A Kalahari Family, the seminal work of John Marshall, is a five-part series documenting 50 years in the lives of the Ju/'hoansi of Southern Africa. These once independent hunter-gatherers experience dispossession, confinement to a homeland, and the chaos of war. Then, as hope for Namibian independence and the end of apartheid grows, Ju/'hoansi fight to establish farming communities and reclaim their traditional lands. The series challenges stereotypes of “primitive Bushmen.”

Dead Birds is a film about the Dani, a people dwelling in the Grand Valley of the Baliem high in the mountains of West Irian, West New Guinea. Shot in 1961, Robert Gardner captures the elaborate system of intertribal warfare and revenge that dominated the identity of the Dani people. This is a special edition 2-disc DVD of the re-mastered film with a multitude of extra features.

Stori Tumbuna: Ancestors’ Tales takes its structure from traditional mythologies of the region and presents a collaborative account privileging the Lak point of view and ethos.

Bitter Roots: The Ends of a Kalahari Myth is set in Nyae-Nyae, a region of Namibia located in Southern Africa's Kalahari desert, the traditional home of the Ju/'hoansi. It updates the ethnographic film record begun in the 1950s by John K. Marshall. Shot in 2007, the film observes the erosion of a community-led development process and the current problems facing the Ju/'hoansi.

In 2001, cultural researcher, Paul Wolffram traveled to an isolated Papua New Guinea community, where he lived and worked for over two years among the Lak People. Conceived as an opportunity for the Lak to tell their own stories in their way, Stori Tumbuna takes its structure from traditional mythologies of the region and presents a collaborative account privileging the Lak point of view and ethos.
Baluan Island native, Soain Kilangit, is determined to unite the Baluan people and attract tourism through the revival of traditional practices on his South Pacific Island. Kilangit organizes the largest cultural festival ever held on the island, but some leaders argue that Baluan never had its own culture. A struggle to define the past, present, and future of Baluan traditions erupts in this film about authenticity and the meaning of culture.

The field of anthropology goes under the magnifying glass in this fiery investigation of the seminal research on Yanomamo Indians. In the 1960s and '70s, a steady stream of anthropologists filed into the Amazon Basin to observe this “Virgin” society untouched by modern life. Thirty years later, the events surrounding this infiltration have become a scandalous tale of academic ethics and infighting.

A portrait of “the father of American Anthropology.” It was in the Pacific Northwest that Boas made repeated field trips at the turn of the century to work among the Kwakiutl. Reflections and anecdotes by scholars, former students of Boas, and the Kwakiutl themselves are interwoven with Boas’ own words taken from journals, letters, and other writings, to tell the story of this remarkable man.

The elaborate body ornamentation of the Mursi women has spawned a new wave of tourism in Southern Ethiopia. Each year, hundreds of tourists visit the Mursi, and posing for camera-toting Westerners has become their main source of income. By intercutting the dialogues of a Mursi woman and a tourist, this film creates an intimate portrayal of a tourist encounter, and raises profound questions about ethics, tourism, authenticity, and cultural identity.

In 1937 a young missionary, Father John Nilles, arrived in the highlands of Papua New Guinea. There he would stay for the next 54 years, living with the people of Chimbu, learning their language and way of life, and introducing them to his God and Western culture. More than just a priest, he would become an anthropologist, linguist, politician, and clan leader.

When Margaret Mead died in 1978 she was one of American anthropology’s most popular and public figures. Produced as part of the Odyssey series, this film interweaves interviews held shortly before Mead’s death, old family and field photographs, and conversations with a variety of her friends, family, and former students to portray both her personal history and intellectual contribution to the field of anthropology.
This powerful film produced from a Native perspective has won many awards in recognition of its exploration of the history and current circumstances of the Sayisi Dene, a people of the ecological and cultural borderlands between tundra and forest in Canada. The film provides an excellent introduction to complex issues of politics, land rights, cultural ecology and processes of cultural destruction and rebirth that are of widespread concern in the circumpolar Arctic.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.

Onka’s Big Moka
by Charlie Nairn
59 min, 1980

Ongka is a “bigman,” a leader of a Kwelka tribe in New Guinea where a man’s authority and prestige are derived in large part by his ability to organize a lavish “moka,” or gift giving. The “moka” is an elaborate system of gifts, which forges alliances and maintains peace among the tribes. This film closely chronicles this celebration, including the preparations, and reveals a fascinating portrait of Ongka himself.