

We are told that new technology will revolutionize our lives, our work and the society we live in. *New Technology: Whose Progress?* is a critical examination of the "mighty micro" and the claim that we are witnessing a twentieth century technological revolution.

The film includes extensive footage on the promotional advertisements of companies that supply and use this equipment. The gist of one of these "promo spots" is that anyone who challenges new technology is a "Luddite" and should accept changing reality. Another of these expensively produced ads makes new technology look like a panacea for employers, who will be able to increase control over production and reduce labour costs.

The filmmakers juxtapose this "company line" with interviews with journalists, trade unionists and technologists who have direct experience with this new technology. They demystify some of the wonders of this "revolution" and concretely talk about the effects of new technology on working people.

Is new technology an inevitable part of progress? Will it solve all our economic problems? Just what kind of leisure society will there be to enjoy? What will the work that remains be like? Such questions arise during the film, but the title asks the fundamental question — for whose progress is this new technology?

Whose Progress? examines this technology, both in the office and the factory, and takes a close look at the claims made by the companies that manufacture and sell the equipment. Management talks about the opportunities offered by computer technology. Workers have different ideas about the nature and implications of the changes taking place.

Controlling Interest: The World of Multinational Corporations

U.S., 1978

Producer: California Newsreel
40 min., colour, 16mm

Areas: Economics, Politics, Labour,
International Relations, Transnationals

The transnational company has no loyalty to any country. The world is their playground, and when profits fall, a transnational company will "run away" to a place where labour and materials are cheap, and where the political climate is conducive to foreign investment.

Controlling Interest is about the power these corporations hold, and their effects on working people. Interviews with corporate executives and their associates in banks and government reveal that the basis of Western government policies is to insure a stable, "free" investment climate. Union spokespeople and political prisoners in exile put forward their perspectives as well. But *Controlling Interest* does not try to be a "balanced" documentary. It is clearly on the side of the people affected by the rise of the monopolistic and oligopolistic corporate entities.

This rise of transnational corporations is considered against the backdrop of American foreign intervention during the past few decades: from Iran and Guatemala in the fifties, through Vietnam, Cuba, Brazil and Indonesia in the sixties, to Chile in 1973, *Controlling Interest* illustrates how big business and governments have worked "hand in hand" to repress people in developing nations.

But transnational corporations do not only affect workers in the Third World. In Greenfield, Massachusetts, a transnational corporation called Ingersoll-Rand, with annual sales of over two billion dollars, threatens to shut down the town's main industry and "run away" to a "warmer" state where wages are lower and unions few and far between. The film shows workers gathering together to determine how to fight back.

Controlling Interest is a devastatingly accurate picture of what multinationals are up to in the world; an utterly absorbing teaching tool.

Richard Barnett
Global Reach

A finely crafted example of mature filmmaking.

Thomas Brom, Cineaste

Controlling Interest brings the crucial issue of who's in control alive. A unique film.

Joseph Collins,
Francis Moore Lappe,
authors, Food First



The economic "miracle" of Brazil

The Way the Eagle

U.S., 1975

Producer: Alan M. Levin
10 min., colour, 16mm

Areas: Imperialism, U.S. Domestic and
Foreign Policy

An irreverently satirical commentary by National Educational Television documentarist Al Levin. With a marvelously mordant sense of humour, the film explores the vital role played by the poor and unemployed in the U.S. economy. Documentary footage and scenes from TV commercials are intercut to show that poverty and unemployment are absolutely necessary for the continued existence of the U.S. economic system.

The truest way to show what economics is all about. Should be required viewing for Congress.

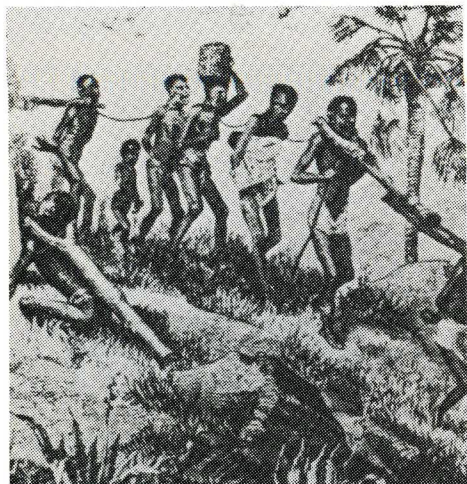
Newsday

Outrageous... provocative... and biased, but a great way to begin a useful discussion.

Lewis Young, Editor,
Business Week

International Economy

The History Book



Radical animation, featuring a rat as narrator, has made the *History Book* a great success with students

Denmark, 1974

Producers: Jannik Hastrup, Li Vilstrup
Nine episodes in colour; average running time, 15-20 minutes each; total running time of 156 minutes

The History Book is a series of nine animated films on the history of Western civilization, from the Middle Ages to the present day, that offers a refreshing new approach to the subject, one that is as entertaining as it is educational.

In a departure from the traditional "names and dates" approach which views historical events primarily from the perspective of kings and queens, heads of state and other government leaders, *The History Book* instead depicts history as it has been seen and experienced by ordinary working people, the men, women and children who down through the ages have helped build our modern world.

Imaginatively utilizing cartoon-type animation, paintings and graphics, animated photography and documentary footage, *The History Book* outlines the main forces and processes of history.

In answer to playwright Bertolt Brecht's call for a "rat's-eye view of history," our guide and narrator for this informative yet humorous survey of world history is The Rat, an ideal choice since s/he has been present at every stage of human development, from the feudal castle and the slave ship to the factories of the industrial Revolution and our present-day urban slums.

The History Book series has proven to be an immensely stimulating and valuable teaching aid, with the imaginative animation techniques successfully engaging the children's attention and thus helping them to remember the information conveyed by the films.

Although *The History Book* is designed to be seen as a complete series, separate episodes of the film can also be used on their own.

Part 1. *A Flickering Light in the Darkness*

Europe emerges from the Dark Ages.

Part 2. *At Dawn, Overcoming All Difficulties*

Vasco de Gama succeeds in finding the sea route around Africa's Cape of Good Hope. In South America the Spaniards conquer the Inca, Maya and Aztec Indian empires.

Part 3. *A Bright Future... For Some*
Riches pour into Europe. The first national states are formed.

Part 4. *Bloody Schemes*
The slave trade begins.

Part 5. *Triumphant Symphony*
The Industrial Revolution begins in England.

Part 6. *Makeshift Solutions*
Karl Marx writes *Capital* and, as the workers in Europe organize, the capitalists face a crisis.

Part 7. *The Coming of Darkness*
World War I. The Russian Revolution. World War II. The Chinese Revolution.

Part 8. *The Night is Sinister*
Revolutions and social unrest in the colonies. Foreign aid and the multinationals. Neocolonialism.

Part 9. *A New Dawn*
The Portuguese colony of Guinea-Bissau wins independence in 1973.

...stimulating... refreshingly entertaining... will engender a lively exchange of ideas... a model for the visual presentation of history.

The History Teacher

...an alternative approach to teaching courses in Western Civilization... provides some beneficial insight into contemporary problems... It might be described as the 'Sesame Street' of social studies.

Catholic Film Newsletter

It's the kind of movie which all of us should have been shown in those horribly boring and worthless World History classes which are at once the bane and backbone of history departments everywhere.

The Daily Cardinal
(University of Wisconsin-Madison)

A creative social studies teacher could find many uses for these films whether he agrees with the film's premises or not.

Media Mix

Five Billion People

Canada, 1980

Producer: Les Films Sur Place Inc.
13 part series, each part 27 min., colour, 16mm
and 3/4" videocassette

Areas: Economics, History, Political Science,
History, Labour Studies, Sociology

Five Billion People is a series of educational films, produced in Quebec, that explores the economic system in which we live. The films explain in a clear easy-to-understand manner the many complex concepts and problems that animate our contemporary world. In addition to documentary material and photographs the films use imaginative graphics and animation techniques. Examples are used from material drawn for all parts of the world.

Part 1. *Anyway/Any Price*

The consumer society; mass production, credit, advertising, an economy built on consumerism.

Part 2. *The Gears*

The three basic sectors of economic activity — extraction of raw materials, manufacturing, the service sector.

Part 3. *Temporary Admission*

A history and economic explanation of immigration.

Part 4. *Unfair Exchange*

Basic relations between the developed and underdeveloped world. A look at the movement of raw materials and finished goods.

Part 5. *A Golden Opportunity*

Money. What is it? How does it circulate? Who controls it and who profits from it?

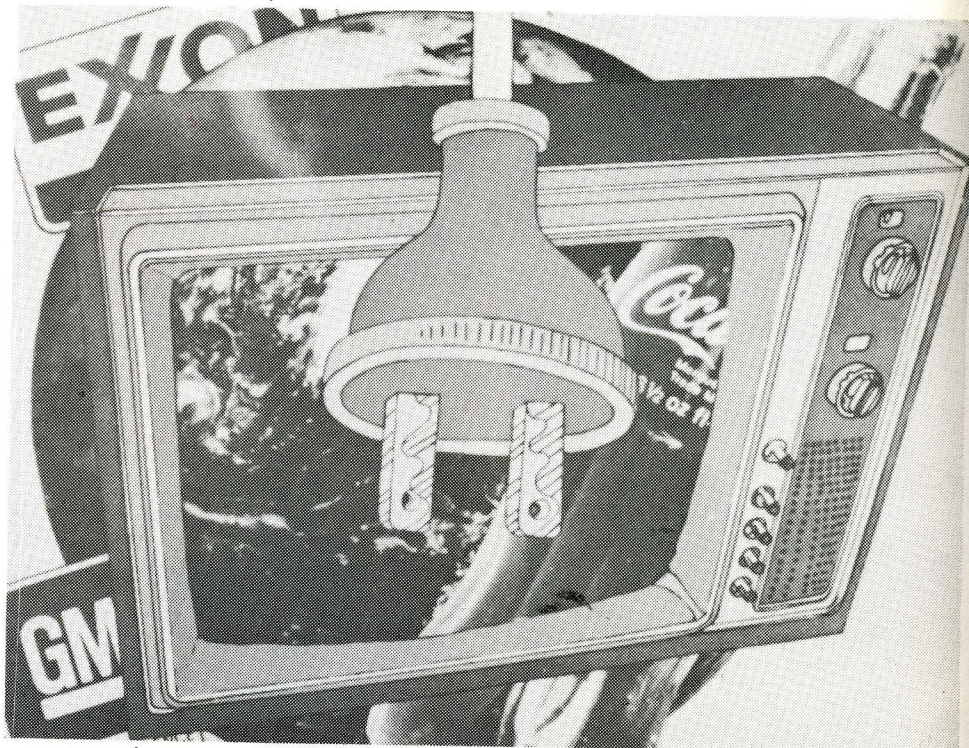
Part 6. *The Organization*

Monopolies and large businesses. How do they work? Who controls them? Includes a sketch of Bell Canada and Lockheed Corp.

Part 7. *The Nature of Work*

Work in modern capitalist society and how it evolved from earlier forms.

World economics made easy



Part 8. *The Conspiracy, Or How The Transnationals Do It.*

The role of transnational corporations and their impact on our everyday lives. Relations with government, the national economy and the family budget.

Part 9. *Information Ltd.*

The worldwide communications industries. Control of the media by giant corporations. Public access to diverse sources of news and information.

Part 10. *The New Order: From Colonialism to Neo-Colonialism*

The shift from control of raw materials to control of information and new technology. Rise of militarism in the Third World.

Part 11. *Underdevelopment and the Dispossessed*

A look at the term "underdevelopment", and the prospects for real progress in the Third World.



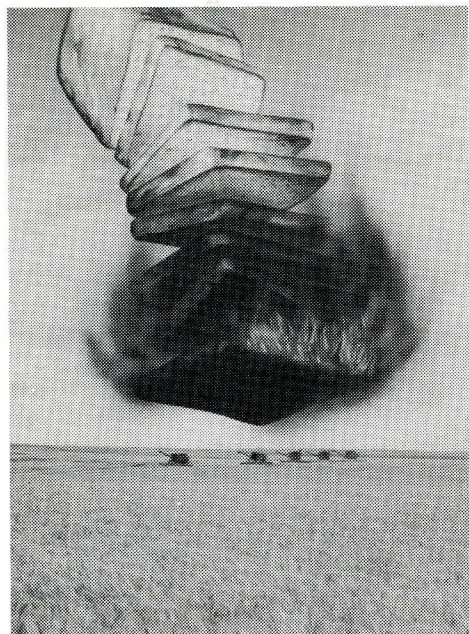
Part 12. *International Aid: Who Helps Who*

A critical look at development aid as it is usually practiced.

Part 13. *More and More*

The concepts of economic growth under capitalism. More goods or a socially useful economy?

September Wheat



Wheat: from field to market to toaster

Germany/USA, 1980

Producer: Teldok

96 min., colour, 16mm/3/4 inch video

Areas: Aid, Food, Agriculture, Development

"September Wheat" is a term of the futures market, describing a future contract of wheat due in September. September wheat is paper wheat — and it is such wheat that the film is about.

In seven chapters it shows how farmers, scientists, traders, speculators, processors and politicians deal with wheat and what they leave for the hungry and the starving. Bertolt Brecht once wrote that famines "do not break out — they are organized by the wheat trade." Examining American wheat, this seems to be an understatement, since scientists, speculators, multinational corporations and politicians are also involved in the business of baking hunger. Where wheat is both a commodity and a weapon at the same time, bread results only incidentally — as a by-product of a series of expansive deals which, instead of satisfying hunger, only increase it.

September Wheat is a film about the myth of wheat, of hunger, and of the people involved in it. One of these is Joseph of Egypt, the "provider". His image goes back to a well organized speculation of gigantic dimensions. Even the Bible leaves little doubt that Joseph organized the very famine from which he is said to have saved the people of Egypt. Joseph is the only continuous figure in *September Wheat* and his legend in the context of our time, soon reveals itself as the model for many modern Josephs — traders, speculators, politicians.

September Wheat is a film about U.S. wheat, which today represents nearly 50% of the wheat reaching the world market. Yet, the problem is international, the effect global. Most of all, *September Wheat* is a film about hunger in the rich industrialized countries as well as in the poor countries of the Third World. Following the example of one food commodity, the film searches for the causes of hunger in a time of abundance, asking for the motives that turn wheat into a commodity and a weapon, people into victims of surplus, nature into an enemy.

Since the film is divided into seven parts it works well in classroom discussions.

... a film that disconcerts by its careful selection and montage of materials, and amongst the best to be seen in two decades of self-righteous, noisy development-journalism. Whoever is serious about a more just economic world order should make this film obligatory for youth and adult education...

Frankfurter Allgemeine Zeitung

Seldom a documentary film has shown so clearly and vividly the perversion of a (economic) system, as Peter Krieg's *September Wheat*. A beautiful film for its many good documentary scenes and a film totally to the point, that doesn't fall for the extenuating interests of ideologists, but shows what is...

Frankfurter Rundschau

INTERNATIONAL ECONOMY ARCHIVES

Acid Rain

25 min., slide/tape show. 1980

Canada — the technical, environmental and political aspects of this worldwide problem.

Cultivating Famine: The World Food Crisis (1975)

30 min., slide/tape show. 1975

Canada — cash crops, the Green revolution, famine, food aid.

Power Struggle

30 min., slide/tape. 1983

Canada — Technological change has become rapid in Canada and the Third World, but who is really benefitting? Examples from mining, office work and Third World agriculture pose the questions clearly.

Who Pays? Who Profits?

Food Production in Canada

25 min., slide/tape show. 1975

Canada — a history of food, agriculture, farming, workers in food industries.

Other Films on Economics

Americas in Transition, 18

Bitter Cane, 20

Cost of Cotton, 30

Dream of Sandino, 33

Roots of Hunger, 9

To Taste A Hundred Herbs, 12

Zimbabwe: Freedom Is More Than Liberation, 10

CrowDog

Political and spiritual leader Leonard CrowDog



U.S., 1979

Producers: Mike Cuesta and David Baxter
57 min., colour, 16mm

Areas: Native People, Liberation Struggle,
American History

You push them off the land because of human greed and then you fight every attempt, even though you think it may not succeed, every attempt they make to resuscitate themselves and come back in some form and make demands that we all know are totally justified... It's part of the essential problem with the North American Indian. We hate them because their claims are totally justified and we know it.

W. Kunstler

CrowDog tells about the politics, protest and rebirth of spiritual power of American Indians. The film focuses on Leonard CrowDog, the spiritual leader of 89 American Indian tribes which wish to retain the beliefs and way of life of their forefathers.

In his youth, Leonard CrowDog was hidden away from missionary schools and social workers. He was raised in the ancient ways of his people so that he could continue, like his father and grandfather before him, as "keeper of all things sacred".

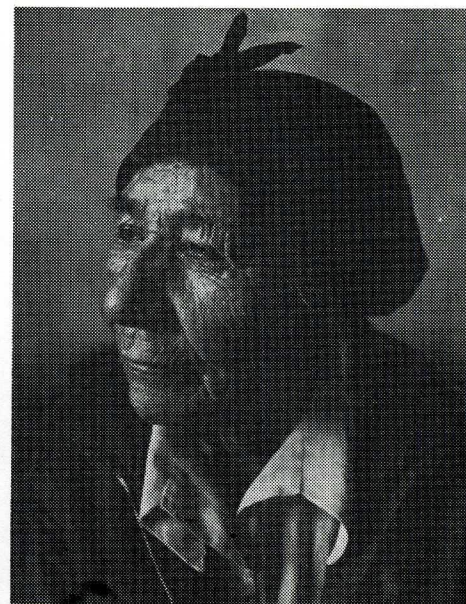
CrowDog reveals the late sixties' renaissance of Native pride, marked by a return of the Indians' own language and culture. The sixties also brought with it the birth of the American Indian Movement (AIM) and its protest activities. The film includes footage of the siege at Wounded Knee, and the U.S. government's campaign of repression against CrowDog.

But this film is not about one man; it is a sympathetic portrait of a people caught between cultures.

This is a visually stunning one-hour documentary... The film, with its successful mixture of politics and spirituality, captures the essence of a people changed from a defeated group to one with hope. A beautiful film with an important message, *Crowdog* should move viewers to reflect on what it might be like to be an American Indian today.

Nicholas Yanni, Cue Magazine

Grassy Narrows



An elder from Grassy Narrows, Ontario

Canada, 1979

Producer: Hiro Miyamatsu
30 min., colour, 16mm & video

Areas: Native People, Social Issues,
Development, Environment

The 500 Native people in the community of Grassy Narrows, 60 miles north of Kenora, Ontario, haven't chosen to stop hunting. What's happened is that another lifestyle has been imposed upon them.

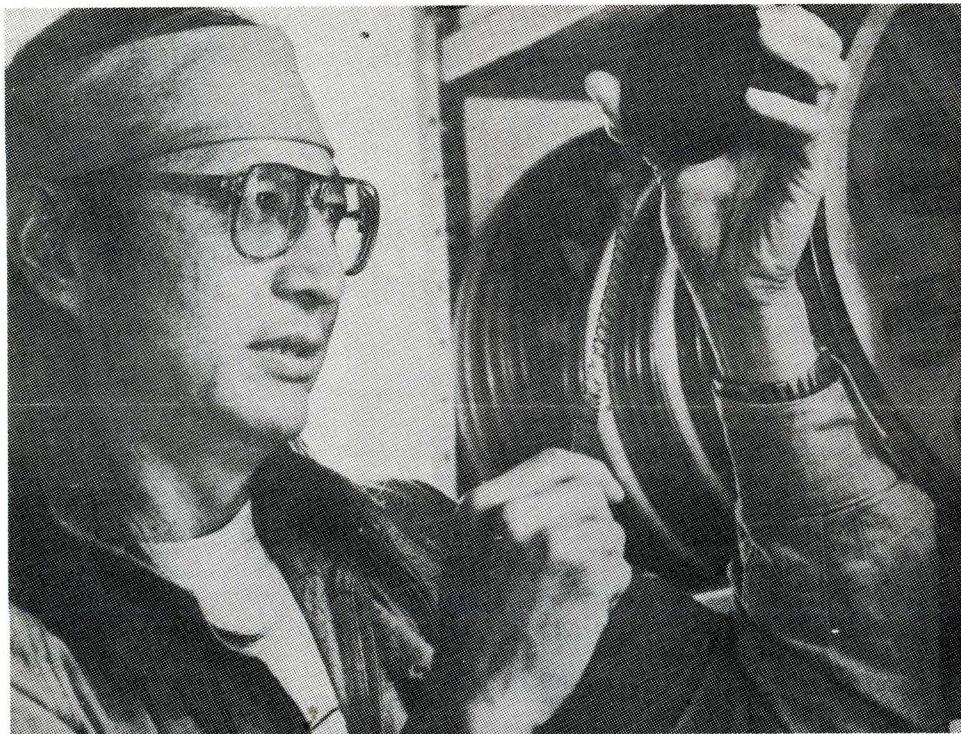
In the first place, the natives of Grassy Narrows were forced to move from their spacious ancestral grounds to the present confines of the reserve. Then their fish became poisoned by the effects of mercury pollution in the lakes.

The change from self-sufficiency to dependency has left its psychological scars. *Grassy Narrows* shows how alcohol and unemployment have led to violence.

Grassy Narrows records the efforts of the youth in the community to change the current conditions. They are beginning to organize for a restructuring of their educational system, for an extension of their reserve land so they can preserve hunting, and for capital to create meaningful economic development. This film is a useful eye-opener for urban Canadians who have not previously been confronted with the problems of an overpowered and marginalized people.

Native People

Our Sacred Land



USA, 1984

Producer: Chris Spotted-Eagle
30 min., colour, 16mm

Areas: Native Peoples, Religion

Awards: Leipzig Film Festival, 1985

Our Sacred Land tells the story of places sacred to American Indians, places like Mato Paha (Bear Butte), Paha Sapa (the Black Hills), and of the people who believe these natural places to be holy.

The issue is freedom of religion and the survival of Indian nations. The existence of Indian and other indigenous cultures continues to be threatened by the dominant society's insensitivity to their traditions. This is an international problem.

The story is told from an Indian point of view. Indian people share their feelings, concerns and beliefs. The purpose of *Our Sacred Land* is to convey the great importance of sacred sites to Native peoples.

The film focuses on Indian culture and identity. Mato Paha and Paha Sapa are symbols of nation to Cheyenne and Sioux people. These places are being desecrated by the intrusion of tourism, industry and mining.

It is essential to the survival of Native peoples that the general public gain understanding, respect and reverence for Indian holy places; the same respect accorded to sacred places of other religions, like the Wailing Wall, Mecca, and St. Peter's in Rome.

Chris Spotted-Eagle is a Houma Indian from Louisiana, working in Minneapolis. He is one of the most important and prolific native producer-directors in North America. *Our Sacred Land* speaks forcefully for freedom of religion and the survival of Indian Nations. Ideal for classroom use.

As a person with one foot in the white world and one in the Indian, Spotted Eagle has been particularly adept at sketching an inside view of Native American experience which can also touch the hearts and minds of a non-Native audience.

Suyapa Odessa Flores,
The Independent

Concerned Aboriginal Women



Canada, 1981

Producers: Amelia Productions
59 min., colour, 3/4 inch video

Areas: Native People, Women's Studies

We hear a rhythmical chant to a drum beat. We see faces of Native women of all ages. They are inside the Department of Indian Affairs building in Vancouver. "Aboriginal women of the land have chosen to take a stand," they say. The court system in Canada is not theirs, so they refuse to use it, and have chosen to occupy the offices until they are heard.

The women who produced this videotape stay with the Native women, documenting the occupation, and telling their story with respect and sensitivity.

Hands Across Polluted Waters

Japan/Canada, 1975

Producer: Noriaki Tsuchimoto
30 min., colour, 16mm

Areas: Environmental Studies, Native People, Health

This film chronicles the July 1975 visit of representatives from the White Dog and Grassy Narrows Indian Reserves and the National Indian Brotherhood to the areas of Minimata and Niigata in Japan. The visit marked the beginning of a unique international alliance between the victims of industrial pollution (mercury) in Northern Ontario and Japan.

Dene Nation

The young want a new relationship with Canada



Canada, 1979

Producer: Rene Fumoleau
29 min., colour, 16mm

Area: Native Rights, Canadian History,
Human Rights

Through a look at the struggles of the Dene for self-determination, *Dene Nation* incorporates archival photographs, powerful interviews with the Dene people and vivid visuals of the land that tells the story of their daily life.

The Dene themselves are the script of the film; the vitality and strength of their history is illustrated through their own words and stories.

The Dene know what they want. George Erasmus says, "We are seeking a new relationship with the rest of Canada. We insist that we will be able to negotiate all of our rights in one sitting: political rights, traditional rights, the whole rights of our nation. What we are seeking is recognition of our right to set up a system of government. We want to define a boundary within our traditional homeland. All citizens living in this area will have full rights, whether they are Dene or non-Dene."

Other Films on Native Peoples

Dust to Dust, 16

First Contact, 13

Grassy Narrows, 56

I Spent My Life In the Mines, 41

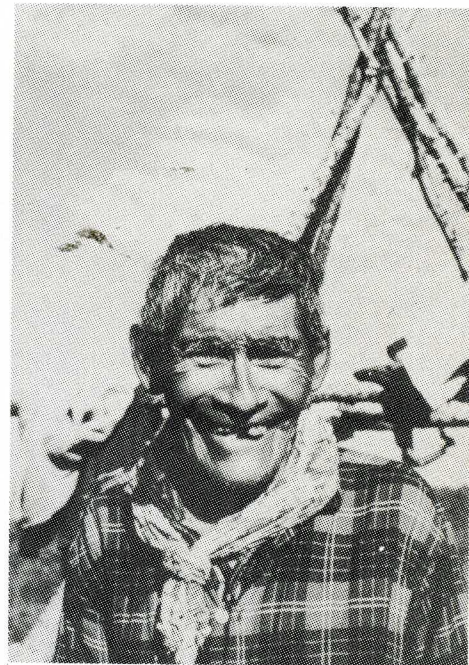
Listen Caracas, 43

Miskito Native People, 34

Price of Power, 14

Season of Thunder, 14

When the Mountains Tremble, 29



Race Relations and Immigration

Dread Beat An' Blood

England, 1978

Producer: Arts Council of Great Britain, Franco Rosso

45 min., colour, 16mm

Areas: Youth, Black Culture, British History, Liberation Struggles, Racism

Yout Rebels

*a bran new breed of blacks
have now emerged,
leadin on the rough scene,
breakin away
takin the day, sayin to capital neva
movin forwud hevva.*

*they can only be
new in age
but not in rage,
not needin
the soft and also
shallow councilin
of the soot-brained
sage in chain;
wreckin thin-shelled words
movin always forwud,*

*young blood
yout rebels:
new shapes
shapin
new patterns
creatin new links
linkin
blood risin surely
carvin a new path,
movin forwud to freedom*

—Linton Kwesi Johnson

Built around black Brixton-based poet, Linton Kwesi Johnson, *Dread Beat An' Blood* addresses itself frankly to the problems of Britain's young urban blacks. Backed by the thudding reggae which enriches our contemporary music, Johnson's poetry is written and declaimed in Jamaican creole. It is powerful and it is emphatic. Johnson's themes are wrongful arrest, the "suss" laws, urban violence and the need to engage in hard political activity. Johnson himself is articulate and almost gentle, but his poetry has hard muscle.



Dub poet Linton Kwesi Johnson

To illustrate Johnson's role in the working-class black struggle, director Franco Rosso has produced some remarkable footage of street riots and demonstrations. At a Bradford demonstration, for instance, Johnson's verse is taken up by the crowd as a chanting appeal for justice. Elsewhere, the poet is presented and presents himself more self-consciously, whether at thinly attended poetry readings or as a rock/reggae hero caught in the isolation of the recording studio. But, since neither poet nor filmmaker ascribes a revolutionary role to poetry, we are encouraged to form our own opinions on Johnson's work rather than accept the poet as a "cultural" hero.

Linton Kwesi Johnson

Our struggle, which our parents, like my parents' generation waged, and their parents' generation waged against British colonialism and that history, and that struggle didn't end when we had independence because what happened was that struggle was in fact repeated and

resulted in the institution of petty-bourgeois governments.

Then we got on the ships and the planes to come to Britain, our history didn't end there, but that we brought that history with us to Britain. And we see the struggle of blacks in Britain in that kind of colonial context. We see black workers and Asian workers in Britain as a part of the international labour movement, international working class. Like you have Caribbean workers in America, Canada, Britain, you have people from some of the African countries in France, Belgium, Holland.

We know that we are here to stay and we believe that we have to organize ourselves to make the men and women which we want for ourselves.

As far as I'm concerned, Linton is the most powerful new voice in reggae internationally.

The Melody Maker

It is an unsentimental, sensitive, exciting and thoughtprovoking cinematic portrait of an artist who, in addition to having had his poetry published and recorded, is a front line fighter against the colonization of blacks in British society. The making of *Dread Beat An' Blood* is an important event for us, if we accept that our culture is a powerful weapon in our struggle against the movement to colonize blacks living in England.

Race Today

The film is a testament to Johnson's engaging art and personality, and to Rosso's excellent craftsmanship, that the film was entertaining, even while painting an alarming social document.

The Listener

It is a concise and entertaining documentary — spiced with Johnson's verse and its strictly rockers backdrop — that homes in vividly on the everyday lives and experiences of the black London communities to which the Poet inextricably binds his work.

New Musical Express

Race Relations and Immigration

Blacks Britannica

"A relentless and passionate indictment."



England, 1978

Producers: David Koff, Musindo Mwinyipembe
57 min., colour, 16mm

Areas: Racism, Sociology, Political Science

From a working-class, Black perspective, *Blacks Britannica* presents an analysis of racism within the context of British history and the post-war crises of the British economy. It reflects the militancy of the Black community in the face of escalating attacks upon it, both by organized fascist elements on the streets and by the state itself.

Blacks Britannica is a film about racism, and a film against racism. It puts race into the context of class.

Blacks Britannica has been officially condemned by the British government as a "danger". It was banned from national public television in the United States in July 1978, and later broadcast in a brutally censored version from which the filmmakers and participants dis-

associated themselves entirely. An international defense campaign has successfully protected the original film and continues to make it available to us in an uncensored form.

Musindo Mwinyipembe

I went to Britain first when I was six years old and stayed there until I was nineteen and since that time I have been back many times. On various visits it started to become clearer that young black people in Britain were having a hard time. Twice as much unemployment, a disproportionate arrest rate and so on. It was very similar to what was happening in the United States. But how could it be happening so quickly?

This was the initial impulse that led me to think about making a film like *Blacks Britannica* — to try to understand the sources of racism, and how we can deal with it.

A documentary that not only reveals, analyses, and explores, but also mobilizes. **Alexander Cockburn, The Village Voice**

A small revolution. A work of social commentary which delivers a frank appraisal of British racism, and moreover a condemnation of the political and economic system (capitalism) which utilizes that racism.

Grassroots (London)

It is no comfortable exercise in class nostalgia like *Upstairs/Downstairs*. This documentary breaks every rule in the book. Instead of being "balanced" and "objective", it is a harsh, relentless, and passionate indictment of the British ruling class for manipulating and exploiting British blacks in the interest of profit.

Peter Biskind, JumpCut

Race Relations and Immigration

Resurgence: The Movement for Equality Versus the Ku Klux Klan

United Racist Front members



USA, 1981

Producer: Skylight Pictures
54 min., colour, 16mm

Areas: Racism, Labour Issues

Awards: Gold Dukat Award, Mannheim
International Film Festival

Resurgence is the story of the recent rise in Ku Klux Klan terror and the growth of the movement for social and economic justice. Dramatic events and characters emerge to tell two sides of a political conflict raging in the United States today.

In Laurel, Mississippi, we follow a strike at a chicken-processing plant, already two years in progress. Two hundred people, led by the black women employees, have taken on a powerful company, including a plant manager who is a known Klansman indicted for killing civil rights organizer Vernon Dahmers.

We see a group of unionists make the rounds of their neighbourhood, building support for an up-coming demonstration. They are clear about what is at stake.

The other side of the film revolves around the formation of the United Racist Front, a coalition of Nazi, Klan and other "white supremacist" forces. We pick up this story at a rural rally and cross burning in North Carolina. Eventually we learn that these Klansmen and Nazis are the same people who were involved in the murder of five Communist Worker Party members in Greensboro, North Carolina.

The directors of the film do not sensationalize the KKK or dismiss them as a bunch of clowns. They show how the Klan preaches racism and anti-unionism

Electric Boogie



Birth of Electric Boogie

USA, 1984

Producers: Tana Ross and Freke Vuijust
30 min., colour, 16mm/video

Areas: Music, Dance, Race Relations, Young People

Electric Boogie focuses on two Black and two Puerto Rican boys, who talk about their families, their neighbourhoods, their hopes and dreams.

Thus we see the origins of breakdance and boogie. Canadian young people will get a chance to see where this popular music and dance all started.

Following the film telecast in Europe, the *Electric Boogie* is reported to be spreading like wildfire. An excellent resource for schools.

One of the most magical films showing at the London Film Festival has to be the short, simple *Electric Boogie*.

The Voice, London

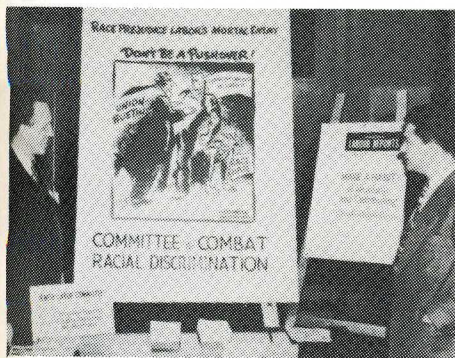
and how the practice of scapegoating and terrorism is carried out. *Resurgence* is a provocative film for both discussion and mobilization for action in Canada as well as in the U.S.

Directors Pamela Yates and Thomas Sigel have struck a balance between letting the racists present their points of view and documenting the activists' work, and the results are exciting and thought-provoking... Yates and Sigel have concocted a model "call to action" film.

Variety

Race Relations and Immigration

Working Side By Side Labour vs. Racism in the 1950s



Labour launches a new campaign

Canada, 1985
Producer: Michael Ostroff
30 min., video

Areas: Racism, Canadian History, Labour

Less than forty years ago, victims of discrimination had no recourse but to accept, as a way of life, the humiliation and degradation of bigotry and racism. Discriminatory practices were ingrained in Canadian society and legislation promoting human rights was virtually non-existent.

Working Side By Side is a moving, eloquent testimony to the determination of a small group of labour activists who, through a daily, persistent, stubborn ten year effort, overcame widespread resistance to the very idea of using legislation to curtail discriminatory practices.

Richly illustrated with archive film and photographs, *Working Side By Side* recounts the fashioning of a highly effective organization campaigning for Fair Employment Practices Acts and Fair Accommodation Practices Acts, while also examining the personal motivations and sacrifices of the individual activists.

As told by Kalmen Kaplansky, the director of the Joint Labour Committee to Combat Racial Intolerance (1946-1956), *Working Side By Side* is the story of the indomitable spirit of trade union activists who understood that if there is no struggle, there is no progress. It is another example in the long history of the Canadian labour movement's commitment to social justice and the vital role that labour has played in advancing human rights.

Under the Table



An illegal tells his story

Canada, 1984
Producers: Luis Osvaldo Garcia and Tony Venturi
24 min., colour, 16mm/video
Spanish with English voice-over

Areas: Immigration, Refugees, Sociology, Human Rights, Film Studies

Festivals: Grierson Film Seminars

*I saw photographs of immense cities...
with their grand buildings
where everyone owns a car.
I saw that people never became ill...
that everyone ate well...
dressed in the best and enjoyed life.
I was convinced that Eldorado was
invented in North America.*

Under the Table was written by Jose Luis Goyes, an illegal immigrant who lived clandestinely in Toronto for over two years. The film takes a sensitive look at the lives of two Latin American illegal immigrants. It examines the social problems for them in Canada, and prompts both discussion and personal reflection.

Under the Table is a lucid and poetic expose of the secret world of the illegal immigrant. It does not propose any solution to the problem, but instead leaves that up to the audience.

Under the Table is a remarkable achievement. It ranks as one of the best Canadian documentaries produced in the 1980s. Its style of direct testimony and dramatic presentation points the way forward for documentary filmmakers in the years ahead.

Strongly recommended for film students.

A Minor Altercation

USA, 1977
Producer: Jackie Shearer
30 min., colour, 16mm/video

Areas: Race Relations, Young People

The filmmakers, a young bi-racial group, have produced a superior film that achieves exactly what it was designed to do — stimulate discussion which focuses on the feelings, attitudes, perceptions and fears about race that underlie open racial conflict in school situations.

The open-ended film deals with an altercation between two high school girls — one black, one white. Debbie, a fifteen year-old black girl, has recently been transferred to the school. She has also been switched from college prep courses to a business curriculum without her consent. Included in this curriculum is a computer course. Paula, a fifteen year-old white student, is in business education and is anxious to take the computer course for which she had signed up the year before. She has not been admitted to the course. When she learns that Debbie has been admitted even though she had not signed up for it, Paula immediately assumes that this is because Debbie is black. A locker room confrontation between the two girls leads to a fist fight and both girls are suspended. From this point on, the film explores the reactions of both black and white families to the situation. In doing so, it touches on many issues, such as the differing perceptions of blacks and whites toward treatment of blacks and the attitudes of school personnel towards parents.

This film is highly recommended for use by any group interested in developing an understanding of racial tensions and conflicts.

An extraordinary film... *A Minor Altercation* gets to the heart of the school desegregation trauma where untold hours of television and documentary footage have failed...

Boston Phoenix

Here is programming of purpose and stature... it illuminates the Boston school situation in a way that could be watched with profit without offending either whites or blacks.

Percy Shain, Boston Globe

Race Relations and Immigration

You Might Think You're Superior... But I Think I'm Equal

Quebec, 1981
Producers: Educational Resource Co-operative
and Videographe, Inc.
38 min., colour, video

Areas: Education, Racism

Teachers and students in English Montreal schools prepared this videotape to look at ways that racism manifests itself in their lives and to explore some of the reasons for its staying power in Canadian society.

Who thinks they're superior? According to the students in this video, it's all manner of people: bus drivers who harass black girls more than white girls; unfair policemen who assume blacks to be guilty before investigation; storekeepers, prejudiced parents and peers.

Where do they get the idea that they're superior? From seeing the early western movies with "redskins on the warpath". From high school textbooks that refer to "Chinamen" who were "herded" over to build "our" railroad. From comic books that reinforce stereotypes. From what you don't see: the history of Black people in Canadian textbooks. These are only a few of the issues explored in *You Might Think You're Superior But I Think I'm Equal*.

It is in raising these kinds of questions that this video challenges assumptions about racism. Although the tape does not give action a, b, c's on combating racism, its open-ended, provocative question-raising style makes it an extremely useful resource for high school students and teachers.

- Responding to namecalling
 - Challenging attitudes and popular stereotypes
 - A critical look at school texts, movies, comics and books
 - Positive models for students and teachers
- Excellent for Classroom Discussion

Emigrante



New Canadians in Vancouver

Canada, 1975
Producer: Moira Simpson
13 min., colour, 16mm

Areas: Racism, Immigration, Canadian History

"My boys only know a few words of Chinese, like hello and good-bye. They've known English from the beginning so it's strange they would be told to go back where they came from because like me they were born right here in Vancouver."

Emigrante takes a look at racism and prejudice. The camera captures glimpses of the lives of immigrants, the sound records the problems they face in their neighbourhoods and at work. The interviews reveal both the subtle and obvious conditions under which racism develops. As one person says, "As soon as we reach a point when there's surplus of labour, when unemployment increases, the government searches around for scapegoats for their problems and the easiest one to get is the immigrants and particularly the visible ethnic groups."

A lively musical collage of racist attitudes expressed as voices over sympathetic images of the people against whom prejudice is directed, a powerful example of how non-verbal expression can be used progressively to combat clichés.

Barbara Halpern Martineau,
Cinema Canada

Canadian Experience

Canada, 1979
Producers: Leuten Rojas, Peggy Nash, Pat Murphy
30 min., colour, 16mm

Areas: Canadian Politics, Immigration, Canadian History, Development Studies

Canadian experience: you need it in order to get a job, and it's very difficult to get one without it.

This film analyzes the role of immigrant labour in the Canadian economy from an immigrant's point of view. *Canadian Experience* explains that economic and political repression force many people from developing countries to leave their native land and emigrate to a foreign culture.

Major issues such as job discrimination, racism and a new language are all examined. *Canadian Experience* also uses archival footage to show the role immigrants have played in forming what Canada is today.

The Long Sleep and Big Goodbye

Canada, 1983
Producer: Julian Samuel
14 min., black and white, 16mm

Areas: Racism and the Media, Film Studies

Images of graffiti flash across the screen: "I am poor and I know why," "Blood of Beirut I flow with you" and "Blood \$" on several banks while a white newscaster lists numerous racist attacks in England. Interspersed with short narrative sequences, this experimental film poses numerous questions about racism, the media and about economic relations between nations.

In a dramatic sequence, we witness a woman taunted in an underground subway by two men. Her colour and sex are the basis of the men's cruel behaviour. There is no observer status for the viewer of this film. Samuel challenges the viewer to consider how aware they are. The closing scene of a wall being stripped while a voice lists arms manufacturers exemplifies Samuel's unusual method of jolting an audience.

Social Movements — Gays and Lesbians

Silent Pioneers



Lives of extraordinary love and struggle

USA, 1985

Producer: Lucy Winer

42 min., 16mm, 30 min., 3/4 inch and VHS video

Areas: Aging, Gays and Lesbians, Sociology

Festivals: Gold Plaque, Chicago; Golden Athena, Athens; American Film Festival

Who are the Silent Pioneers?

- A male couple still in love after 55 years living together
- A feminist author/political activist living in an intergenerational community in Florida
- A former monk turned rancher who in his eighties has made peace with being Catholic and gay
- A black great-grandmother who has openly shared her lesbianism with her children and teenage granddaughters
- SAGE, Senior Action in a Gay Environment, are shown as focal places for older gay and lesbian people to come and meet friends, and find comfort when needed.

What stereotypes does this film challenge?

Contrary to popular myth, gay men and lesbians do grow old. They share the same concerns as older people everywhere — loss of health and loved ones; isolation and the search for companionship; self-doubt and the quest for self-independence. The film also challenges the notion that older people are asexual. There has long been the preconception that homosexuals are somehow "different." *Silent Pioneers* shows the

universality of forming relationships, earning a living, and finding a place in society.

Who is the audience for Silent Pioneers?

The film is important for general audiences, both gay and non-gay. Counselors, high school and college-level educators, anthropologists, psychologists, policy makers, and social service providers will be sensitized to the concerns and needs of gay and lesbian elders.

An insightful film possessing humour and a positive view of the aging process.

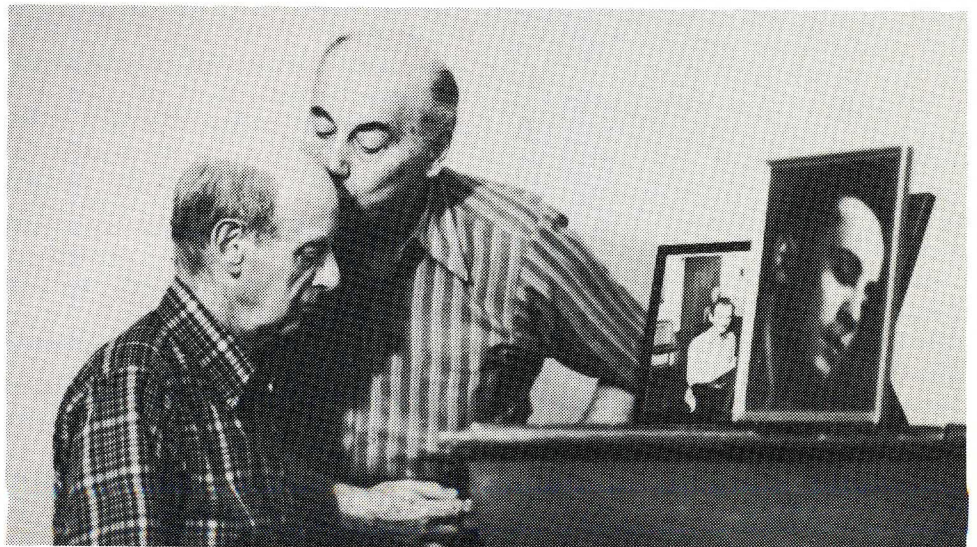
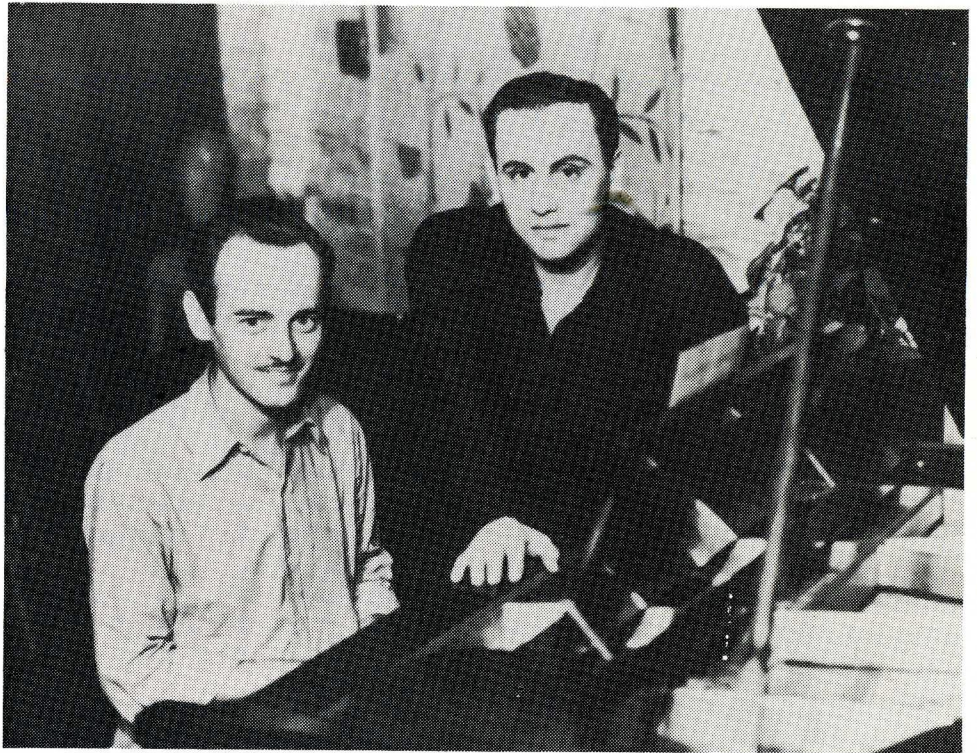
Alice Grange, Healthsharing, Toronto

A film of hope for gays and lesbians, useful in combatting stereotypes.

George Smith, University of Toronto

Sexual preference is a personal matter and should be safeguarded. Lasting relationships are vital for people of all ages and orientation. *Silent Pioneers* is a moving film which will pass on this important message.

Maggie Kuhn, founder, Gray Panthers



Social Movements — Gays and Lesbians

Orientations

The dance sequence that opens *Orientations*



Canada, 1985
Producer: Richard Fung
56 min., video

Areas: Asian Canadian People, Gay and Lesbian Issues

Festivals: Los Angeles Gay and Lesbian Film Festival; Asian-American International Video Festival; San Francisco Lesbian and Gay Film Festival; Grierson Film Seminars

We are everywhere has oscillated between truism and political slogan for the lesbian and gay movement around the world for many years now, yet the prevailing impression that "gay people are white people" still dominates popular consciousness. *Orientations* begins to set the record straight.

More than a dozen men and women of different Asian backgrounds speak frankly, humourously and often poignantly about their lives as members of a minority within a minority. They tell us about coming out, homophobia, racism, cultural identity, sex — the ways that being gay and Asian have shaped who they are. But these are people who have also begun to shape their reality. They

work in organizations which focus on issues both inside and outside the gay community. They are active in Gay Asians Toronto, Lesbians of Colour, the women's movement, their unions, the arts and different kinds of human rights and solidarity work.

Orientations speaks to a variety of audiences — lesbians and gay men of colour, and heterosexual people.

This video has demonstrated that it's possible to retain an ethnic identity as well as a gay one.

The Body Politic

A revealing and sensitive portrait of the difficulties encountered by gay men and women of Asian backgrounds.

**Helen Lozinski,
Mississauga Library**

Easily the most interesting, professional and gutsy of all the videos is *Orientations*, Richard Fung's documentary about gay and lesbian Asians in Canada.

The Reader, Los Angeles

Richard Fung said he wanted the video to portray Asians as sexual beings, not just passive people.

Rites magazine

Track Two

Canada, 1983

Producers: Gordon Keith, Jack Lemmon, Harry Sutherland

83 min., colour, 16mm

Areas: Gay/Lesbian History, Toronto Politics, Sexuality, Police

Original music by Carol Pope, Rough Trade

On February 5, 1981, scores of police raided Toronto's four largest Gay steam baths and charged 286 men in the biggest single arrest in the city's history. The event served to remind us that Gays and Lesbians in North America are still not accepted as a legitimate community in spite of the changes that have occurred in the past decade. *Track Two* is the story of the Gay and Lesbian community in Toronto — past, present and future.

"I don't see why anyone who lives in a so-called democracy should suffer from institutionalized contempt." — Margaret Atwood

"Toronto had never seen anything like it, and the police were not capable of handling it...and when they had to bring out the entire force to surround the building, it was like back in my student days in the sixties." — John Burt, 'found-in'.

"The police felt... we might as well go out and get them right now." — John Sewell, former Mayor of Toronto.

Track Two is a piece of raunchy filmmaking. It sweats, it curses, and most importantly, it lives.

David Eames, Cinema Canada

It is an admirably comprehensive consideration of the late seventies and early eighties.

Jay Scott, Globe and Mail

Track Two is more than a documentary of dramatic events. It is the most consistent and intelligent gay thesis film I know.

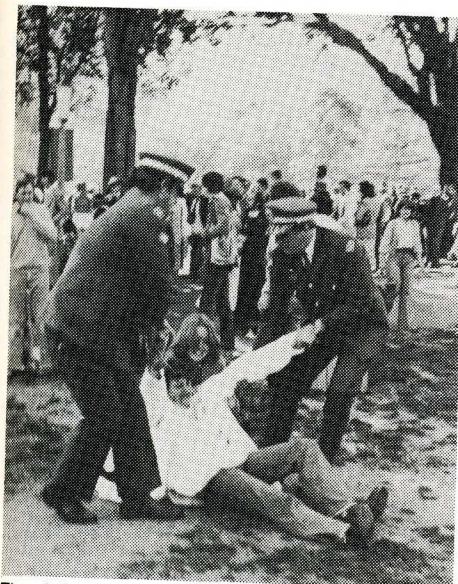
Michael Lynch, The Body Politic

...easily the best film documentary yet made about what it means to be gay in North America. Honest, intelligent and full of wit and courage. *Track Two* must also be seen by the straight audience.

David Overby, Hollywood Reporter

Social Movements — Gays and Lesbians

Witches and Faggots — Dykes and Poofers



The global fight for lesbian rights

Australia, 1979

Producer: One in Seven Collective
45 min., colour, 16mm

Areas: Gay and Lesbian Rights, Police Activities

In June 1969, police invaded the "Stonewall" gay bar in New York. For the first time as a united group, homosexuals resisted police harassment and intimidation. Since then, this event has been celebrated around the world as Gay Solidarity Day.

Witches and Faggots — Dykes and Poofers focuses on a similar situation which occurred in 1978 in Sydney, Australia at a Mardi Gras celebration, which ended the 4th National Homosexual conference. Police encircled the demonstrators and indiscriminately arrested 53 people. Within days the number of arrests had escalated to 184. The film captures these happenings but is not limited to a description of the events.

Pink Triangles

USA, 1982

Producer: Cambridge Documentary Group
35 min., colour, 16mm

Areas: Lesbian/Gay Struggles, Human Rights, Sexuality

Awards: London Film Festival; Los Angeles Filmex; Mannheim Film Festival; S.F. Int'l. Lesbian & Gay Film Festival, "Best Documentary"; Independent Focus, WNET-TV; Museum of Modern Art

Pink Triangles — a study of prejudice against lesbians and gay men — is a film that challenges some of our most deeply-rooted feelings, our attitudes towards homosexuality.

Although the film is specifically about "homophobia" — the fear and persecution of lesbians and gay men — it is also about the very nature of discrimination and oppression. *Pink Triangles* examines both historical and contemporary patterns of persecution in which racial, religious, political, and sexual minorities are singled out as "different", "not normal" or "inferior" and become the victims of the scapegoat mentality of societies under stress.

We recommend this film as the best possible introduction to the history and lives of gay and lesbian people. Ideal for schools, community groups, etc.

It opens with a collage of photos, drawings and carvings which trace the history of the persecution of lesbians and gays. In medieval Europe, (a narrator tells us) one of the most accepted ways of dealing with non-conformists was to call them witches.

Australia is not so far away. Torontonians will recognize the parallels in police tactics; lesbians and gays will recognize the debates on how to fight back.

See it, it may make you angry and active.

Jack Babuscio,
Sydney Morning Herald

In the Best Interests of the Children



USA, 1977

Producers: Iris Films
57 min., colour, 16mm

Areas: Gay Rights, Legal Studies, Social Work, Family Studies

Awards: Blue Ribbon, American Film Festival, 1978

In North American society, sexual preference is not recognized as a right. Lesbians and gay men face constant discrimination in their private and public lives. When it comes to children this discrimination has, in many cases, the whole legal system behind it.

In the Best Interests of the Children is an important beginning. Few films are available on gay rights. This film is valuable not only in its documentation of a specific situation of lesbian mothers, but also as a resource that could stimulate discussion, awareness and action around more general issues relating to sexual rights.

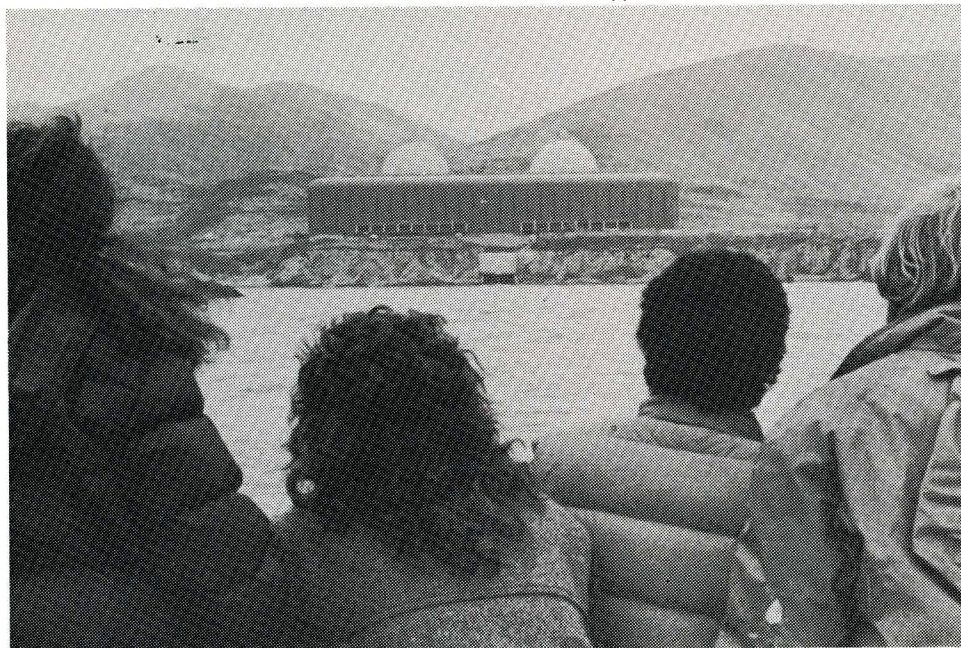
We are experiencing a nationwide attack against gay people, especially whenever gays have contact with children. This visual testimony to the very beautiful relationships which exist between lesbians and children is a powerful weapon against that attack.

Ruth Mahaney, JumpCut

Social Movements — Peace and Disarmament

Dark Circle

Protesters approach Diablo Canyon nuclear plant



USA, 1983

Producers: Judy Irving, Chris Beaver, Ruth Landy

90 min., colour, 16mm/video

Areas: Disarmament, Organizing, Environment

Awards: Certificate of Special Merit, Academy Awards Committee, Academy of Motion Picture Arts & Sciences; Grand Prize, U.S. Film and Video Festival; First Prize, Nonfiction, Santa Fe Winter Film Expo; Gold Medal, Houston International Film Festival; First Prize, Global Issues, Audubon International Environmental Film Festival; Blue Ribbon: American Film Festival, New York Film Festival, London Film Festival

This powerful and moving documentary is a contemporary portrait of the nuclear age, told through the lives of people directly affected by it. *Dark Circle* interweaves dramatic personal and human stories with rare, recently declassified footage of the secret world in which the hydrogen bomb is manufactured, tested and sold. Shot on location at the Rocky Flats Nuclear Facility in Colorado, the Diablo Canyon in California and in Hiroshima, Japan, we see the complex human costs of a nuclear economy — even in the absence of a nuclear war.

The story of Raye Fleming, a young mother who helped lead the fight against California's Diablo Canyon is one of a dozen "atomic biographies" in *Dark Circle*. It's certainly one of the most powerful films on nuclear power and disarmament, particularly good at showing the personal side of the struggle.

An intense documentary about ordinary people learning what it means to be born into the nuclear age. With devastating skill the filmmakers show that plutonium and the bombs are destroying us — even in the absence of nuclear war.

Adele Freedman, Globe and Mail

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Social Movements — Peace and Disarmament

The War At Home

U.S., 1980

Producer: Catalyst Films

100 min., colour and black & white, 16mm

Areas: US History, Political Science

Awards: Nominated for Academy Award, Best Feature Length Documentary, 1979; Bronze Hugo, Best Documentary, Chicago International Film Festival, 1979; Blue Ribbon, American Film Festival, 1980

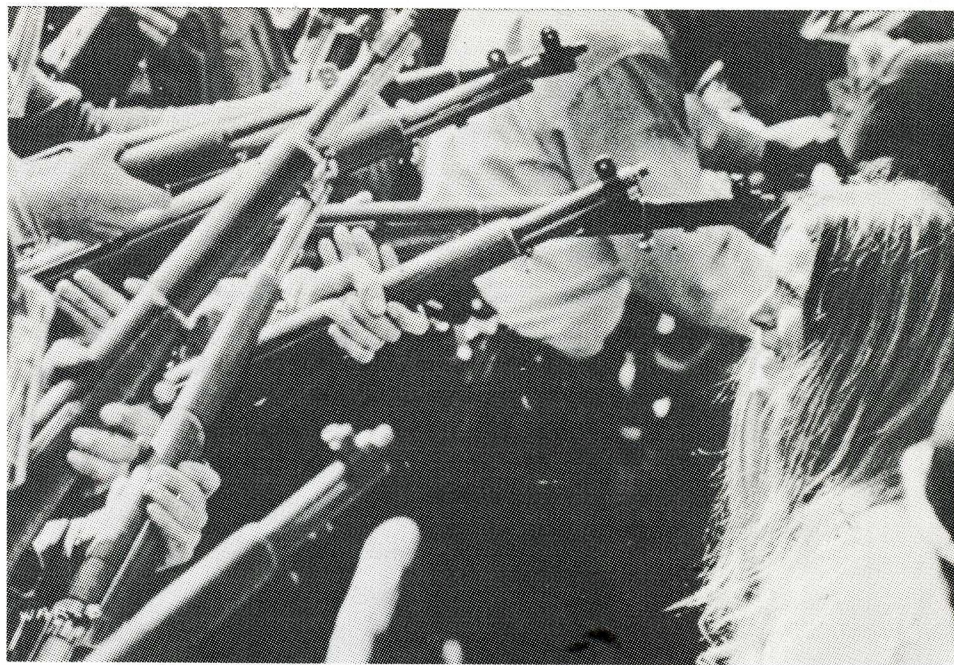
Unlike *Apocalypse Now*, which takes place in the brush and swamps of Vietnam, the landscapes for *The War At Home* are the streets and malls of America. Because what happened in far-away Vietnam exploded back in the cities of the United States.

The location of the film is Madison, Wisconsin, a medium-sized city voted by *Life* magazine in 1948 as "the best place to live in America". In the mid-sixties, Madison — famed for its football victories, viewed as the epitome of American prosperity — became home to violent anti-war demonstrations. *The War At Home* shows what happened on the campus of the University of Wisconsin and on downtown streets, where platoons of police, masked against tear gas, thudded their truncheons down on the heads and shoulders of massed demonstrators. The footage, taken from film archives in Madison, has a kind of brutal force that at first may seem as exaggerated or fictional as the Marlon Brando character in *Apocalypse Now*. But in fact, similar events could have been found in any number of cities across the country.

"The whole world was watching", writes Roger Ebert. "The movie follows the march of events as Kennedy is killed, as Johnson abdicates, as Nixon escalates, as the 1968 Democratic Convention has its stunning effect on history — not in the streets, but at home on TV."

The War At Home chronicles the swift course of events that turned peaceful protests into violent confrontations. It juxtaposes interviews with mothers, congressmen, students, police and veterans with footage of aerial bombing in Vietnam and the heaping of Vietnamese bodies. Alongside the emotion of these scenes, the advocates of war — Presidents Eisenhower, Kennedy, Johnson, Nixon and their spokespeople — deliver their oily rationales. The counter-culture and the local authorities butt heads.

Anti Vietnam war demo in Madison, Wisconsin, 1967



Undercover agents try to subvert the protest movement. In the Madison community, the lines are clearly drawn: activists on one side, government on the other.

Anti-war activist Karleton Armstrong, sentenced to 23 years for bombing the U.S. Army Math Research Building on the Madison campus, puts the intensity of feeling into words: "If they were going to make war on us, we were going to make war on them."

As Robert Hatch wrote in *The Nation*, "Americans of the last couple of generations have become a people on a slow boil. Anyone possessed of sociopolitical eardrums should be able to feel the pressure rising again today." With Reagan in the White House and Schultz at his side, *The War At Home* is closer to home than ever.

A compelling study of how the anti-war movement grew as a genuine people's revolt in tandem with the escalation of the war... The filmmakers allow history and its activists to speak for themselves. They believe that history doesn't have to be revised to score political points; it needs only to be told.

Weekly Soho News

War At Home, a brilliant documentary.

Bruce McCabe, *The Boston Globe*

There's footage here not to be found in "Hearts and Minds" and its emotional impact and immediacy is often far greater than *Coming Home*, *The Deer Hunter* and *Apocalypse Now*. Because this is Home-town America in revolt... it's a 'document' not to be missed.

Variety

Other Films on Vietnam

Ecocide, 17

Hanoi, Tuesday 13th, 17

In the Year of the Pig, 76

Vietnam North, 17

Vietnam Veteran, 80

Women of Tele Station 6, 80

Young Puppeteers of Vietnam, 80

In the King of Prussia

Martin Sheen as the judge



USA, 1983
Producer: Emile de Antonio
Starring Martin Sheen
 90 min., colour, 16mm and 3/4" video

Areas: Disarmament Movement, Peace and War, U.S. Politics

Awards: Berlin Film Festival, Locarno Film Festival

A bold, informative re-enactment of the trial of the Plowshares Eight, who entered the General Electric plant in King of Prussia, Pennsylvania, and damaged the nose cone of a thermonuclear weapon as a symbolic act of protest against the arms buildup.

The Plowshares Eight, including Catholic activists Daniel and Phillip Berrigan, play themselves, with Martin Sheen playing the judge.

In the King of Prussia has allowed me to get as close to bravery as I'm ever likely to come.

Martin Sheen

This is not a story of isolated ideologues or deranged generals, but a hometown tale of ordinary people. It's a film about conflict and struggle — in many ways a positive statement.

Stephen Dale, Now

I want people to think that it's absolutely insane to continue the nuclear arms race. But I want a film that has dynamic tension, and anger. I think we've got that.

Emile de Antonio

The film inspired many to do civil disobedience with us. This is a lovely, powerful example of how art and politics provoke actions which will one day be undeniable.

Marv Davidov,

Veteran Wisconsin peace organizer

De Antonio's films that seemed controversial in their day are now taken straight as history.

Jay Scott,
Globe and Mail, Toronto

In the Nuclear Shadow: What Can the Children Tell Us?

USA, 1983

Producers: Eric Thiermann, Ian Thiermann, Vivienne Verdon-Roe
 25 min., colour, 16mm/video

Areas: Children, Nuclear Issues

Awards: Academy Award Nomination, Best Documentary Short, 1983; First Place, San Francisco International Film Festival; First Place, Santa Cruz Video Festival; First Place, Atlanta International Film and Video Festival

Sixty children of various races and backgrounds from 20 different schools were individually interviewed for this production. Twenty-seven young people represent the overall spontaneous thoughts and feelings expressed concerning the arms race.

Children know much more about nuclear issues than most adults assume. Recent evidence suggests that they are deeply disturbed by the possibility of nuclear holocaust.

Responses are simple; anger, fear, and a sense of helplessness. These young people speak out, as if discussion on how to prevent a possible nuclear war is responsible and absolutely necessary.

This film has a positive message. The counterpart to fear is action. The children emphasize that the way to overcome, or at least lessen, the feelings of despair and defenselessness, is through personal involvement.

It's an old cliché that the kids are the future of tomorrow, but it's very true and today's kids have to deal with nuclear weapons. And it's affecting their everyday life.

Amy, age 15

Sometimes it occurs to me that I might not grow up.

Anthony, age 11

If you can give the facts, most people will respond in... I have to do something. This has to be stopped.

Aya, age 14

Social Movements — Peace and Disarmament

Stronger Than Before



At the Litton plant, Toronto

Canada, 1985

Producers: Emma Productions; Ruth Bishop and Marusia Bociurkiw
37 min., colour, 3/4 inch video

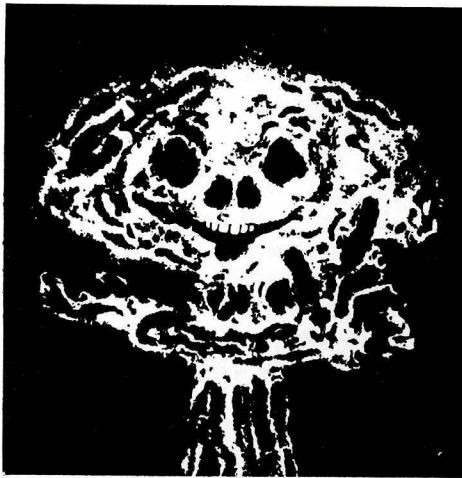
*We are the old women,
We are the new women,
We are the same women,
Stronger than before...*

—song from the video

In November 1984, in the bleak Toronto suburb of Rexdale, 100 women took part in a "women's day of remembrance and resistance" at Litton Systems Canada, producers of microwave ovens, cash registers, and guidance systems for U.S. cruise missiles. The women attempted to conduct a "citizens arrest" of Litton management for conspiracy to commit mass murder. The women were then arrested, charged, and later tried.

Six women from different occupations and backgrounds talk about their involvement in anti-militarist or anti-imperialist politics, what got them involved in feminism, what the notion of resistance means to them. Joanne Young, a teacher, tells the story of her husband's death from radiation at a nuclear energy plant and the subsequent cover-up, and how it motivated her to get involved in civil disobedience actions. Community organizer Martha Weldon describes how living in Rexdale made Litton's involvement in the arms race (as well as its connections with Central America) an urgent issue for her. Mariana Valverde, writer and activist, discusses how growing up in Spain under the Franco regime and com-

Nukie's Lullaby



Sand animation produces the frightening Nukie

Canada, 1985

Producer: Jonathan Amitay
4:05 min., colour, 16mm

Areas: Nuclear War, Arms Race, Film Studies

An animated short film created in a unique technique, using coloured sand.

Imagine... a nuclear bomb called Nukie appears on your TV screen and gives a speech to your children.

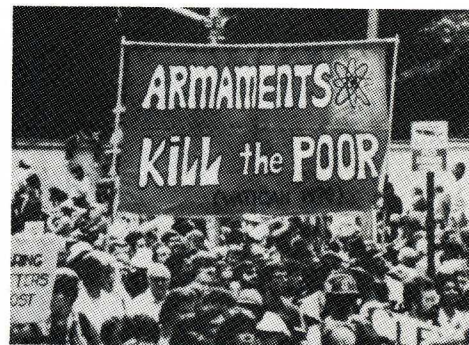
Nukie is such a nice guy... the problem is he keeps putting his foot in his mouth.

The film, created by Toronto animator Jonathan Amitay was completed when the "Star Wars" plan was announced and Nukie's message becomes a well timed reminder of the threat to our existence, both present and future, that the nuclear arms race holds over all of us on this globe.

ing out as a lesbian were radicalizing forces in her life, and Carmencita Hernandez, a Filipino activist, outlines her participation in anti-Vietnam protests and subsequent involvement in the Coalition Against the Marcos dictatorship.

Several recent films have "ghettoized" women's involvement in the peace movement as befitting their supposed nurturing and peace-loving qualities. *Stronger Than Before* attempts to break this stereotype by connecting the "peace issue" with other feminist concerns, like reproductive rights, economic issues and racism.

Gods of Metal



Fighting the arms buildup

USA, 1982

Producer: Robert Richter
27 min., colour, 16mm

Areas: Arms Race

Awards: Academy Award Nomination, Best Documentary Short, 1982

This short award-winning documentary is about the nuclear arms race and about people who are trying to stop it. The arms race is analyzed from a religious and moral perspective, showing the social and economic effects on people in the United States and the Third World, especially the poor. The film illustrates results of the arms build-up, from day care and senior citizen centre cut-backs to New York stock exchange profits from military spending.

Gods of Metal, also shows what individuals and groups are doing to halt the arms build-up:

- Tom Seimer, who quit his job at a nuclear weapons plant.
- Five priests who are withholding taxes from the military budget.
- Molly Rush, a mother of six, who entered a nuclear weapons plant to "beat swords into ploughshares".
- A town meeting in New Hampshire which passed a Freeze resolution.
- New York City, June 12th, 1982 when more than one million people demonstrated against the arms race.

Gods of Metal is a stimulating and provocative film which challenges all of us to find ways to help save the human race.

Social Movements — Environment

In Our Water



The Kalers discover that their water eats holes in a bucket

USA, 1982

Producer: Meg Switzgable
58 min., colour, 16mm

Areas: Health, Environment, Toxic Waste

South Brunswick, New Jersey. Spring 1975. Frank Kaler and his family are convinced there is something wrong with their drinking water: vegetables cooked in it turn colours, spaghetti disintegrates, skin lesions appear after bathing in it. The health department claims that it is drinkable but it is later determined to be toxic and carcinogenic. The source of the pollution is the dump adjacent to the Kaler's property. Frank Kaler's desire to obtain safe drinking water for his family turns Frank, a house painter, into a political activist. His six-year struggle is the story of this film.

There are an estimated 50,000 hazardous waste dump sites in the United States. Most of them are either now leaking or will leak in the future. The problem of hazardous waste dump sites is not foreign to Canadians. Although environmental laws may differ slightly between the U.S. and Canada, water pollution is of increasing concern to all of us.

In Our Water begins with the sound of a faucet dripping, a sound that becomes increasingly ominous as the film progresses and the special properties of this water are revealed. Through aerial shots of the Kaler's small red-brick house, we see that next door there is an industrial landfill site. As the Kalers could not afford to sell or abandon their house, they decided to stay and fight.

Kaler started out optimistic about pursuing government channels but as the film builds, his anger does too. He says, "I used to tell the kids when we went to parades in Jaesburg, take off your hat, this is your flag. Now I tell them justice — Well, you can buy your share if you have enough money. If you're rich and powerful. That's industry and they run this country."

In 1981, after a long battle, the landfill was finally closed. The owners are currently seeking permission to reopen the facility. Yet, like thousands of other chemical dump sites, in both the U.S. and Canada, the landfill continues to leak toxic chemicals into the ground water.

The film provides a powerful organizing tool and acts as an effective call-to-action for communities facing similar problems.

In Our Water is one of the best independently produced documentaries I have seen. The film is carefully researched, beautifully photographed and brilliantly edited. Years of hard work have produced a film as informative as it is powerful.

Jill Peters, WNET-13

In Our Water is excellent and infuriating. Switzgable has an uncanny knack for asking government functionaries simple questions that leave them dumb-founded but, given the anti-regulatory bias of the Reagan regime, one can only assume the situation will grow even worse: the freedom of industry to poison the population pronounced an inalienable right.

J. Hoberman, *The Village Voice*

In the wake of events at Love Canal and frequent newspaper reports about communities besieged by chemicals, *In Our Water* is hardly a revelation. But it is the most graphic — and at the same time the most personally engaging — depiction of the fact that when toxic chemicals are buried, the cover-up has just begun. *In Our Water* is instructive and it is depressing, but it is also inspiring.

Greg Mitchell, *The Nation*

Sentenced to Success

France, 1976

Producer: CFDT Union of Atomic Workers
55 min., colour, 16mm
French with English voice-over

Areas: Labour, Occupational Health and Safety, Ecology, Economics, Nuclear Power

Sentenced to Success focuses on the occupational and environmental hazards associated with a centre for the reprocessing and storage of radioactive wastes at La Hague, France. One sees workers preparing the elaborate safety measures necessary for work in an airless, concrete and plastic world. One hears their testimonies on the extreme danger and uncertainty associated with their jobs.

The impact of a nuclear plant on the community cannot be ignored. Since the facility was imposed on the townspeople without any consultation, they now live everyday life in the shadow of such a constant threat to their safety.

Made in cooperation with the union at the La Hague plant, this film is important for anyone involved or interested in the escalating controversy over nuclear power generation and dangers inherent to this industry.

Today mass demonstrations against nuclear power are taking place in France. In 1980 La Hague was the scene of a serious accident, and as the demonstration against the nuclear plant in the film shows, the French people are not willing to be sentenced to the success of nuclear power plants.

Natural Energy



A zero energy house

Denmark, 1976
Producer: Film and Lyd
25 min., colour, 16mm
Danish with English narration

Areas: Energy, Environment, Development, Economics

In this Danish film, we see a high school that has built a zero-energy house; private citizens have built solar heating units; a carpenter has built a backyard windmill that supplies much of his family's electrical needs. These small-scale energy units and some much larger ones are examined and explained in *Natural Energy*. The film concludes that there is no "energy crisis" — the workers at a large windmill project show that there is plenty of human energy and that "we can exploit the energy of the sun, it belongs to all of us, and it will always be there — waiting to be used."

More About Nuclear Power Stations

Denmark, 1976
Producer: Per Mannstaedt
50 min., colour, 16mm
English language narration

Areas: Environmental Studies, Ecology, Development Studies, Energy, Occupational Hazards, Labour Studies

More About Nuclear Power Stations is a documentary on the nuclear age and the nuclear industry. The film tracks nuclear fuel from the power stations, during its transportation to the reprocessing plant and the waste storages. Some facilities studied are the nuclear power stations in Stade and Biblis in Germany, the reprocessing plants in Karlsruhe and the salt pit in Asse, where the waste from the German nuclear industry is now being stored.

This film has been called a science fiction thriller, but rather it is a social and economic document. Its objectivity has been cited, however it is not a film to be used for its technical information alone. It shows some very real rooms, where some of us are going to live and work. The film shows the fear and the impotence of the nuclear age, pictured by its beautiful "never-failing" controls, and calls our attention to some costs that the nuclear industry would like to hide.



Alternative Energy

Denmark, 1979
Producers: Flip Film Productions
47 min., colour, 16mm
Danish with English subtitles

Areas: Energy, Environment, Development, Economics

In *Alternative Energy*, Danish people are shown making their own methane gas plants, windmills and solar collectors. They say they don't intend to accept government-approved powerlessness, or the "official" idea of progress. Their work indicates that renewable sources of energy in the real world look different from what many energy experts, financiers and government bureaucrats would have us believe.

The people in this documentary, rather than being panic-stricken over the disappearance of oil, show a new optimism. *Alternative Energy* reveals how energy can be used now and explains how renewable energy can remain a simple, effective technology if it's under community control. *Alternative Energy* is a positive film about individuals, school groups, farmers, factory workers and whole communities who are taking new initiatives.

Other Films on the Environment

Cost of Cotton, 30
Dark Circle, 66
Ecocide, 17
Grassy Narrows, 56
Hands Across Polluted Waters, 56
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Nukie's Lullaby, 69
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Social Movements — Historical Movements

Northern Lights



An historical fiction that lingers in the mind

USA, 1979

Producers: John Hanson and Rob Nilsson
93 min., black & white, 16mm

Areas: American History, Farmers' Movements, Politics, Organizing

Awards: Camera D'or as the most popular picture in the Semaine de la Critique series Cannes Film Festival, 1979

Northern Lights has been acclaimed at the 1979 Cannes Film Festival and in small towns of North Dakota, where it played to standing-room-only audiences.

Using brilliantly austere photography that evokes the inner life of the American heartland, *Northern Lights* tells the story of the Non-Partisan League. The League was a radical populist organization which sprang up in western North America early this century to fight the eastern banks, the railroad and the grain companies. The film refuses to bow to liberal romanticism and uses fine performances by professional actors and local farmers to artfully reveal the human complexity of

social change. Its protagonists turn to collective action not out of individual heroism, but because there is simply no other way to save the land for which they have worked so hard.

The story of *Northern Lights* is not without its Horatio Alger aspects. Co-directed by John Hanson, grandson of a North Dakota dirt farmer, and Rob Nilsson, grandson of North Dakota's first filmmaker, the movie was made with North Dakota farmers involved in every phase of production. It's a true Dakota story, set in the winter of 1915 when the farmers formed the Non-Partisan league and rose up to throw off the control of Eastern Big Business. Shot on location in and around Crosby, North Dakota, *Northern Lights* had its world premiere there and in the small towns and cities of North Dakota. An independent production without the benefit of Hollywood studio support, *Northern Lights* has managed to gain an international reputation with a budget which wouldn't buy the services of a Hollywood star for one week.

The existence of *Northern Lights* is a tribute to the availability of alternatives in American cinema — that it was made at all is something of a fiscal miracle and that it is finding an audience, in an age when most of what we see is controlled by an appeal to an imaginary, homogenized, lowest common denominator, is certifiably miraculous.

Jay Scott, Globe and Mail

Northern Lights is aimed at ticket buyers interested in the real problems of real people. The picture...lingers in the mind instead of fading away like the latest laugh-tracked sit-com.

Clyde Gilmour, Toronto Star

Northern Lights is a very likeable movie. One has to look all the way back to the work of Dovzhenko and the documentaries of Robert Flaherty to find a movie that communicates a people's pathos, nobility and link to the land so poignantly... It is a movie with a core of humanity — and it is very difficult for an audience not to respond to it.

**William Arnold,
Seattle Post Intelligencer**

Social Movements — Historical Movements

The Wobblies

USA, 1979

Producers: Centre for Educational Productions

89 min., colour, 16mm

With music by Joe Hill, Utah Phillips, Alice Gerard, Haywire Mac, and many more

Areas: American History, Labour, Politics

Festivals: Rotterdam, Berlin, Filmex, New York, American Film Festival — Red Ribbon

The International Workers of the World or Wobblies held their founding convention in 1905. Their goal was to form One Big Union and organize unskilled workers, many of whom were foreign-born, women, children, and blacks — often working in the most dangerous and unsafe jobs.

A world with justice and equality for everyone; a job for everyone who wanted to work; adequate food, clothing, housing and education; the right to voice an opinion and take part in shaping one's destiny. Such were the demands of the Industrial Workers of the World, better known as the Wobblies.

The filmmakers evoke the feeling of "being there" through their use of wonderful photographs, rare newsreels and propaganda cartoons. A vibrant soundtrack reveals the vitality of the movement and brings the past alive. The heart of the film, though, is in the interviews with the Wobblies themselves.

A retired textile worker recalls her curt rebuke to a cop who asked for a date and a man with an unruly shock of curly white hair gleefully recounts how the Wobblies infiltrated and sabotaged a trainload of scabs back in 1917. The eyes of an elderly Arizona woman still flash with anger as she describes how police arrested a thousand IWWers in pre-dawn raids, putting them in cattle cars and leaving them without water in the desert.

The Wobblies played an active role in the world's first auto strike at Studebaker in 1913; they helped Massachusetts textile workers defy mill owners and police to win their strike, and they participated in the shutdown of the pacific Northwest's grim logging camps.

IWW members fought their battles with a unique combination of militancy and irreverence. When one of their speakers was arrested, another would jump onto the soap box until the jails were filled and the police frustrated.

The Wobblies fought for One Big Union



But it was not all easy. The Wobblies' idealism and action were attacked by angry employers and the police. The filmmakers unearthed the kinds of anti-Wobbly material that eventually helped lead to the union's decline. In 1920, one Walt Disney animated film depicts IWW-organized chickens on an egg-laying strike, led into the devious action by Little Red Henski.

There was no way that any organization as scattered, as loosely structured and, in a way, naive, as the IWW, could withstand the various pressures, including the force of the FBI's large-scale round-ups. The organization of the IWW disintegrated by 1920, but ideas and ideals never deserted former Wobblies, as they eloquently and movingly tell us in the final scenes of the film.

It is an encouraging fact that there is still respect for the fighting spirit among us. A documentary called *The Wobblies*... was for me one of the happiest hits of the New York Film Festival. Fervent applause, as a protest against the present lethargy in social action, resounded in the audience.

Harold Clurman, *The Nation*

This is not a warmed-over discussion, but a masterfully edited you-are-there documentary of feature length... the soundtrack of the film is another of its great achievements. Some of the familiar songs of Joe Hill, Haywire Mac (*Hallelujah, I'm a Bum*) and T-Bone Slim (*The Popular Wobbly*) are included... The performances by Alice Gerard, Utah Phillips, Martin Burman and others seem to emerge directly from the experience before our eyes. They possess a heartfelt, completely unstudied quality, and are joined by an occasional lusty chorus. A tune will linger on as a voice-over continues the story, or will simply convey a soulful mood as a wordless obligato to the tragic tableau before us. When is the album coming out?

Eric Gordon,
New Haven Advocate

Watch for it. In these hard times, it offers a fresh tonic, demonstrating anew the power of people to change their lives through struggle.

Dave Elsila, *Solidarity (U.A.W.)*

The Good Fight

USA, 1984

Producers: Noel Buchner, Mary Dore, Sam Sills

98 min., colour, 16mm/3/4 inch video

Areas: 20th Century History, Political Movements

Awards: American Film Festival, Blue Ribbon; Leipzig, First Prize

In one of history's most dramatic expressions of international solidarity, 40,000 volunteers from around the world went to fight against the armies of Franco, Hitler and Mussolini in the Spanish Civil War. *The Good Fight* tells the story of the 3,200 Americans who went to Spain to fight fascism, five years before the United States entered World War II. To a generation of Americans, they were "the conscience of the thirties."

The Good Fight features eleven remarkable Lincoln veterans — soldiers and nurses — who have lost none of their youthful conviction, passion and irreverence. They describe in deeply personal terms why they went, what they believed in then — and now — and how their decision has affected the rest of their lives. We share their experiences in Spain: the fear, the excitement of living our egalitarian ideals, the anguish when Franco won.

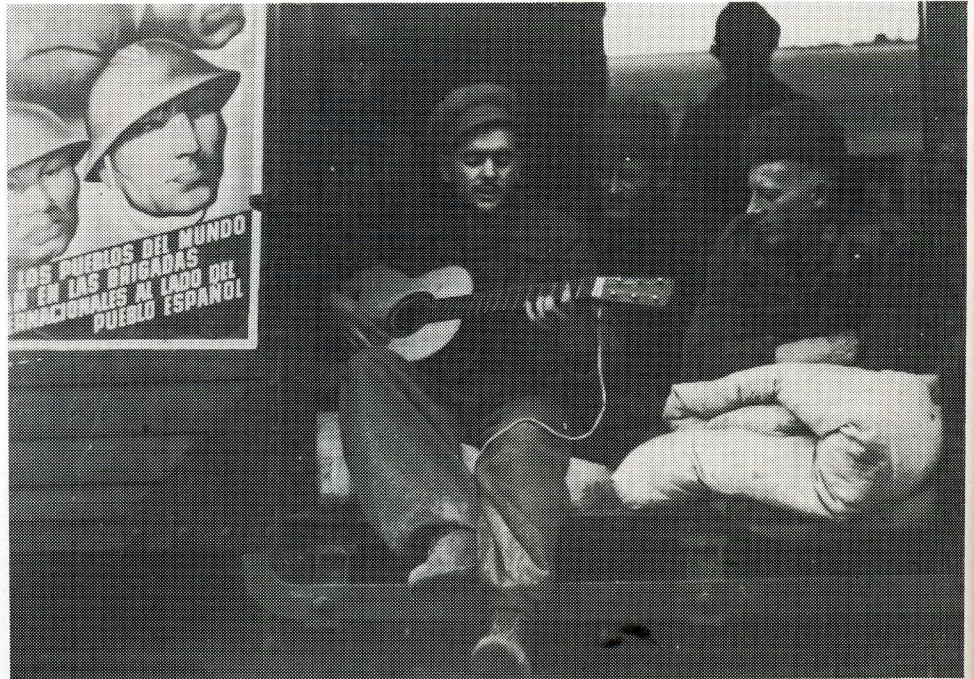
Set against the backdrop of the Great Depression and the rise of fascism, the film raises important issues about private and public responsibility, issues as current today as they were during the Spanish Civil War.

Main characters:

Bill Bailey, who tore the swastika off the Breman in 1935, has been a hobo during the depression, a maritime organizer, a longtime political activist and is currently making his debut as a dramatic actor playing Bruce Dern's father in Rob Nilsson's feature in progress. He lives at the top of Telegraph Hill in San Francisco.

Evelyn Hutchins was born in Washington state to a Wobbly father and a suffragette mother. She was a children's photographer before going to Spain as an ambulance driver. After Spain she was a dancer, union worker, and political activist until her death in 1982.

Fighting for the Loyalist cause in Spain, 1937



Bill McCarthy was being trained for the priesthood before he became radicalized in the labour struggles of the 1930s. Before and after Spain he was a labour leader with the National Maritime Union and presently lives in northern California.

Salaria Kea O'Reilly was born to a Cherokee father and a West Indian mother in Ohio. She studied nursing in segregated hospitals in New York City before going to Spain. She returned to Ohio after her retirement from nursing with her husband Pat O'Reilly, an Irish International Brigades volunteer she married in Spain.

The Good Fight makes history dance. this unusual documentary is a reminder that brave people are the conscience of any generation. It stirs pride at what citizens who take American values seriously have done and still might do.

Boston Globe Editorial

They've done an excellent job not only in organizing their material but in eliciting that material in on-screen interviews. Inspiring.

Vincent Canby, New York Times

This excellent chronicle narrated by Studs Terkel is nothing less than a rousing history of the American political right, left, and center for the last half-century.

Carrie Rickey, Boston Herald



Solidarity with Spain 50 years ago

On the Line

USA, 1977
Producer: Barbara Margolis
50 min., colour, 16mm

Areas: Labour Studies, Sociology, Economics, Political Science

Awards: Gold Ducat, Mannheim International Film Festival; Prize of the Jury, Festival da Figaeira da Foz

Unemployment, layoffs, shutdowns, and inflation are all abstractions until the reality is placed before you.

On the Line investigates the way these problems touch the lives of people and their communities. It reflects the increased involvement of both individuals and families with such issues, as well as the growing demand for greater understanding and participation in the decisions that affect their lives.

An incisive depiction of the frustration, despair and anger of workers who feel crushed by an unresponsive, inhumane economic system... a good resource for senior high school and college economics, social problems, and labour history courses and for public library and community group programs focusing on the individual in society.

Booklist

The unlikely heroes... are ordinary people who had routinely accepted ordinary inconvenience like 100% rent increases and impossible job speedups. Their surprise at finding themselves practicing radical activities — and risking jail and losing jobs — and their delight in finding that their measures work is both amusing and moving.

N.Y. Daily News

Poletown Lives!

USA, 1983
Producers: Information Factory
52 min., colour, 16mm/video

Areas: Organizing, Housing, US Politics, Economics

Awards: Blue Ribbon, American Film Festival, 1983; Silver Certificate, Philadelphia Film Festival, 1983

Poletown was an inner-city neighbourhood in Detroit. In 1981 the city of Detroit used its power to destroy the neighbourhood to provide General Motors, the second largest corporation in the world, with a tax-free space to build a new Cadillac plant.

The film tells the story of the lower middle class Polish and Black residents and shows their attitudes changed when they realized that the institutions they trusted — the courts, the union, the church, the city council and the media, were not going to help them. In the end 1,500 homes, 144 businesses, 16 churches, two schools and a hospital in central Detroit were leveled in the name of corporate profit — and the residents ended up 'outside the law' — demonstrating, sitting in and getting arrested while trying to save their homes.

Poletown Lives! is an engrossing film that shows the corporate state in action. This film is a must. It can help other communities across the nation defend themselves.

Ralph Nader

Poletown Lives! is one of the most powerful and personal examples of what big business coupled with government can do.

Ed Asner

Economists are increasingly pointing to corporatism (the coalition of business, government and labour) as the salvation of stagnating economies. If Poletown is an example of a corporatist project, we consider it dangerous and fascistic.

The filmmakers

Eugene Debs and the American Movement

USA, 1978
Producer: Cambridge Documentary Films
42 min., colour, 16mm

Areas: U.S. Labour History

From after the Civil War until his death in 1926, a time when the foundations of a modern industrial and corporate nation were being established, Debs was a key figure.

This film presents a unique picture of the historical conditions as well as a portrait of the man who founded the American Railway Union, led the Pullman strike of 1894, founded the Socialist Party of America in 1901, ran four times as the Socialist Party presidential candidate and campaigned tirelessly, explaining the principles of socialism to people across the United States. Debs organized (along with Mother Jones and Bill Haywood) the Industrial Workers of the World. He also served two and a half years in federal prison for opposing World War 1, and received a million presidential votes while in jail.

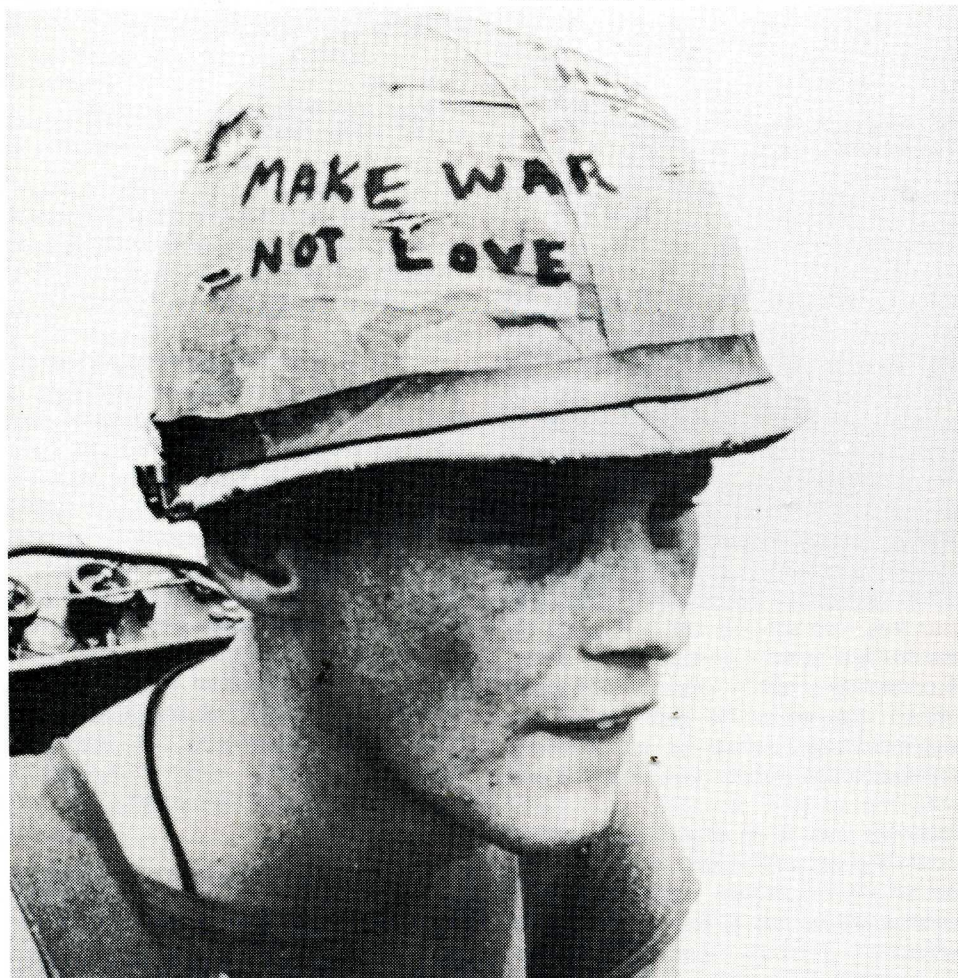
Other Films on U.S. History

Americas in Transition, 18
Crowdog, 55
Deadline for Action, 97
From the Ashes, 32
Fund, 83
Hanoi, Tuesday 13th, 17
Life and Times of Rosie the Riveter, 91
Silent Pioneers, 62
This Bloody Blundering Business, 14
Union Maids, 93
With Babies and Banners, 90
Crime to Fit the Punishment, 47

Social Movements — de Antonio

In the Year of the Pig

Vietnam, circa 1966



USA, 1969
Producer: Emile de Antonio
100 min., black and white, 16mm

Areas: US Foreign Policy, War and Peace, Liberation Movements

Awards: Academy Award Nomination, 1969; Silver Dove Leipzig; Cannes, 1969; Most Important Film, Florence

In the Year of the Pig is considered by many to be the best and most important film made on Vietnam and the U.S. During the war *Pig* was shown constantly by the anti-war movement in schools, at meetings, at political rallies and even in open-air screenings all over North America and Europe.

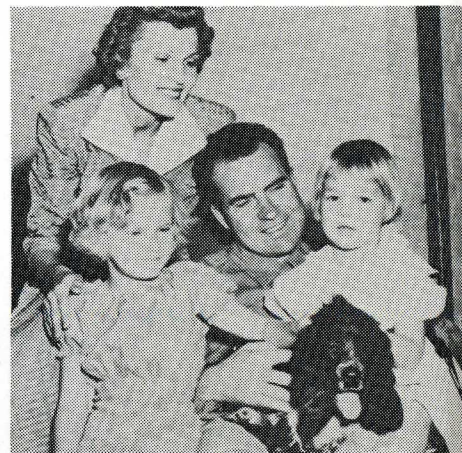
The film works brilliantly on at least three levels. It traces the history of Vietnam as a nation and it documents U.S. involvement and the escalating war. In addition it achieves its political analysis largely through juxtaposition of images, text, and public statements by the war

makers. There is no narration yet audiences know clearly the point of the filmmaker.

In the Year of the Pig was celebrated everywhere it showed in the early seventies, causing audiences to debate and challenge the government's entire U.S. foreign policy. There is historical footage of Vietnam, the French defeat at Dien-bienphu, and Ho Chi Minh — pictures never before seen in the West, along with detailed sequences of U.S. forces in action. Col. George Patton 3d smilingly recalls U.S. troops killed as "looking determined and reverent," adding: "But they're still a bloody good bunch of killers."

The film ends with the strains of "The Battle Hymn of the Republic" while a U.S. unit agonizingly hobbles into a clearing in the forest bearing its maimed and wounded. It's a powerful and ironic touch, typical of de Antonio at his best.

Millhouse: A White Comedy



Nixon, family and Checkers survive a crisis

USA, 1971
Producer: Emile de Antonio
93 min., black and white, 16mm

Areas: US History, Political Science

Awards: Officially attacked by the White House. Only film director on Nixon's enemies list

The story of Richard Nixon on his way up and in his prime. A film that has the courage of its political intentions. De Antonio attacks not only Nixon the politician but the entire U.S. two-party system that made Nixon possible.

It's a devastating chronicle, compiled from newsreel and TV footage and dozens of interviews with everyone from politicians to Nixon's highschool acquaintances. Perhaps the comic high point of *Millhouse* is the "Checkers Speech," combining melodramatic appeal, laced with crude innuendos against his opponents.

Tell de Antonio it's great.

Andy Warhol

A zapped portrait of Nixon from Voorhis to Vietnam: part camp, part Horatio Alger run amuck — the dark side of the American dream.

Jules Feiffer

The film's strength is de Antonio's casting of Richard Nixon in the leading part. Nixon does a good job. He gives a performance which is a curious mixture of W. C. Fields and Billy Graham. the plot: an ambitious, average American who sets out to become a President and does.

Jonas Mekas, the Village Voice

Underground

USA, 1976
Producer: Emile de Antonio
88 min., colour, 16mm

Areas: U.S. History — The Sixties

Underground is in more than one way an authentic underground film. The filmmakers were harassed by the White House and the FBI and even subpoenaed by a federal grand jury in an attempt by the U.S. government to find the revolutionaries being filmed and to suppress the film itself. *Underground* is about the Weather Underground Organization, its history, analysis and programme.

The film is based on several days of interviews by the filmmakers in a "safe" California house with the five best known members of the Weather Underground — Billy Ayers, Kathy Boudin, Bernadine Dohrn, Jeff Jones and Cathy Wilkerson — that offspring of the radical Students for a Democratic Society (SDS) in the early sixties who went underground in 1970 after an explosion killed three of their members in their Greenwich Village basement bomb factory. They claimed responsibility for several dozen symbolic bombings of political targets and remained tops on the FBI's 10 Most Wanted List for years.

Covered by gauze and masks, shot through mirrors by the filmmakers to guarantee anonymity, the five give their autobiographies and a history of the Weather Underground. An entire succession of struggles of the 15 preceding years are described as reactions to the U.S. political system: the struggle for rights for blacks and other Third World groups, the Native peoples' and Puerto Rican nationalist movements, the protest against the crisis of unemployment and urban decay, and most important in terms of the Weather people's internal functioning, the feminist movement.

Underground traces the growth of the new left from the civil rights struggles of the early 1960s right through to the South Boston anti-busing riots of 1975. Passages from many of the major documentaries of the previous decade have found their way into the film, including: *The Murder of Fred Hampton*, *Attica*, *Introduction to the Enemy*, *Don't Bank on Amerika*, and *In the Year of the Pig*. *Underground* remains a fascinating film not only for its unique style but for its important place as a document on contemporary U.S. history.

Rush to Judgment: The Assassination of John F. Kennedy



Ruby shoots Oswald

USA, 1967
Producers: Emile de Antonio and Mark Lane
110 min., black and white, 16mm

Areas: US Politics and Society

Certainly one of the major events of the 20th century, the assassination of Kennedy rocked U.S. society. The details of the events in Dallas and the subsequent inquiry continue to raise disturbing questions today.

Rush to Judgment examines the facts in minute detail and delivers a scathing indictment of the Warren Commission's findings. Using accounts from thirty eyewitnesses, de Antonio charges that the Commission failed to assemble and evaluate important evidence. Featured are witnesses (ignored by the Warren Commission) who heard three shots and saw smoke rise from the "grassy knoll" in Dealey Plaza rather than from the Texas School Book Depository.

America is Hard to See

USA, 1970
Producer: Emile de Antonio
101 min., colour, 16mm

Areas: Politics, US Culture, US Foreign Policy, the Sixties

Using material culled from thousands of feet of newsreel footage, de Antonio presents a stunning account of Eugene McCarthy's bid for the Democratic presidential nomination in 1968.

The film shows passionately committed young people stumping for McCarthy and working to build the efficient political machine that threatened to topple Lyndon Johnson. Though McCarthy lost his race for the nomination, de Antonio portrays him as a kind of mythical hero who, even in defeat, was the catalyst for the political drama of 1968.

Along with *Millhouse*, *America is Hard to See* provides viewers with a picture of U.S. politics and society in the sixties, a picture rarely glimpsed in the media of the eighties. See also *The War at Home* for another view of opposition to the Vietnam war in the sixties.

De Antonio on the style of *Rush to Judgment*: "*Rush to Judgment* is like 'art brut.' The camera simply records what's there. Angles, tricks, staging, effects would have been self-defeating as well as unneeded. Content carries itself: it is quite simply a brief for the defense which becomes an attack on the tin gods and power structures.

"The editing makes it clear that the film is edited. The repetitions are intentional and reveal the character of the witnesses. The audience is a kind of jury; the credibility of witnesses can be judged only in depth."

The Ballad of Hard Times



Canada, 1935

Quebec, 1983

Directors: Richard Boutet and Pascal Gelinas

Producer: Lucille Veilleux

90 min., colour, 16mm; 90 min. and 60 min. video

French with English sub-titles

Awards: Winner, Quebec Critics Prize

The Ballad of Hard Times is a musical tragedy, a journal that bursts into song, a popular epic, a lyrical documentary about the Great Depression of the 1930s and its repercussions in Quebec and across Canada. The ballad is also a trip through time on the crazy rollercoaster of the economy.

The film opens with the roar of gunfire in World War I and the din of the Wall Street Crash, and ends on the thunder of a nuclear blast and the haunting images of the current depression. Between the two, an entire era, that of the lost generation of the 30s, which lived through the trials of these hard times. On the one hand, the stopgap measures of those in power: refuges, work camps, return to land campaigns, fascism, and repression of every kind — and, on the other, the fear and upset, the daily resistance, the courage of women at home and in the streets, the hobos' endless wanderings, the epic march on Ottawa, workers' opposition movements...

The Ballad of Hard Times is the revelation of this collective memory which history has tried to forget, but which people marked by it remember with the precision of a bad dream: they sing it for us and relive it, sometimes

with humour or poetry, sometimes with anger, but always with warmth and emotion.

... a work of passion, dedication, and love, that was made under impossible conditions. The film's 25 songs are an archival feat of sound-recording, and a lively echo from an obliterated past.

Cinema Canada

... takes us on an extraordinary film journey into the Quebec and Canada of the 30's. It is a captivating film, an essential document for understanding the current situation. A film not to be missed.

Journal de Montreal

A special film, a documentary in which the heart plays as important a role as the mind.

Chatelaine

Newspaper headlines every day reflect our growing concern with the current depression: in the media as well as in the population in general, reference is often made to the Great Depression of 1929-1939.

This period is undoubtedly one of the most significant in our history, yet it remains more or less unknown to people under forty. The 30's depression as experienced in Quebec had never been the subject of an in-depth document accessible to a general audience. It was to make up for this deficiency that we made *The Ballad of Hard Times*.

We have tried to show the picture, the reflection of this intense period, using the point of view, the language, the memories, and the culture of those who directly bore its brunt.

Another important aspect of the formal approach in *The Ballad of Hard Times* is the representation of each historical event in conjunction with the songs and music it provoked. These are the songs men and women sang in work camps and construction sites, in trains and factories, and when friends got together. The words of these songs take the place of a commentary in the film. We thus wanted to illustrate the dynamic relation between history and the creations of popular culture.

This film is a journey back in time, but one aimed at helping us better understand the present. In this sense, *The Ballad of Hard Times* is a metaphor for all depressions.

Richard Boutet and Pascal Gelinas

For Twenty Cents a Day

Canada, 1979

Producer: B.C. Teacher's Federation, Jim Monro

24 min., colour, 16mm

Areas: Labour History, Canadian History, Unemployment

For Twenty Cents a Day documents the plight of the unemployed during the dark days of the Depression and their efforts to organize for better conditions. Using archival film footage and interviews with the people who organized the jobless in the 1930s, the film tells the story of the thousands of working people who suddenly found themselves helpless as economic chaos swept the country.

With its mild climate, Vancouver soon became a major gathering point for the unemployed. The Federal government responded by setting up relief camps in remote areas managed by the Department of National Defence. The camps soon gained the reputation of being glorified prisons for the unemployed where you were "disowned and deserted."

Fed up with the relief camps and government inaction, the Workers Unity League was formed and in 1935 launched the On-To-Ottawa Trek. Afraid of the social and political turmoil that the arrival of thousands of jobless people in Ottawa might create, the Regina police provoked and attacked the unarmed people in the now infamous Regina riots, and succeeded in stopping the Trek on July 1, 1935.

In 1939, with the economy on a wartime footing, the unemployment problem quickly ended as did an important chapter in B.C. and Canadian labour history.

Not Crazy Like You Think

Strong emotions and great humour



Quebec, 1983

Producer: Jacqueline Levitin

73 min., colour, 16mm

60 min., colour, video

French with English sub-titles

Areas: Mental health, Organizing

Awards: Award of Excellence, Atlantic Film Festival, 1985

A dozen people, all past or present psychiatric patients get together at a house in the country. Among them are Louise who is recovering from a recent relapse, and Raymond who is again struggling to stay afloat. For Suzanne, confronting her insanity remains a distant goal.

The group talks about insanity, attempting to convey the roles played by hospitals, family and friends, recreating on video scenes from their psychiatric experiences. They support each other in their search for themselves and their anguish. They avoid neither confrontation nor questioning.

Not Crazy Like You Think is a documentary with strong emotions, moments of extraordinary patience, intense conflict and also of great humour. But it is also about making a film that runs the risk of voyeurism, because here the participants refuse to be exploited for who they are or to have their experiences reinterpreted by experts. Instead, they insist on a vision of craziness that is their own.

Film scholar, Tom Waugh, writing in *Cinema Canada* called *Not Crazy* part of Quebec's "documentary renaissance."

Not Crazy is a provocative work of art that should be widely seen.

Tom Waugh, Cinema Canada

Not Crazy by Jacqueline Levitin is a singular film — in its form, in the way it was made and in what it has to say.

Serge Dussault, La Presse

Not a diatribe against psychiatry, but rather a profoundly human testimony which can leave no one indifferent.

Le Devoir

Tales of Tomorrow: Our Elders

Canada, 1983

Producer: Sara Halprin

22 min., colour, 16mm/video

Areas: Aging, Women's Studies, Health Care

Awards: American Film Festival, First Place; Toronto's Festival of Festivals, 1983

Tales of Tomorrow interweaves the stories of two very different older people, showing the complexity of issues facing elders today.

Sarah Binns, 80 years old, labour organizer, wheelchair activist, speaks eloquently of the joys of living in her own home and of the need of older people to be financially independent.

Alex Kielish, 74 years old, retired businessman and active member of the Baycrest Jewish Home for the Aged lives with his wife Helen who suffers from Alzheimer's Disease.

Tales of Tomorrow moved me to the core. The range of human existence and its ultimate expression in the elders is shown with compassion and consummate skill.

Frieda Forman, Women's Studies, University of Toronto

Starting from Nina

Canada, 1978

Producers: Development Education Centre

30 min., colour, 16mm

Areas: Education, Women, Children, English as a Second Language

Starting from Nina documents some experiences of consciousness raising among working people in Ontario: immigrant workers, school children in a working class neighbourhood, and clerical workers in an office. In all three, the film explores how critical consciousness develops when the content of learning is the fabric of the daily lives of working people.

Paulo Freire's concepts that education cannot be politically neutral, and that critical reflection needs to be linked to action for broader social change, form an integral part of the film.

Social Movements

The Animals Film



England/USA, 1983

Producers: Victor Schonfield and Myriam Alaux

Narration by Julie Christie

136 min., colour, 16mm/video

Areas: Animal Rights, Capitalism, Science

Festivals: Festival of Festivals, Toronto

Produced over a period of four years, in the U.S. and Britain, *the Animals Film* is the first and most comprehensive documentary on society's mass exploitation of animals — in factory farms and pet shops, on the streets, in the wild, and in research laboratories. This feature-length documentary is more than a catalogue of atrocities — it aims to provoke, to unsettle our attitudes toward animals, to suggest alternatives, and to inspire activity and change. The widespread mistreatment of animals is examined in the context of larger social, political and economic issues. The film presents a persuasive critique of the scientific research establishment, from the uses of animals in bio-medical and psychological research, to their military use for testing weapons, including scenes from the formerly restricted government films of nuclear weapons research involving animals. The film also examines the role of multinational drug companies, featuring secretly photographed footage and interviews with scientists.

Modern farming techniques are also investigated through shocking scenes of the life and death of pigs, cattle and poultry on factory farms, as well as research into improving the system's productivity. The whole notion of meat eating as an effective means of fulfilling human nutritional needs is put into serious question. Other areas investigated are the destruction of wildlife, from whaling to more traditional forms of hunting as

SOCIAL MOVEMENTS ARCHIVES

Before Hindsight

78 min., 16mm. 1977

England — A fascinating examination of editorial attitudes towards the rise of Nazism and Fascism in the British newsreels of the 30s.

"A continually engrossing and thought-provoking film."

London Times

Bleeker Street

25 min., 16mm. 1973

Canada — Housing and the courts in Toronto

Crime Around the Collar

40 min., 16mm. 1983

U.S.A. — A comedy on white collar

sport, the overpopulation of animals as pets and the problem of strays, and the reality behind the glamour of the fur industry.

The Animals Film is also the first film about those people opposed to the exploitation of animals, including scientists and authors as well as activist members of Animal Liberation, a growing international movement. The film explores the philosophies and activities of the animal liberation movement, including interviews and footage of an after-hours raid on a scientific laboratory conducting bizarre experiments on animals. *The Animals Film* is finally most significant, however, not so much for what it reveals about the mistreatment of animals, but for what it reveals about ourselves.

... the most extraordinary, and certainly the most devastating and overwhelming movie in this year's festival... one of the most frightening of horror movies, because the monster is man. The insights and revelations produced will haunt you long afterwards.

The Seattle International Film Festival

... presents the case for the animals with clarity and integrity, carefully avoiding the obvious pitfalls of sensationalism of heavy-handedness which such a subject offers. It is, in the best sense, provocative, a genuine challenge to our assumptions and our complacency. Without being patronizing, it speaks eloquently for those who cannot speak for themselves.

London Film Festival

crime, in the style of *Dragnet* and the educational film.

Deadly Force

58 min., 16mm. 1983

U.S.A. — A film that should be required viewing for all of us who have grown up on a diet of cop and detective shows. The real L.A. police force in action. A study of an unarmed man killed by an L.A. cop and the cover-up by authorities.

Finally Got the News

55 min., 16mm. 1970

U.S.A. — The Black nationalist movement of the 1960s, focusing on Detroit's League of Revolutionary Black Workers.

Home

19 min., 16mm. 1977

Belgium — institutions for children without families, the treatment of young offenders in modern society.

Hurry Tomorrow

80 min., 16mm. 1975

U.S.A. — A chilling, heart-wrenching cinema verite expose on the forced drugging of mental patients in state institutions.

"The film is an act of courage, told with compassion and rage."

Linda Gross, Los Angeles Times

Lament for Arthur O'Leary

60 min., 16mm. 1975

Ireland — History and fiction on England in Ireland.

On the Side of the People

40 min., 16mm. 1975

Portugal/Britain — The overthrow of Salazar, 1974

Right to Fight

45 min., 3/4 inch video. 1982

Canada — A humorous and lively tape on housing issues and the community efforts to organize tenants.

Tenants Act

6 min., 16mm. 1973

Canada — Housing, Experimental film

U.S. Newsreel Films of the 1960s

Black Panthers — 20 min.

Black Power — 15 min.

Ecology — 20 min.

Felix the Cat — 8 min.

High School Rising — 17 min.

Miss America — 15 min.

People's Park — 25 min.

Richmond Oil Strike — 15 min.

Wilmington — 15 min.

Young Puppeteers of Vietnam — 15 min.

Why the Irish Die

30 min., 3/4 inch video. 1982

Northern Ireland — Politics, history, human rights.

Born in Flames

Radio after the revolution



USA, 1983

Producer: Lizzie Borden

90 min., colour, 16mm

Music by The Bloods, Ibis, The Red Crayola

Festivals: Premiere Berlin Film Festival; Jury Prize, Berlin City Magazine, best film out of competition; Women's Film Festival, Sceaux, France, First Prize; Toronto's Festival of Festivals

Born in Flames is set in the future — ten years after a Social-Democratic “revolution” in the USA. The film is not traditional science fiction, because it is as much about today's world as it is about the future — posing the question of whether oppression against women will be eliminated under any kind of social system.

The women in the film see themselves as true socialists whose hopes for an egalitarian society have been destroyed.

Born in Flames is fantasy in presenting a group of women who refuse to take

it any longer and become armed fighters against the government.

The story features:

1. A woman's army, racially mixed, forming vigilante groups against rape and assault.
2. A Black woman's underground radio station.
3. A white woman's punk underground radio station.
4. A group of white women intellectuals who become radicalized.

Borden, who took four years to produce, direct, and edit her feminist opus, manages to explore the human side of politics. The characters in the film are like people I know, and the acting is utterly honest, lacking in pretense. Instead the characters convey a sense of urgency, purpose, and vulnerability.

Sue Zemel, Bay Area Reporter

Writing the Truths

The writing for *Born in Flames* is quite simply one of the most intelligent and lively examples of writing for film that I have seen. There is a complex layering of “voices” and images that evokes the experience of day to day life — perhaps more specifically the lives of socially, culturally and politically active women. The humour of scripted scenes is primarily ironic, so “perfect”, so recognizable, that the audience is more likely to squeal with delight than break into a hearty guffaw.

Joyce Mason, Fuse Magazine

Women's Movement

It Can't Be Winter, We Haven't Had Summer Yet

Adele embarks on a new life



Quebec, 1982
Producer: Louise Carré
90 min., 16mm
French with English sub-titles

Awards: International Press Award, Montreal World Film Festival; Honourable Mention, Mannheim Film Festival; Bronze Medal, Houston Film Festival

It Can't Be Winter is a vivid and wonderfully subtle view of Quebec life in the 1980s, as told in the story of an older woman who experiences a radical change in her life.

The day after her husband's unexpected death, 57 year-old Adele — mother of eight and Albert's wife for forty years — wakes up feeling tricked and betrayed.

Despondency takes over. Adele feels consumed by her rancour and dejection. But her depression runs its course and she finally decides to open a door to the world. It has become a question of survival.

In coming to grips with her loneliness, she rediscovers the richness of friendship. Her life takes on legitimate meaning as she learns to live with her frustrations while letting go of her bitterness. Fortified by the success of her first shaky steps in the outside world, she endeavours to make an old dream come true. She starts making plans to venture off, far away from home and family, on a long voyage where she may delve into the depths of her soul — and her own reality.

Adele has become a person in her own right.

It Can't Be Winter is a rich film in the ways that it portrays its characters, particularly that of Adele, a woman in late middle age. The acting is especially fine with strong support from the other members of the professional cast.

The film will serve as an inspiration to any woman who has perhaps felt that it was too late to change.

Plexus

Carry Greenham Home



Women of Greenham, England

England, 1983

Producers: Beeban Kirdon and Amanda Richardson

66 min., colour, 16mm/video

Areas: Disarmament, Non-violence, Women's Movement

The actions of the women's peace camp at Greenham Common have brought home the issues surrounding cruise missiles to a huge audience: local people, politicians, the general public, the media, and the peace movement internationally.

Carry Greenham Home was filmed over seven months with the support of the Greenham women. It covers the best known actions: the big blockades, the "embrace the base" action, the dancing on the silos, and evictions of the camp.

The film also covers some of the more private actions that are part of the continuing protest as well as showing the daily life of the camp.

The filmmakers do not avoid showing some of the difficulties of seeking and establishing new values and ways of living. They expose the media's relationship to this provocative subject, an issue of great interest to us in Canada.

Carry Greenham Home is not so much about cruise missiles, it's about the power and strength of opposition. Recommended as an introduction to the women's movement in the 1980s. A powerful and emotional documentary made from the inside.

I don't know why more women don't come really. A lot of people feel they can't go against authority, they're trained from an early age, just trust in it and everything's going to be fine. But you just can't leave it up to them.

a woman of Greenham Common

Fundi: The Story of Ella Baker

USA, 1981

Producer: Joanne Grant

63 min., colour, 16mm

Areas: Civil Rights, Black History, Women's Studies

Awards: Best of Category Political Movements, San Francisco International Film Festival; Certificate of Merit, Chicago International Film Festival; CINE Golden Eagle; Silver Eye, AMER; Best Film, Black Filmmakers hall of Fame; Outstanding Film of the Year, London Film Festival

Fundi: The Story of Ella Baker is a documentary on the life of an extraordinary, little-known civil rights activist who organized for half a century. "Fundi" is a Swahili word denoting the person in a community who passes on skills from one generation to another. It was Ella Baker who helped develop some of the famed leaders of the Black struggle as well as many lesser known local community leaders.

Highlighting the turbulent years of the 1960s, the film gives depth to our understanding of the civil rights movement through her anecdotes and experiences. As well we see how this charismatic, 78-year-old woman has contributed to the struggles of the women's movement through her organized resistance to both racial and sex discrimination.

Ella Baker helped shape the 60s movement, and by documenting her life experience working with people for equality, her story mirrors the development of Black history. She learned sharing from her former slave grandparents; social awareness in the Harlem Renaissance of the 1920s, organizing during the activism of the Depression Era, struggle during the early organizing days of the 1930s and mobilizing in the fight of the NAACP (National Association for the Advancement of Coloured People) against black oppression of the 1940s.

Ella passed on her life experience to the 1960s movement through her work as executive director of Dr. Martin Luther King's Southern Christian Leadership Conference; and as founder of the Student Non-violent Coordinating Committee, nurturing her "children", the 60s student activists.

Civil rights leader Ella May Baker



Fundi is history — told through the voices of Ella Baker and those she worked with, and historical stills and stock footage of the actual events make this a vivid, well-researched resource.

Ella Baker is one of the great Americans that more people ought to meet. They can meet her in this film.

Pete Seeger, Singer

Women's Movement

Waking Up to Rape



USA, 1986

Producer: Meri Weingarten
35 min., colour, 16mm/video

Areas: Women's Studies, Psychology,
Sociology

This powerful film breaks new ground on the issues of rape and rape prevention.

With courage and honesty, three rape victims explore the immediate trauma of rape and reveal the long term psychological effects of this prevalent violent crime.

Each woman's unique story is told through intimate interviews, stills, news clips and dynamic sequences of women practicing self-defence.

Waking Up to Rape is particularly good at examining our culture's myths about rape. It shows both the long and short term effects of rape on the victim, her family, and friends. The film underlines the importance of talking about rape.

The filmmakers explore the dual purpose of self-defence training, presenting it as a mode of prevention and as part of the healing process for rape victims.

We recommend the film for classroom use in discussing society's attitudes about women and violence. Also a good film for rape crisis workers and victims.

Someone has finally made an honest, thought provoking film about rape... a film which both rape crisis counsellors and average citizens will profit from. It is now required viewing for volunteers in training.

**E. Doherty, Project Director,
St. Lukes-Roosevelt Hospital Center
Rape Intervention Program**

A helpful resource for programs attempting to educate the public about rape and sexual assault. It encourages people to examine their own concept of rape and perhaps will dispel some of the myths and misconceptions many of us carry.

**K. Montesano-Ostrander,
Coord. Rape Crisis Program,
NY State Dept of Public Health**



The dual purpose of self defense training

This is an excellent resource. It is very real. Each woman shared so honestly. It is not exploitative or sensationalized in any way.

I experienced a range of emotions, and at the end, hope.

**Leslie Wright, The Yellow
Brick House Shelter, Aurora, Ontario**

Breaking Out

Canada, 1985

Producer: Brenda Longfellow
30 min., colour, 16mm/video

Areas: Women's Studies, Sociology, Family Studies

Festivals: Grierson Film Seminars

Breaking Out develops a composite portrait of a woman living through the emotional and economic devastation of marriage breakdown. Her "story" is everywoman's story. Her frustration and loneliness, her search for a new sense of self, her coming to terms with the absence of understanding, and open antipathy of most social institutions, represent the experience of hundreds of other women.

The film is composed as a kind of docu/drama, using voice-over documentary excerpts from women who have lived through marriage breakdown, with dramatizations of key situations. The character in the drama is a real single parent mother who relives her experience of leaving her husband, sets up a new apartment, looks for a means of livelihood and confronts bureaucratic indifference of state welfare and court institutions. In scenes that establish the limited context of her life, she speaks of her deep feelings of rejection and need. Ultimately, she discovers a new source of strength in her independence and self-reliance.

At key points, intertitles and songs by welfare activist Arlene Mantle weave into the film. These devices strengthen the collective nature of the portrait and place the personal experience in a social and political context.

In addition to its concerns with a pressing social issue, *Breaking Out* also develops an innovative formal approach that challenges traditional modes of representation. It invites viewers to question the boundaries and relationships between fiction and documentary, the personal and the political, voice and image.

Three sets of conventions are employed: the docu/drama which places collective voices beside images of a single person living through similar experiences; group discussion representing the first stage in a political agenda directed at social change; a narrator who questions what we see and poses various ways of seeing the issues.

Rising Up Strong: At Work and At Home

Canada, 1981

Producers: Linda Briskin and Lorna Weir
30 min., colour, 3/4 inch video

Areas: Women's Studies, Labour Studies

Rising Up Strong examines some of the most vital and current issues taken up by the Women's Movement today.

At Work and At Home examines the problems of low wages, job ghettoes, responsibility for housework, and inadequate childcare facilities.

But the real focus is women fighting back, individually and collectively.

Featuring women from:

- the Equal Pay Coalition
- Women into Stelco
- Ontario Public Service Employees Union
- International Women's Day

Rising Up Strong: Control of Our Bodies

Canada, 1981

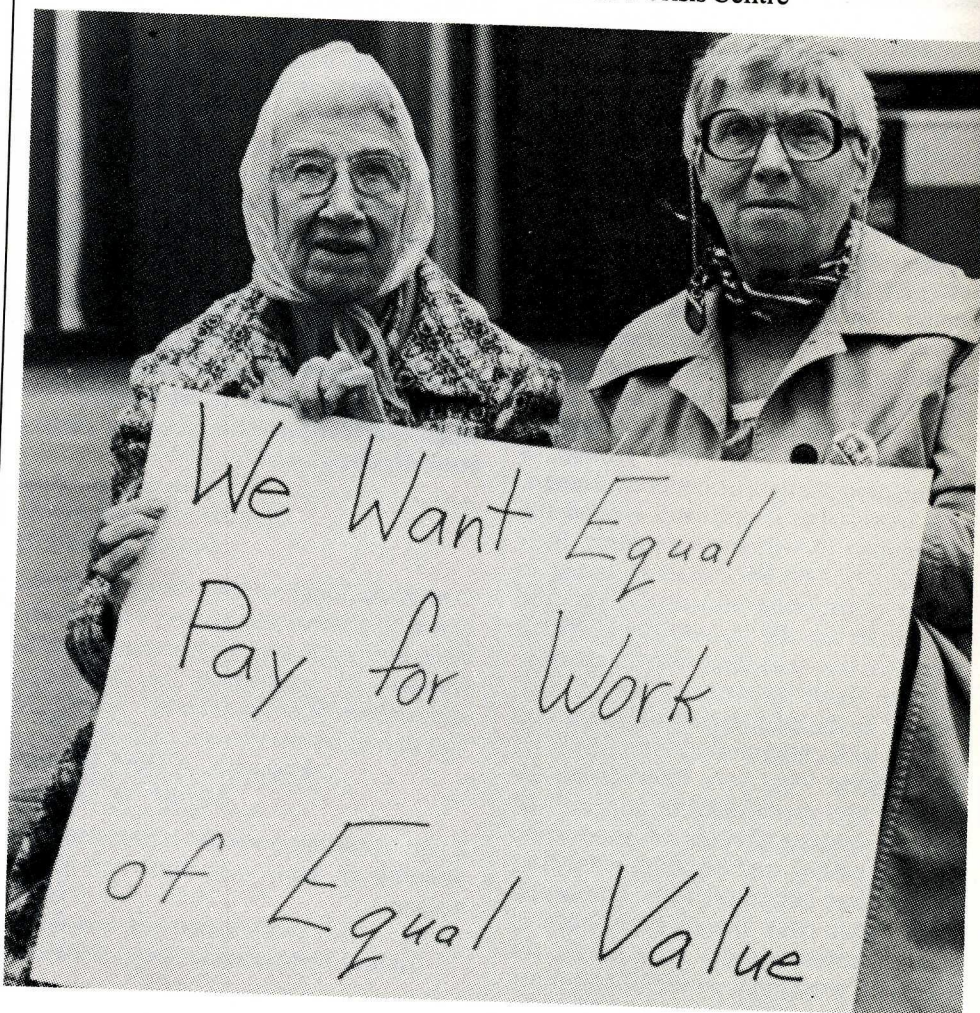
Producers: Linda Briskin and Lorna Weir
30 min., 3/4 inch video

Areas: Health, Organizing, The Women's Movement

The second half of *Rising Up Strong* deals with "Control of Our Bodies", an essential political theme of the women's movement since its revitalization in the late sixties. Women have the right to control and define their own sexuality, to live their lives without fear of assault, and to determine if and when to become mothers.

Featuring women from:

- Rape Crisis Centres
- Take Back the Night Committee
- Support Services for Assaulted Women
- Centre for Spanish Speaking People
- Nellie's Crisis Centre



Women's Movement

We Will Not Be Beaten

The transition house gives women a new start



USA, 1981
Producer: Transition House Films
 35 min., black & white, 16mm
Areas: Women's Studies, Family Studies, Legal Services

"We're not talking about a slap on the wrist, we're not talking about a little shove — we're talking about a fist to the face — we're talking about torture, about agony, that a lot of people don't comprehend. This is not a simple matter, this is battering, this is beating, this is hurt." (from *We Will Not Be Beaten*).

We Will Not Be Beaten was originally produced with Transition House, a Boston area shelter for battered women, as a video-tape. It revolved around the discussions of women recounting their experiences and difficulties in trying to escape a battering situation. The film demonstrates the incredibly difficult dilemmas that countless women are trapped into, both by society's benign neglect and by the economic strait jacket that women with children find themselves in. The women who were interviewed for the film also participated in much of the decision-making process of production through editing and deciding what they thought was important to be communicated about their shared experience of being battered women. As a result, the film is an extremely powerful and mov-

ing experience which exposes the issue in a way no commercially-made documentary can.

This powerful documentary helps to explain why some women stay with abusive husbands, why calling the police doesn't help, and how shelters like Transition House give abused women psychological support.

The Mental Health Materials Centre

This film is a must for anyone who wants to understand the phenomenon of wife beating and its human consequences... A tough film to view but a powerful educational experience.

**Hubie Jones, Dean
 School of Social Work,
 Boston University**

One of the most exciting things about the film is to observe the women's movement being born again and again among different women... In overcoming the oppression and isolation of being battered, the women find that other women are their allies.

**Sojourner: A New England
 Journal for Women**

It was absolutely powerful. It turned around attitudes of many male attorneys in the audience.

**Barbara Hart, Attorney,
 Central Pennsylvania Legal Services**

To Love, Honour and Obey...

USA, 1980
Producer: Third World Newsreel
 55 min., colour, 16mm

Areas: Women's Studies, Transition Houses

Victimization of another sort is the subject of this production, which deals with the experiences of battered women and the process of resocialization involved in their recoveries. Filmed in battered women's shelters, hospital emergency rooms, counselling centres and private homes in urban and suburban settings, this film organizes interviews with victims, shelter administrators, counsellors, police officers and men who are now in counselling, into a cohesive essay on the nature of this problem. In probing the psychological states of specific battered women it isolates the common threads that perpetuate the problem: illusions about marriage and the function of the family; masculine/feminine role definitions and the limitations they prescribe for emotional health; the fear and loneliness suffered by the battered woman in the face of society's willingness to label her as the injury-deserving bitch; and the "learned helplessness" that encourages the battered woman to seek and accept above all else that which is nurturing in her guilt-ridden attacker.

One of the most horrifying scenes in the film is an interview with a group of those attackers, now in counselling. It is characterized by discussions of failed expectations and a cultural emasculation that has reduced their emotional options to either violence or silence, options determined by the very same culture that now denies them access to its own ideals.

Good Day Care: One Out Of Ten

Canada, 1978
Producers: Barbara Martineau and Lorna Rasmussen
Good News Productions, Inc.
30 min., colour, 16mm

Areas: Daily Life, Education, Family Studies, Women's Studies

Good day care can be a valuable growing experience for children. Yet nine out of ten Canadian children whose parents work away from home don't have access to supervised day care.

This film shows some of the benefits of good day care and suggests some of the reasons, historical and contemporary, why day care is at the bottom of the educational heap. Footage from three Toronto centres illustrates different approaches to day care.

The positive picture these day cares present contrasts sharply with evidence given in the film's central section on the history of day care in Canada and the present situation of working parents. Finally, parents suggest how active organization by parents is necessary to change the present situation of inadequate and poorly financed day care in this country.

The middle section of the film provides us with a useful and fascinating historical perspective on day care in Canada since the beginning of the century. Some of these old stills are extremely revealing.

Joyce Nelson,
Cinema Canada

DES: The Timebomb Drug

USA, 1983
Producer: Stephanie Palewski
30 min., colour, 3/4 inch video and 16mm

Areas: Health, Medical Industry, Mothers and Daughters

"100,000 Canadian pregnant women took a drug known as DES in the '50s. The daughters of some have had their lives ruined by the side effects."

Jackie Smith, Toronto Star

DES: The Timebomb Drug examines the history, marketing, and medical consequences of DES. The chemical has left a terrible legacy of side effects including reproductive tract and genital abnormalities, sterility, and cancer.

Personal histories of the victims are intercut with medical authorities, consumer advocates, a pharmaceutical company representative, and the U.S. federal agencies.

Problems with the drug's use continue to this day. In Ontario DES was banned for use as birth control in 1971, but in 1984 Toronto women's groups discovered it was still being prescribed as a morning-after pill in student birth control clinics.

Many women's DES action groups have been formed across North America. This film is an ideal organizing tool.

This film demonstrates the need to question doctors, corporations and governments when they recommend a new drug as a solution to our problems.

Dianne Patychuk, R.N.,
Editor, Global Health Reports

Our Choice: A Tape About Teenage Mothers



Jessies home for teen mothers

Canada, 1984
Producers: Women's Media Alliance
37 min., colour, video-tape

Areas: Teenage Mothers

The situation for teenage mothers in Canada is not an easy one. *Our Choice* listens to the concerns of young women who, emotionally and articulately describe their experiences. Coping with pregnancy; finding affordable and acceptable housing; dealing with the bureaucracies and difficulties posed by the Canadian welfare system; discussing their feelings about themselves and their personal relationships; these are some of the issues raised in this video-tape.

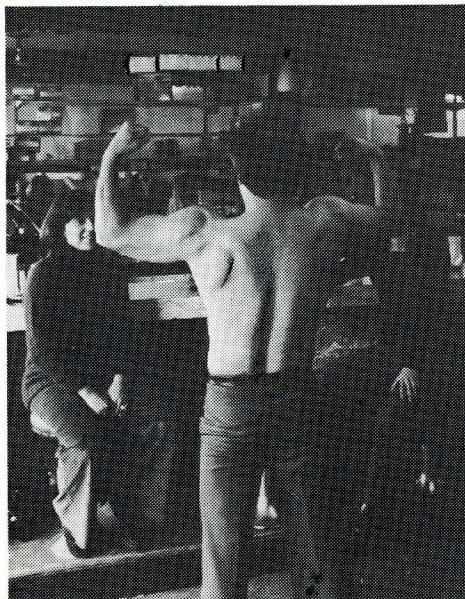
Other Films on Health Care

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Working for Your Life, 92

Women's Movement

The Clean Sweep (La Grand Remue- Menage)



He-Man, Quebec version

Quebec, 1978

Producers: Sylvie Groulx, Francine Allaire
70 min., colour, 16mm

Areas: Women's Studies, Family Studies,
Sociology, Film Studies

For those unfamiliar with the stereotype of *Macho Man*, he's in this film, along with a nine-year old version just to ensure his perpetuation.

Sexual stereotypes are swept off the streets and onto celluloid in Sylvie Groulx and Francine Allaire's feature film. The filmmakers consciously create a cinematic collage to put forward their own analysis.

Unlike most documentaries, there is no narration in this film. Editing, sound and camerawork, which put emphasis on "the street" in a style reminiscent of the French New Wave, go together to produce a powerful statement of the way things still are.

The Maternity Centre Story



The long fight for good health care

USA, 1977

Producer: Kartemquin Films
60 min., black & white, 16mm

Areas: Health, Economics, Politics, Women

For 78 years a community based maternity clinic serviced the needs of poor, often Black and Latino women in Chicago. Now a new expensive women's hospital has been built in its place. But it did not occur without resistance from the women. *The Chicago Maternity Centre Story* documents this struggle, as well as discussing the philosophy of the centre. A group of mothers talks about why the patient-centred, low-cost preventive care delivered by the Centre was worth fighting for. This is intercut with footage from a difficult home delivery.

The film gives an historical analysis of health care in North America, showing why modern medicine rejects the Centre's approach in favour of high profit, hospital-based care.

With an increasing demand by Canadian women to have the option of home birth, this film is relevant and important.

Burning Bridges

Canada, 1984

Producer: Premika Ratnam
11 min., colour, 16mm

Areas: Women's Studies, South Asian People

Raising issues which are applicable to many immigrant cultures, *Burning Bridges* traces the story of two Indian women who have come to Canada, unaware of what migration might entail. Each has had to deal with a marriage which has failed due to unforeseen social and economic pressures, and each now finds herself having to cope with the problems of leading an independent life.

Most immigrants may be faced with decisions of cultural identity, but it is often women who have the hardest time. Indian women who come to Canada with their husbands to begin a new life may suddenly find themselves removed from the support of family and friends, isolated in an alien society, unable to speak English and lacking the skills and education necessary to achieve economic independence. The discrepancy between their traditional roles and the roles which current realities force them to adopt, may result in tensions and exploitation at home and in the work place. For an Indian woman who has chosen to separate from her husband, the abandonment of traditional values is not easy, and there is no way of turning back.

Rape

USA, 1977

Producer: JoAnn Elam
35 min., black & white, 16mm

Areas: Women, Sociology, Political Science,
Film Studies

This highly charged and innovative film examines and analyzes both the personal and political aspects of rape through a discussion among three rape victims and the filmmaker. Additional information — illustrations, comments, statistics, associations — is presented in an innovative and challenging way.

Quel Numéro What Number? The Electronic Sweatshop

Quebec, 1985

Producer: Sophie Bissonnette

81 min., colour, 16mm/video

French with English voice-over

Areas: Women and Work, Labour, New Technology

Festivals: Grierson Film Seminars; Toronto Festival of Festivals; Banff Television Festival

A lively film, with gripping testimonials that reveal the other side of the "computer revolution," as told by the women who do not control the new machines; secretaries, telephone operators, cashiers and post office employees explain the impact of new technologies on their work.

The film proposes a very different point of view on this topical issue: instead of drawing our attention to the flashy new microchip technologies, the film focuses on the fascinating and very articulate women who operate the machines.

This drama is played out everyday in the workplace. Yet, despite the seriousness of the subject, these women show determination, daring and lots of humour. They also give vent to their creative talents: some put their heads together to write a song about their work; others brilliantly perform skits based on their experience.

Quel Numéro reveals the automation of work in a time of economic recession: the loss of control over work, the fragmentation of tasks, the dehumanization, mental strain and high levels of stress that result in many health problems, the new forms of electronic monitoring and, of course, the loss of jobs.

By giving the "dispossessed" of the computer revolution a chance to speak out, *Quel Numéro* strikes at the heart of a controversy now shaking modern industrialized societies.

Sophie Bissonnette co-directed *A Wives Tale*, one of DEC's most popular and well used films. This new production will strike a chord in many new audiences across the country.



This film is a little bomb!... Because the film looks at women instead of machines, it is imbued with unsettling emotion and truth.

La Vie en Rose

...Telephone operators act out scenes from work. They're very funny... A comedy based on tragedy. We don't know whether to laugh at the absurd situations (which Ionesco would have been jealous of) or cry when confronted with the exhaustion of these people at the end of the working day... The personal accounts that Sophie

Bissonnette gathered are all equally revealing of the dehumanization process that the misfits of technological change are victims of.

La Presse

...A liberating comedy... (which) provides for the spectator a feeling of pleasure.

Le Devoir

Women and Work

A Wives' Tale



Sudbury organizing

Canada/Quebec, 1980

Producers: Sophie Bissonnette, Martin Duckworth, Joyce Rock

73 min., colour, 16mm and VHS

Areas: Women's Issues, Labour, Politics, Family Studies, Canadian History

A Wives' Tale is a true story. It's a moving, close-up story of women who come out of their kitchens and claim their husbands' work as their own. "It's not your strike, it's everybody's... this is history in the making."

Sudbury is the site of the world's largest nickel deposit. The lives of the 160,000 people who live there are determined by the rhythm of the world nickel market and primarily one company, INCO. On September 15th, 1978, the 11,700 men and 30 women who worked for INCO began a ten-month strike which was to become one of the most important labour battles in Canadian history. But this film is not about these strikers. This scenario describes only the backdrop to "the wives' tale". Wives Supporting the Strike was the name the women in this film gave themselves.

During the four and a half months that the filmmakers lived in the strikers' homes, they captured both the public and private moments of their lives. *A Wives' Tale* reveals not only the conflicts and difficulties that the wives faced in their own organizing activities, but also the profound changes that took place within their families and their own lives. Thirty-six dollars a week from strike benefits is not enough to survive on, so the wives sponsored community suppers, a Christmas party for 10,000 children, clothing depots and plant-gate collections. One of the political actions

With Babies and Banners

USA, 1978

Producers: Anne Bohlen, Lyn Goldfarb, Lorraine Gray

45 min., colour, 16mm

Areas: U.S. Labour History, Women

Layoffs, poverty wages, hazardous conditions and speed-ups were daily realities for auto workers in the 1930s. Women workers suffered the added burdens of lower wages than men, sexual harassment on the job and the double workload of home and factory.

The Congress of Industrial Organizations set up to organize U.S. mass industries. On December 30, 1936 auto workers at the GM plant in Flint,

taken by the women was the organization of a mock trial where they condemned INCO for its crimes against the community and the environment. But even these strong displays of solidarity with Union Local 6500 of the United Steelworkers did not eliminate the tension between the wives committee and the union.

Filmmakers Statement

As the women become increasingly involved in the strike, they questioned more and more their traditional supportive role. This provoked many heated discussions among the women and obviously not without upsetting husband, family, union — and company.

It's a compelling tale...but it is also an unsettling tale...Joyce Rock and Sophie Bissonnette wanted to make a feminist documentary. They achieved this.

Carol Corbeil, *Globe and Mail*

A Wives' Tale, produced on the raggedest of shoestrings by a radical trio from Quebec, resembles *9 to 5* and *Private Benjamin* not in Hollywood gloss, but in focussing on the experiences and aspirations of women rather than on the traditional "issues" of union politics. Which is not to say that *A Wives' Tale* is not pro-union. Quite the contrary...*A Wives' Tale* is the most ambitious labour film ever shot in English Canada — a bilingual film released first in French in Quebec, it is in the tradition of militant Quebec documentary.

Barbara Martineau, *Broadside*

Michigan sat down and occupied the factories. Forty-four days later the strikers emerged victorious. Their victory became the turning point in the CIO's drive for industrial unionism.

History books rarely record that it was the women — the working women in Flint and the wives, mothers, sisters and sweethearts of the strikers — who were the backbone of the strike but as *With Babies and Banners* shows, it's a documented fact. The Women's Emergency Brigade was the force that formed the cutting edge of the GM strike. The women organized strike kitchens and day care centres, picket lines and family aid, and were constantly reaching out to new women until most of the community stood behind the strike. *With Babies and Banners* explores the changes that occurred in the lives of these women as they broke out of the isolation of their homes and organized themselves in support of the strike.



The bitter fight to establish unions in the 30s

The Life and Times of Rosie the Riveter



World War Two ship welders

USA, 1980

Producers: Clarity Educational productions
65 min., colour, 16mm/VHS

Areas: Women's History, Labour Studies,
United States History

Awards: 18th New York Film Festival; Chicago International Film Festival, Gold Hugo Award; Houston International Film Festival, Special Jury Award; Festival dei Populi, First Prize

Who was Rosie the Riveter? For most of us, Rosie is remembered as a temporary worker; a middle class housewife who tore herself away from her comfortable home to serve her country, and was anxious to leave the factory when the war ended. That's the message we get by looking at the March of Time newsreels and the recruitment posters put on screen by the Office of War Information in the 1940s.

This film tells us a different story. In most cases in the U.S., Rosie was employed before Pearl Harbour, working in the service sector or female-only factories where the pay was low. For a short period during the war, the opportunity opened for millions of Rosies to move into war industry jobs where the pay was better, and where there were union benefits and possibilities for advancement.

Rosie the Riveter reclaims this history through the witty, funny, moving stories of five "Rosies" who recall their war-time experiences. Detroit-based Wanita Allen was a foundry worker. Gladys Belcher moved from a farm in the south to work as a welder at the Richmond, California shipyards. Lyn Childs had a job as a burner in San Francisco shipyards. Lola Weixel grew up in Brooklyn and was a welder in plants around New York. Margaret Wright found employment in the munitions plants in Los Angeles. These five women reflect different ethnic and racial backgrounds, yet had common experiences regardless of their geographical locations.

Their voices become the testimony to the true story, as the film closely juxtaposes their stories to March of Time newsreels and government propaganda, which are difficult to tell apart.

Rosie the Riveter is not an angry, militant film, yet the women's stories have the power to warm the heart, and make one's blood boil.

With popular songs as a soundtrack — John J. Loeb's 'Rosie the Riveter' and Leo Robbins' 'Minnie's in the Money' — the picture's complete. It is the rediscovery of a lost chapter of feminine heroics. It sets the record straight. It is beautifully done.

Barry Paris, Pittsburgh
Post-Gazette

An exemplary political film... reaches past feminism toward a broader view of the intimate effects of capitalism and the role of war in the U.S. economy. Brainy, tough, funny and touching, this is a demonstration of how to make a political film that genuinely reveals how the world works.

Naomi Wise, East Bay Express

The Fleck Women

Canada, 1978

Producer: Kem Murch, Women's Workshop
24 min., colour, 3/4 inch video

Areas: Politics, Labour Studies, Women's Studies

The Fleck Women is a unique video-tape documentary about the nationally publicized Fleck Manufacturing strike in Huron Park, Ontario (March-August, 1978). It traces the personal and political struggle of women strikers during the bitter five month strike, exploring the growing solidarity between them as well as the courage and stamina they found collectively.

The women describe the conditions inside the plant: rats scurrying across floors, filthy washrooms, inadequate heat, unsafe machines. During this strike, five hundred riot police gathered in a small town where just eighty women were on strike.

The Fleck Women combines songs, narration, picket line scenes, and candid personal interviews with women strikers, and representatives from the Ontario Federation of Labour and the United Auto Workers.

This tape is an important document on Canadian women's labour history and is a useful resource for educationals with other trade unions, women's organizations, universities and colleges.

A small group of working-class women were the stars of the best documentary film I have ever viewed on London's Cablecast channel.

Helen Riordan Bernan, Satellite

Women and Work

Working For Your Life

USA, 1979
Producers: Labour Occupational Health
Program U.C.L.A.
55 min., colour, 16mm

Areas: Occupational Health and Safety,
Women, Labour

When most of us think of workers in hazardous occupations we think of miners or lumberjacks; but the fact is that some of the most dangerous jobs are those traditionally held by women. *Working For Your Life* shatters the myth that women's jobs are soft and safe. Travelling through forty occupations, this documentary gives us the A, B, C's of hazards on the job, and highlights the struggle of women who are trying to improve their working conditions. The footage of the workplace, together with testimonies from the women, give proof to previously unrevealed research done by the filmmakers.

Working For Your Life does not stop at exploring the occupational hazards faced by women workers. It also analyzes sexist attitudes still held by many employers towards women.

The film showed more and more women dealing with unsafe working conditions as a threat they no longer had to tolerate.

In These Times

The Willmar Eight



Wisconsin bank workers

USA, 1981
Producer: Lee Grant
55 min., colour, 16mm

Areas: Labour Unions, Women's Studies

From time to time a film captures the spirit of new movements stirring in towns across North America. *The Willmar Eight* is such a film. It tells the inspiring story of eight women bank workers in the small midwestern town of Willmar, Minnesota — who suddenly find themselves in the forefront for working women's rights.

Like millions of women, they have been relegated to low-wage, dead-end jobs. When a young male trainee is hired at almost twice their starting salary and the women are required to "train him in," they start to fight.

Eight previously apolitical, unassuming, church-going women take the most unexpected step in their lives. They form a union and start the first bank strike in the history of Minnesota. It lasted 18 months, through two brutal winters.

The Willmar Eight is a small gem which will be an important organizing tool for the growing movement of working women.

Karen Nussbaum, Director Working Women — National Association of Office Workers

There can be no better film than *The Willmar 8* to show sceptics what women's struggle is all about or to show women that the struggle is worth it.

Gloria Steinem

Like *Norma Rae* or *Union Maids* and *With Babies and Banners*, *The Willmar 8* is a significant film. In this case, however, it is a contemporary struggle that stars real people instead of Hollywood stand-ins or historical footage.

Sheryl Larson, Minnesota Daily

What You Take For Granted



Woman high steel welder

USA, 1984
Producer: Michelle Citron
75 min., colour, VHS video and 16mm

Areas: Women and Work, Labour Studies,
Women's Studies

Edinburgh Film Festival, 1983; London Film Festival, 1983; New York Independent Features Festival, 1983

"What you take for granted, I take for dreams." The dream for many women is for the more rewarding, satisfying, and high-paying jobs held by their male counterparts. *What You Take For Granted* looks at this dream up close through fictionalized interviews with six women workers — a doctor, a truck driver, a carpenter, a cable splicer, an artist, and a philosophy professor.

In a unique dramatic and documentary structure Citron cuts between the interviews and the story of two very different women who become friends. This style provides important insights about women and work.

Why do women pursue these jobs? Why do they stay? We see the individuals; we see the system. And there is no one answer.

What You Take For Granted is an excellent resource for women's and labour groups — for traditional and non-traditional workers. Recommended for schools and libraries in the areas of labour, women, sociology, film studies.

Women helping women, women hindering women, relationships with women and men all make up the complexities of women's lives. Michelle Citron takes none of it for granted.

**Gretchen Elsner-Sommer,
Art Institute of Chicago**

Union Maids

USA, 1977

Producers: James Klein, Miles Mogulescu,
Julia Reichart

45 min., black & white, 16mm

Awards: Academy Award Nominee; American
Film Festival, Blue Ribbon

Awards: Academy Award Nominee; American
Film Festival, Blue Ribbon

In the 1930s three Chicago women rose from the rank and file to become labour organizers in the CIO. In *Union Maids* those women, Sylvia Woods, a Black laundry worker, Stella Novicki, a stockyard worker, and Kate Hyndman, a factory worker, tell their own stories: about the growing awareness of working class oppression, the second-class status of women and minorities, and the clear need for collective action to win change. They recall the days of their first sit-downs, their first union meeting, their work organizing the CIO in Chicago stockyards and how they faced police shotguns in their fight against evictions of unemployed workers.

The women's graphic, sometimes humorous stories, told in a unselfconscious style, are intercut with archival footage, still photographs and labour music of the thirties.

Both Kate and Stella talk frankly about their socialist politics and criticize the conservatism of unions today. *Union Maids* is an excellent discussion-starter in union meetings and women's organizations of all kinds. It is also a fine resource for classes, from high school age and on, in the history of women, the 1930s and labour. But above all, it's an inspiring and provocative statement.

This inspiring film will be a classic. It makes the 30s live through three militant, high humoured women, who relate how they helped organize shops 40 years before. No, it's not wide screen, not color. Hell with all that. It's real. It makes you laugh, makes you cheer. It's going to be shown through the years, to millions.

Pete Seeger

The inspiring life work of three union activists



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Women and Work

WOMEN AND WOMEN AND WORK ARCHIVES

Alternatives to Hysteria

29 min., 3/4 inch video. 1977

Canada — mental health, drugs and psychiatric care for women.

Amazing Equal Pay Show

50 min., 16mm. 1974

England — a lively satire on women and work in 1970s England.

Behind Closed Doors

7 min., 16mm. 1980

Australia — a concise, experimental film on women and domestic violence.

By the Skin of Our Teeth

26 min., 3/4 inch video. 1980

Canada — economic hardship for women on Family Benefits in Ontario.

Daycare

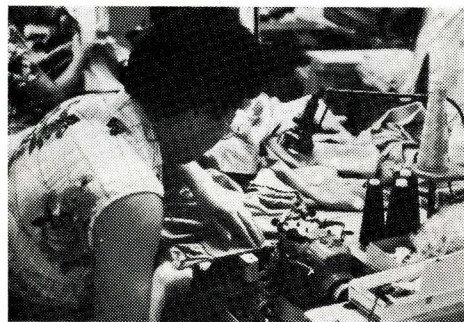
20 min., 16mm. 1970

U.S.A. — community child care centres in New York City, 1970.

Emerging Woman

40 min., 16mm. 1974

U.S.A. — a carefully researched, well filmed history of the U.S. Women's Movement, good on 19th and early 20th Century history.



Family Violence: cycle of Fear

30 min., 3/4 inch video. 1975

Canada — women and domestic violence, hostels for women in Ontario. (See also *Waking Up to Rape, We Will Not Be Beaten, To Love, Honour and Obey, Rape, Behind Closed Doors*).

Mary Norton: Socialist Suffragette

30 min., 3/4 inch video. 1976

Canada — a profile of a leader in the early Canadian women's movement.



On the Bias

30 min., slide/tape show. 1980

Canada — women, the clothing industry, and fashion.

Rape Is a Social Disease

28 min., 3/4 inch video. 1975

Canada — a history of women and rape — in art and society.

Sarah's War

23 min., 16mm. 1973

Canada — experimental drama of a young woman bank robber.

Shirts and Songs

15 min., 16mm. 1972

France — a women's self-managed factory.

Some Black Women

22 min., 16mm

Canada — Black women in Ontario history.

Sugar and Spice

32 min., 16mm. 1974

U.S.A. — sex-role stereotypes, non-sexist education.

This Line Is Not In Service

25 min., 3/4 inch video. 1981

Canada — women operators strike against B.C. Telephone.

Why Aren't You Smiling

20 min., slide tape. 1980

U.S.A. — A lively history of women and office work.

The Woman's Film

40 min., 16mm. 1971

U.S.A. — the links between the women's movement and poor and working class women.

Women's Suffrage in Canada

30 min., 3/4 inch video. 1976

Canada — a history of the early movement — the vote, temperance, motherhood.

Women's Work

20 min., 16mm. 1977

Canada — a look at Canada's Equal Pay Act.

You've Come A Long Way Baby

28 min., 3/4 inch video. 1980

Canada — a satire on women's lives and work.



See the Subject Indexes for
Programming Ideas on Women and
Film.

To Pick Is Not To Choose



Ontario tomato harvest

Canada, 1985

Producers: John Greyson and Toni Venturi for Tolpuddle Farm Labour Information Committee

44 min., colour, video

Areas: Work and Health, Labour Unions, Sociology, Economics, Food

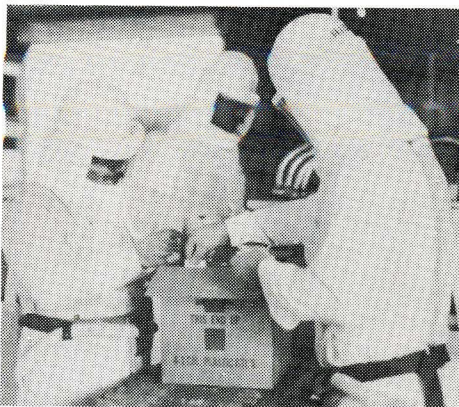
Festivals: Grierson Film Seminars

Filed during the harvest of 1984, this documentary examines the experiences of four farmworkers in south-western Ontario:

- Linda, a rock musician and one of the only women tobacco primers in the province;
- Jean, whose parents and grown sons worked and still work with her in the tomato fields and Heinz factory of Leamington;
- Rock, who comes most years from Montreal to make "fast money" in the Delhi tobacco fields;
- Marie, a Lebanese immigrant who has done just about every sort of farmwork there is.

Their stories outline the problems Ontario's farmworkers face: low wages, no job security, unsafe working conditions, inadequate housing, the threat of pesticide poisoning, sexual harassment and discrimination, lack of respect from a society which thinks vegetables grow in plastic bags. Additional interviews with community organizers, farmers and trade unionists speak to the history of farmworker organizing, the collusion of government and industry in exploiting both small farmers and farmworkers, and the necessity of community/labour action to end these injustices.

Song of the Canary



Packing farm pesticides

USA, 1979

Producers: Manteca Films

58 min., colour, 16mm, (each half-29 min.)

Areas: Occupational Health and Safety, Labour Studies

Awards: Athens International Film Festival, Best Documentary 1978; American Film Festival, First Place Social Issues (Features)

Coal miners once took caged canaries into the mines. By collapsing and dying, the tiny birds warned of the presence of deadly gases. Today, workers themselves have become the canaries — for other workers and for society as a whole. Through stories of the workers at a California chemical plant and a cotton mill in the Carolinas, the film is the engrossing and timely examination of a problem that confronts millions each working day.

The chemical plant manufactures farm pesticides. It was revealed that workers have become sterile from contact with the potent pesticides they manufacture. The shock of the discovery on the workers was great. One man put it this way: "People say you're gonna die. Right now, my main concern is raising

To Pick Is Not To Choose continues the tradition of high quality documentaries that examine the work and working people of Canada.

We recommend this tape as a good resource for teachers and students who wish to know more about how food reaches our tables.

my kids. I've been out there ten years and I just can't quit when I have that much seniority... even though I know for a fact that the chemicals are doing me harm."

The second half of the film includes interviews with retired workers from the cotton mills of North and South Carolina, who have "brown lung" disease. The film shows them old before their time, the crippling effects of the disease, the results of exposure to the cotton dust. With the help of their union, the mill workers are battling the mill companies and government bureaucracy for safer working conditions and other logical benefits.

There is striking photography of the work itself in each of the two industries; there are interviews with doctors, lawyers, company officials, government representatives, and with workers who reveal the personal tragedies and cost in human life of the hazards in unregulated industrial work.

Song of the Canary should be seen in schools and all manner of community groups and societies, by health workers and workers of all kinds, and the general public.

Song of the Canary could virtually be used as a definition of an activist documentary. Not only did the filmmakers expose a literally cancerous situation, but they appear also to have opened workers' eyes and provoked some actual change through the course of their efforts.

Variety

A ground-breaking work — An extraordinarily well made film... a great discussion starter which should be seen by everybody, from the uninitiated to the expert.

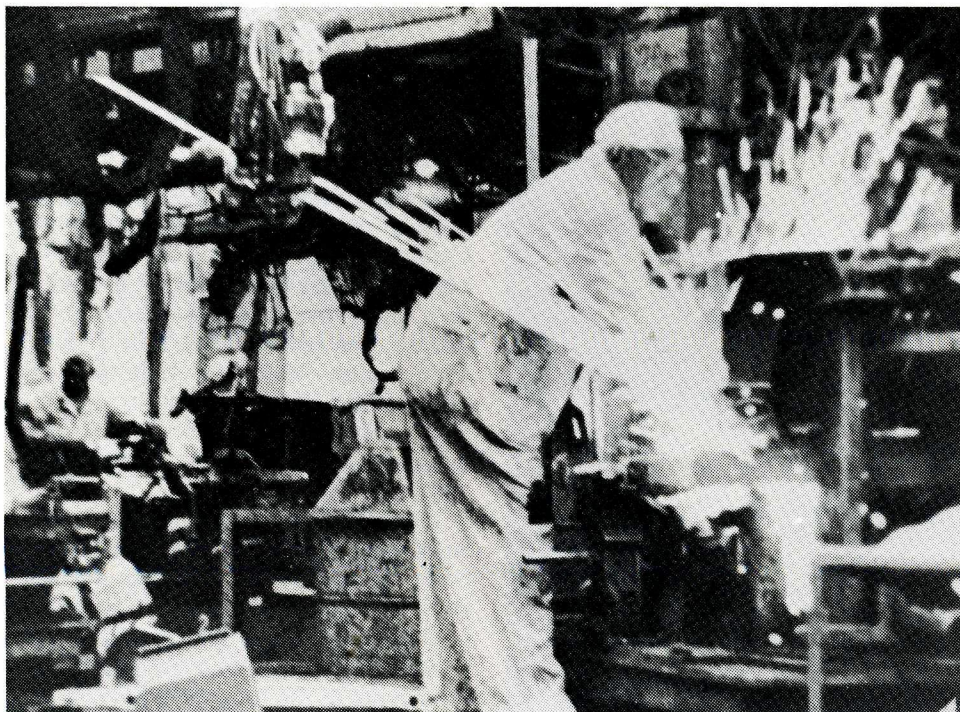
Tony Mazzocchi,

Oil, Chemical and Atomic Workers

A powerful indictment of industry's disregard for human safety. A frightening film, but a hopeful one in its display of the workers' resilience and spirit. Their voices shine through simply and eloquently.

Dr. Barry Commoner, biologist and author, "The Closing Circle"

Myth of the Careless Worker



Life on the line

Australia, 1984

Producer: Victorian Trades Hall Council
27 min., video

Areas: Health and Safety, Work, Economics

Through an entertaining mixture of drama and documentary, this video dispels the myth that industrial accidents are simply caused by careless workers.

Against a background of dramatised incidents, doctors, lawyers, workers, employer and union representatives all present their views on how the health and safety of workers has been at risk.

While presenting a wide range of attitudes to occupational health and safety problems, *The Myth of the Careless Worker* focuses primarily on the origins of industrial accidents and the often simple measures necessary to eliminate health and safety risks at work altogether.

This is one of the clearest, most succinct resources available in Canada on occupational health and safety.

Next time you see an ad showing careless workers on a construction site think of this tape. There's another side to the story.

Repetitive Strain Injuries

Australia, 1985

Producer: Victorian Trades Hall Council
26 min., video

Areas: Health and Safety, Work, Economics

Repetitive strain injuries now account for a major proportion of work injuries in Canada. Although the nature of the injuries are becoming well known, little information is available on how such injuries can be minimised and even avoided.

Repetitive Strain Injuries interviews victims whose stories graphically illustrate the pain and suffering caused by these injuries.

Both films are highly recommended as organizing tools for unions and all those concerned with workplace safety. A great discussion starter for students of economics and sociology as well.

A Right To Live

Canada, 1977

Produced for the Union of Injured Workers by
Clarke Mackey
60 min., colour, 16mm

Areas: Labour Studies, Occupational Health
and Safety, Political Science, Sociology

Canada is one of the most dangerous places in the western world to work. Each year thousands of men and women are killed or maimed as a result of job accidents or diseases. One out of every five workers will be injured in industrialized provinces like Ontario, this year. The film claims these members of our society can no longer be ignored.

A Right To Live explains what happens to job related accident victims and how injured workers are fighting back. It was made with the participation of injured workers in all aspects of planning, shooting, scripting and editing. The film documents the life of the injured worker as well as taking a critical look at the Worker's Compensation Board.

The objective of the Union of Injured Workers is to change the laws governing on the job safety and the Worker's Compensation Board. As shown in the film, they demand job security or full compensation, cost of living increases, independent medical examinations without board doctors and more rigorous enforcement of the safety laws.

Experts Of Evil



A dioxin cleanup

Belgium, 1979

Producer: Fugitive Camera
35 min., colour, 3/4 inch video
Dutch with English sub-titles

Areas: Economics, Occupational Health and Safety, Labour Studies

What do you do when there's an explosion in a dioxin plant? Close the plant down? Or let the workers die like rats?

Experts of Evil is a chilling docu-drama about such an explosion in Holland in 1963. Workers, unaware of the extreme danger are sent to clean up a chemical spill, without sufficient protective gear. Shot in the surreal environment of the plant, workers are shown as real people — joking, complaining and, unfortunately, trusting management's orders. When the men break out in boils all over their bodies, the company sends them to a beauty parlour for treatment.

Experts of Evil goes beyond an examination of the working environment, and in the second half, shifts to take an intimate look at how the aftermath of the explosion has affected one man's personal life.

Much of the power of this videotape comes from its innovative style. We watch the film as fiction, and are then jarred into reality by "real life" interviews with the few survivors of this disaster.

Canadians are beginning to demand a closer examination of the use of chemicals in the workplace, and starting to question the lenient regulatory standards. *Experts of Evil* provides an excellent example of what can happen when human lives aren't given priority over production and efficiency.

Houdaille: Days of Courage, Days of Rage

Canada, 1981

Producer: Laura Sky
23 min., colour, 16mm

Areas: Labour Struggles, Economics

In 1980, the Houdaille multinational corporation decided to close down its Oshawa branch plant.

Houdaille does not just talk about working conditions and the plant closing, but also about the friendships and social relationships that develop between the men.

After a fourteen day sit-in, gains were made in the area of pensions and severance pay. The men felt proud; they had taken power; they had taken the plant.

Houdaille: Days of Courage, Days of Rage is a useful resource for union and community educationals, and will both encourage discussion and action around strategies for shut-downs and action for rank-and-file militancy, and for com-

Deadline for Action

USA, 1946

Producer: Union Films
40 min., black and white, 16mm

Areas: U.S., Economics, Labour Studies, Film Studies, Political Science

Deadline for Action, a classic U.S. labour film of the 40s, is still notable today for striking animation sequences, which are enormously successful at conveying in a graphic and easy-to-understand way complex economic concepts. The film analyzes the post-World War II economic situation as experienced by the one UE worker and focuses on the impact of the 1946 nationwide strikes, when over two million workers went out in protest over wage cut-backs. An animation sequence explains the role of multinational corporations and reveals some of their questionable business inter-relationships during the war.

munities in danger of losing industry. The solidarity amongst the workers is encouraging and inspiring.

Why Work? Parts I & II

USA, 1976

Producer: Bill Moyers for NET, U.S.A.
30 min., each part, colour, 16mm

Areas: Labour, Economics, Workers' Control and Industrial Democracy

Award: Blue Ribbon, American Film Festival

Why Work? Part I looks at experiments in worker participation and industrial democracy in the United States and Europe. These include the Rushton Mine, in Pennsylvania, General Motors' "worker enrichment" programs and the German steel industry. Bill Moyers interviews Marxist theoretician Ernest Mandel and William Winspinger, vice-president of America's International Association of Machinists.

Why Work? Part II looks at Great Britain's efforts to solve its economic problems by adapting some of the German methods, and includes: visits to a Chrysler plant in England; the worker-Turin Fiat plant in Italy; also, an essay by Bill Moyers on unemployment in the U.S. as a major health hazard.

The strength of *Why Work?* lies in its open discussion of workers' relations to the means of production and its diverse and critical survey of the struggle for democratic rights in the work place.

Up From the Bargain Basement

Canada, 1979
Producers: Film League (The Indignant Eye)
30 min., colour, sepia, 16mm/VHS

Areas: Canadian Labour History, Unions,
Political Economy, Film Studies

Up From the Bargain Basement is one of the few independently-made films geared towards today's unorganized service sector workforce. Focusing on Eaton's as an example, the film traces the company's development from a small store in Toronto to the present chain of consumer palaces. It explores the raw deal that workers have had from the start.

Through the creative use of a docudrama technique, interweaving archival footage, animation, dramatic sequences and interviews, the film brings out the contradictions between the workers and the boss. Using an irreverent brand of humour, the film works to defeat the myth of the "great white father" heading one big happy family, a myth that has been perpetrated by the employers.

In *Up From the Bargain Basement*, bank and restaurant workers explain why they need a union and how they want to run it.

Two-thirds of the Canadian workforce are not unionized, and this film will serve as a useful resource in organizing activities, particularly for those workers in the service sector who are trying to organize for better working conditions, decent wages and security.

WORK ARCHIVES

Acceptable Risks

15 min., slide/tape show. 1980
Canada — workplace injuries and the work of health and safety committees.

Buchans: Company Town

20 min., slide/tape show. 1975
Canada — residents of Buchans Newfoundland tell their story.

Charlie Murray

35 min., 3/4 inch video. 1978
Canada — a portrait of a well-known labour leader in Nova Scotia in the 30s and 40s.

Down on the Farm

25 min., 16mm. 1927
Canada — the story of a National Farmers Union organizer in Saskatchewan.

Fighting Back

30 min., 3/4 inch video. 1983
Canada — hospital workers rebuild their union in Ottawa.

Fish Or Cut Bait

30 min., 3/4 inch video. 1981
Canada — the struggles of the Maritime Fisherman's Union.

Forget It Jack

23 min., 16mm. 1974
Canada — hospital workers strike and the community support for their cause.

Inshore/Offshore

30 min., slide/tape show. 1977
Canada — a history of the Atlantic fishing industry, its current concerns.

Inside Postal Workers and the Letter Carrier

30 min., slide/tape show. 1978
Canada — an introduction to the post Office, for children 8 to 15.

Le Mepris (Hell No Longer)

95 min., 16mm. 1969
Quebec — Arthur Lamothe's famous film on construction workers in Montreal (not for public showing as the print is in poor condition).

Lockeport Lockout

30 min., 3/4 inch video. 1979
Canada — the dramatic story of Nova Scotia fishing in the 1930s.

Lucas Corporate Plan

35 min., slide/tape show. 1981
U.K. — the conversion of Lucas Aerospace to the manufacture of socially useful products.

Miners Film

40 min., 16mm. 1975
Britain — coal miners tell the story of the 1926 General Strike.

Mothers Rights Union Rights

27 min., 3/4 inch video. 1981
Canada — the fight for maternity leave at the Post Office.

The Struggle Continues

30 min., 16mm. 1979
Canada — the work of the Canadian Union of Postal Workers.

Tomorrow's Technology, Today's Headache

8 min., slide/tape show. 1982
U.S.A. — an introduction to the health problems associated with Video Display Terminals.

UIC and You: Benefit Control

21 min., 3/4 inch video. 1980
Canada — what to expect when you go to UIC offices.

UIC Rip-Off: Who's Ripping Off Whom?

25 min., 3/4 inch video and VHS. 1980
Canada — an analysis of the Unemployment Insurance System in Canada.

Work

15 min., 16mm. 1970
U.S.A. — alienation of auto assembly lines.

Work and Wages

30 min., 3/4 inch video. 1978
Canada — Halifax, 1978, unemployment, strikes and community fight-back.

Working Steel

20 min., 16mm. 1977
U.S.A. — health and safety in steel foundries.

Worlds Without Work

20 min., slide/tape show. 1975
Canada — work, unemployment, community life in Newfoundland, and the Third World.

Your Job or Your Life

25 min., slide tape. 1979
U.S.A. — an introduction to occupational health and safety.

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DEC

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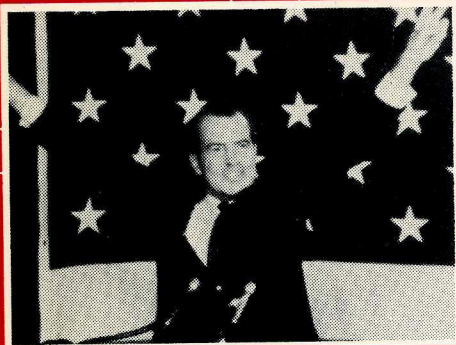
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Selbe

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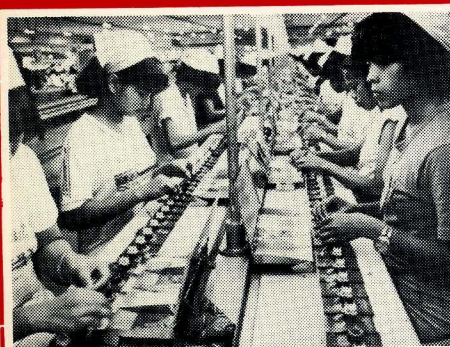
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Emile de Antonio, U.S.A.



Black Wax

Robert Mugge, England



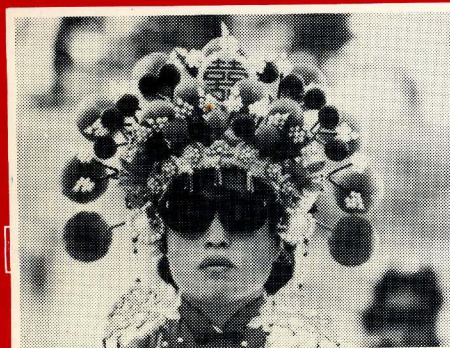
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