Documentary Educational Resources is a 501(c)(3) non-profit organization founded in 1968 and incorporated in 1971 for the purpose of producing and distributing cross-cultural documentary film for educational use. We were early innovators in developing 16mm film and media based curriculum for classroom use. Our company focus then and now is to support filmmakers who have long-term commitments to the people that they film. We find that filmmakers who work collaboratively with their subjects produce film with integrity.

It is also our focus to distribute media that has the power to overcome barriers to cross-cultural understanding. Media can be the first step in growing sensitivity and awareness of other cultures. This in turn may lead to tolerance and acceptance and eventually give way to appreciation and admiration of other cultures.

Our archive is one of the most historically important resources of ethnographic film in the world today. We were the founding collection for the Smithsonian's Human Studies Film Archive, now known as the National Anthropological Archives. And we continue to collaborate with the Smithsonian on the use of our collection for research. In addition, we provide distribution of some of the Smithsonian's productions as well as distribution for hundreds of important ethnographic and documentary films. Our films have been screened from villages and refugee camps in Africa, on Native American Reservations. to classrooms, museums and theatres worldwide.

If you have further questions please visit our website

www.der.org

Or contact us by email, fax, phone or mail

Phone 1 (800) 569-6621 or 1 (617) 926-0491
Fax 1 (617) 926-9519

Documentary Educational Resources
101 Morse Street
Watertown, MA 02472

Documentary Educational Resources

New Releases | FALL 2007

Black Harvest (part of The Highlands Trilogy)
by Bob Connolly and Robin Anderson
color, 90 min, 1992

Black Harvest, the final film in the Highlands Trilogy, charts the progress of Joe Leahy in convincing the Ganiga tribespeople to join him in a coffee growing venture. He provides the money and the expertise; they supply the land and labor. But on the eve of success, the world coffee price collapses and tribal warfare erupts in the valley. Always suspect because of his mixed-race status, Joe is in deep trouble with the tribespeople when his promises of riches fail to materialize. As he organizes to emigrate with his family to Australia, he is a saddened man with an uncertain future.

Love Iranian-American Style
by Tanaz Eshaghian
color, 63 min, 2006

Sexual purity, money and a mother's worries come together in this humorous guided tour of America's status-obsessed Iranian Jewish community. The film follows Tanaz, a hip New Yorker whose Iranian family attempts to marry her off now that she's reached the age of 25. Tanaz vacillates between soppy American ideas of romance, and a more business-like Iranian approach, and in the end may be unable to execute either. She fantasizes about simply finding another Iranian "weirdo" like herself - who is caught between two cultures and two very different marital traditions.

Dollars and Dreams: West Africans in New York
by Jeremy Rocklin
color, 56 min, 2007

Dollars and Dreams is a documentary film focused on the pursuits and challenges of numerous West African immigrants as they confront the idea of the American Dream and the reality of the New York experience. Including additional perspective from scholars, authors, and community leaders, the film creates a vibrant portrait of African achievement throughout the city, while exploring the complicated issues African immigrants face as they balance their deep connections to Africa and their enthusiastic commitments to America.

Standing Silent Nation
by Courtney Hermann and Suree Towfighnia
color, 53 min, 2007

When the Oglala Sioux Tribe passed an ordinance separating industrial hemp from its illegal cousin, marijuana, Alex White Plume and his family glimpsed a brighter future. Having researched hemp as a sustainable crop that would grow in the inhospitable soil of the South Dakota Badlands, the White Plumes envisioned a new economy that would impact the 85% unemployment rate on the Pine Ridge Reservation. They never dreamed they would find themselves swept up in a struggle over tribal sovereignty, economic rights, and common sense. From the hemp fields of Pine Ridge to the US Federal Court of Appeals, *Standing Silent Nation* tracks one family's effort to create economic independence for themselves, their reservation, and their future generations.

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Keep the Dance Alive
by Rina Sherman
color, 75 min, 2007

A unique voyage through the music, dance and spirit possession practices of the Ovahimba people of north-western Namibia and south-western Angola, *Keep the Dance Alive* features remarkable footage of how dance and spirit possession is integrated into everyday life from infancy to death. The documentary presents a singular vision of the Ovahimba people, that of director Rina Sherman who filmed the lives of an Omuhimba family for seven years. She focuses on how singing, rhythm and voice work together with dance and spirit possession to compose a complete imaginary universe and a dense and complex social structure.

Festa
by Joe Sousa
color, 45 min, 2006
English and Portuguese versions on one DVD

The Feast of the Blessed Sacrament is a four-day extravaganza that attracts crowds of up to 200,000 to the city of New Bedford, Massachusetts. This documentary film takes viewers on a journey from the excitement of the modern feast to the very roots of the Catholic celebration on the beautiful Portuguese island of Madeira. Along the way, *Festa* examines the surprising differences between the "old world" and "new world" feasts as well as the challenges that organizers on both sides of the Atlantic face in the midst of a rapidly modernizing world and changing cultural values.

A Frontier Conversation
by Claire Haywood
color, 54 min, 2006

In September 2004, a diverse group travelled through the Top End of Australia meeting representatives of the traditional landowners, and engaging in a dialogue about indigenous history. The themes that emerged raised more questions than answers - from cultural appropriation and copyright, to land rights, the role of language and art, and what history means to indigenous communities in the current climate of cultural reclamation and survival.

From Vérité to Virtual:
Conversations On The Frontier Of Film And Anthropology
by Roderick Coover
color, 58 min, 2007

This documentary presents panel and roundtable conversations with leading documentary filmmakers, artists and ethnographers about the future of visual anthropology. Recorded at Temple University, the targeted conversations raise questions, among others, of collaboration, aesthetics, uses of new media, and how to build a cross-disciplinary approach that bridges methods of the social sciences, humanities and fine arts. Uniquely, participants came together from across the disciplines to join in discussion about what the agenda for interdisciplinary visual anthropology might look like in this era of globalization. The responses range from the theoretically provocative to the practical.

The Professor
by Jason Price
color, 25 min, 2007

In a meager apartment on the outskirts of New York City lives a quiet, old man who was once President of an African country. Former law professor and Supreme Court justice David Kpormakpor served as Interim President of Liberia between 1994-95, during its disastrous civil war. He now lives alone, on welfare, among thousands of Liberian refugees, many of whom question why he did not simply take the money and run when he had the chance.

The Professor takes us into Kpormakpor's everyday life in New York City's "Little Liberia." A scene in which the Professor assists his home health aide, Fanta Fofana, a widowed refugee from Sierra Leone, as she studies for her upcoming citizenship exam, offers an intimate and light-hearted window into the lives of African asylum seekers in America.

On Edge
By Catarina Mourão
color, 64 min, 2006

On Edge focuses on life in a poor housing estate in Portugal and, in particular, on a group of children aged between 8-14. Since parents are seldom home, children have the space and freedom to establish their own rules, often copying the models they know from home. They spend long days outdoors playing, inventing new games. Boys talk frankly about real and imagined sexual adventures, taunt eachother and fight, create and destroy. Girls trade secrets, gossip, and adjust relationships accordingly.

On the Other Side
by Nozomi Ito, Aoife Nugent, Peter Scheehle, and Allan Shinohara
color, 51 min, 2007

On the Other Side follows a group of Jamaican migrant farm workers through the highs and lows of the tobacco season, where they must make the best of a life far from home and cope with the mundane and often unpredictable nature of farm work. Told in the workers' own words, *On the Other Side* rises above the political to focus on the often-overlooked human face of migrant labor. What emerges is an inspirational story of sacrifice and love of family; of hard work and dedication; of bitter isolation and loneliness.

Popul Vuh
By Ana María Pavez
color, 10 min, 2006

This animated short from Chile tells the tale of creation based on "Popul Vuh: the Ancient Stories of the Quiché," written by the indigenous Maya Quiché people after the Spanish Conquest. The vibrant illustrations are taken from Mayan codices, paintings found on vessels, and stones carved with scenes from the "Popul Vuh" between the years 300-900 A.D. The text relates solely to the creation of the world and humankind, and gives the viewer a unique look into Mayan culture and history. The story is told in its native Spanish language, with English subtitles.

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Yanomamo Shorts (from the Yanomamo series)
by Timothy Asch and Napoleon Chagnon
color, 87 minutes (disc 1) / 52 minutes (disc 2), 1968-1975

In 1968 and again in 1971 filmmaker Timothy Asch and anthropologist Napoleon Chagnon collaborated on a project to film the Yanomamo Indians.

From this collaboration thirty-seven films were produced and initially used in a national introductory curriculum project supported by the National Science Foundation. Today, the Yanomamo series has become a classic of visual anthropology and continues to be studied in classrooms throughout the world.

This is a 2007 re-mastered/authored compilation featuring 17 short films, and containing additional information about from the Yanomamo series.

Disc One contains all previously released titles: *Arrow Game*, *Children's Magical Death*, *Tug-of-War*, *A Father Washes His Children*, *A Man and His Wife Weave a Hammock*, *Weeding the Garden*, *Climbing the Peach Palm*, *Firewood*, and *Tapir Distribution*.

Disc Two collects eight previously unreleased short films from the series. They only exist as what Asch called "slopticals," duplicated workprints with optical tracks that he assembled in order to receive feedback from fellow filmmakers. Although they lack narration or translated subtitles, they show many interesting aspects of social life.

Patagonia
by Alberto de Agostini
silent b/w, 62 min, 2007 (filmed 1928)

Available for the first time in the US, de Agostini's 1928 film *Patagonia* documents the daily lives of the three native groups who inhabited Tierra del Fuego in southern Argentina: the Onas, the Alacalufes, and the Tehuelches. Featuring life amidst a rough terrain of rocky ice-capped mountains, majestic glaciers, and thunderous rapids, the film presents an early record of their hunting methods, healing rituals, clothes and basket making and way of life. Alberto also shows the colonization of Tierra del Fuego, from a rocky frigid terrain into an area with newly paved roads and agricultural productivity.

Vermont Kids
by John Marshall
color, 58 min, 1975

In the summer of 1975 John Marshall and Roger Hart documented the outdoor play activities of the children in a small Vermont town. Roger had just completed his dissertation from Clark University on the geography of children. John's 13 hours of 16mm footage comprised part of his detailed research on children's outdoor lives, studying the role of play in children's psychological development as well as its relationship to their understanding of nature and their surroundings. The long takes of children completely absorbed in their own private worlds provide a rare document of the complexity, creativity, and spontaneity of children at play.

DER is proud to present on DVD these four films - *Playing House*, *In the Dirt*, *Treehouse*, and *Sandbank* - cinema vérité shorts without narration or text.

FROM THE ARCHIVE :

SCREENING ROOM SERIES by Robert Gardner

Screening Room was a 1970s Boston television series that for almost ten years offered independent filmmakers a chance to discuss their work and show it to a large urban audience. The series was developed and hosted by filmmaker Robert Gardner (*Dead Birds, Forest of Bliss*), who was Chairman of the Department of Visual and Environmental Studies at Harvard for many years. This unique program dealt even-handedly with animation, documentary, and experimental film, welcoming such artists as Jean Rouch, Ricky Leacock, Alan Lomax, and Yvonne Rainer.

Nearly 100 programs were produced during the years *Screening Room* was broadcast. Approximately 25 are being edited for release as DVDs. These will be offered through Documentary Educational Resources as they are completed.

Bruce Baillie was one of the founders of the San Francisco avant-garde film movement. His works are in the Library of Congress collection and are considered national treasures. Baillie appeared on *Screening Room* in April 1973. He screened excerpts from his films *On Sundays*, *The Gymnasts*, *To Parsifal*, *Tung* and *Castro Street*.

color, 72 min, 1975/2007

Derek Lamb contributed to over two hundred film and video productions as director, producer, animator, composer, and even as a singer. His film credits include the Academy Award-winning shorts *Special Delivery* and *Every Child*. He appeared on *Screening Room* in June 1973 with over a dozen films and film clips that demonstrated a wide range of animation techniques, including *The Rocket*, *The Great Toy Robbery*, *I Know an Old Lady Who Swallowed a Fly*, *Housemoving*, and *The Shepherd*. In September 1975, Lamb returned to *Screening Room* to screen and discuss the films *The Last Cartoon Man* and *The Psychic Parrot*.

color, two DVDs 75 min/75 min, 1975/2007

In March 1973, Oscar-winning filmmaker **Hilary Harris** visited *Screening Room* to screen and discuss his pioneering films such as *Longhorns*, *Highway*, and *Seawards the Great Ships*, as well as footage from a work-in-progress about New York City. Hilary Harris returned to *Screening Room* in January 1979 to screen and discuss his film, *Organism*, as well as an excerpt from *The Nuer*. He also demonstrated his sound mixer and image generator designs.

color, two DVDs, 75 min/76 min, 1973 & 1979/2007

John and Faith Hubley worked as a team over many years to set standards for creative animation. Beginning at Disney, they moved on to develop new techniques, such as watercolor work on paper, and to offer bold political content. The Hubleys received Academy Awards for *Moonbird* (1960), *The Hole* (1963), and *Tijuana Brass Double Feature* (1966). They appeared on *Screening Room* in April 1973 to discuss and screen their films *Eggs*, *The Hat*, *Children of the Sun,* and *Zuckerkandl.*

color, 64 min, 1975/2007

Canadian filmmaker **Michael Snow** has been honored with solo exhibitions or film retrospectives at the Venice Biennale, New York's Museum of Modern Art, the Paris Centre Pompidou and Cinémathèque Française, and elsewhere. In March 1977, Snow appeared on Screening Room. He discussed and screened excerpts from his film *Rameau's Nephew by Diderot (Thanx to Dennis Young) by Wilma Schoen*.

color, 74 min, 1975/2007

FILMMAKER SPOTLIGHT :

YASUHIRO OMORI Osaka, Japan

Yasuhiro Omori is one of Japan's leading ethnographic filmmakers. Trained as an anthropologist and filmmaker under Jean Rouch, Omori has been documenting cultures around the world on three continents of Asia, Europe and Africa for over twenty years.

His films have received numerous international prizes and been televised in France and Japan. His works are produced and housed at the National Museum of Ethnology, Osaka, Japan.

A Shamanic Medium of Tsugaru
color, 93 min, 1992/2007

Ms. Taki Kudo says she has been able to connect with deities since she was six or seven years old. Even in modern Japan, mediums like Ms. Kudo are in demand, providing such traditional services as expelling a curse and invoking spirits for health and long life.

Balinese Requiem
color, 63 min, 1992/2007

In a Balinese village, families go to great trouble and expense for their extravagant cremation ceremony. The atmosphere is almost festive as a shadow puppet show is performed for the entertainment of the deceased, inheritances are distributed, and musical processions of mourners walk the streets. Shot in 16mm, the film documents and explains the intricacies of these funeral rites and Balinese-Hindu beliefs about death.

Seven Young Gods of Fortune: Fertility Rite of Dosojin
color, 68 min, 1984/2007

In Shimofukuzawa, Japan, the local men's youth association organizes the annual Dosojin deity festival. Young men of the village play the roles of the seven lucky gods, traditional protectors embodying such blessings as health, prosperity, long life, wealth, respect for Buddhist law, and generosity.

The Sons of Eboshi
color, 81 min, 1986/2007

Four young men take part in traditional coming-of-age Eboshi-Gi rites in Shizuhara, a village in Japan's Kyoto province. The Shinto cermony of Samurai origin marks the young men's passage into adulthood and initiates them into the local youth association. Made in 1979, the film documents the deep respect for tradition still held in this area of modern Japan.

Taki Kudo, Shamanic Medium of Tsugaru
color, 78 min, 2001/2007

Filmed between 1991 and 1997, *Taki Kudo, Shamanic Medium of Tsugaru* documents the final years of the charismatic Ms. Taki Kudo, a medium, healer and fortune teller. She performs ceremonies for health and purification, and exorcises evil spirits and grudges by sending their paper representations floating downriver on a tiny boat.