New Releases

A FAMILY IN HISTORY
LIVING AT RISK & THE BARRIOS FAMILY 25 YEARS LATER
a digitally-remastered 2-DVD set
by Alfred Guzzetti, Susan Meiselas, and Richard P. Rogers
color, 191 min, 4:3/16:9 anamorphic, 1985/2011

Living at Risk, made in 1984-85 at the height of the Contra war, brings us inside Sandinista Nicaragua five years after the revolution that overthrew the dictator Anastasio Somoza. It centers on five siblings of the privileged, well-connected Barrios family, all deeply committed to the revolution and working for it in various capacities, often at considerable risk to themselves.

The second DVD, The Barrios Family 25 Years Later, a group of 20 short films made in 2009-10, long after the historical opportunity for large-scale social transformation in Nicaragua had passed, carries forward the story of the Barrios family and their country, tracing their multi-generational struggle to find ways to live and work according to the ideals that inspired their youth.

This chronicle, unusual for its depth and completeness, is a case study in the opportunities and frustrations history offers to the individuals who live through it. It will be of special interest to students of Latin America, politics, history, sociology and biography.

THE UPRISING OF ’34
by George C. Stoney, Judith Helfand, and Susanne Rostock
color, 88 mins, 1995

The Uprising of ’34 is a startling documentary which tells the story of the General Strike of 1934, a massive but little-known strike by hundreds of thousands of Southern cotton mill workers during the Great Depression. The mill workers’ defiant stance — and the remarkable grassroots organizing that led up to it — challenged a system of mill owner control that had shaped life in cotton mill communities for decades. Sixty years after the government brutally suppressed the strike, a dark cloud still hangs over this event, spoken of only in whispers if at all.

Through the voices of those on all sides, The Uprising of ’34 paints a rare portrait of the dynamics of life in mill communities, offering a penetrating look at class, race, and power in working communities throughout America and inviting the viewer to consider how those issues affect us currently. The film raises critical questions about the role of history in making democracy work today.

A thoughtful exploration of the paternalistic relationship between mill management and its employees, the relationship between black and white workers, and the impact of the New Deal on the lives of working people, The Uprising of ’34 is “meant to challenge the myths that Southern workers can’t be organized, that they will work for nothing, and that they hate unions,” says Stoney.

More than a social document, the film is intended to spark discussion on class, race, economics, and power — issues as vital today as they were 77 years ago.
UNDALA AND UNDALA CONVERSATIONS
by Allison & Marek Jablonko, R. Thomas Rosin, and Peter Biella
Color, 28/30 min (trt 58 min), 1967/2011
4:3/16:9 anamorphic

Undala was filmed in 1964 in the Thar Desert of Rajasthan in an early era of ethnographic filmmaking just before the emergence of the technology required for the field recording of synchronous sound. Dust hangs over the land, diffusing the light, muting shadow, and adding a patina of gold to each scene. As an intense and purely observational experience, it could be seen as a precursor to what is being referred to today as "sensory ethnography."

The village Gangwa is presented as first encountered by a team of filmmakers and anthropologists. A musical score by Harold Schram, a student of Indian classical music, accents the movement and rhythm of a medley of visual impressions of daily work activities. The tactility of grit and dust, of sweat and heat, of abrasive winds and squinting eyes, and of water flushing from a leather bag, infuses the viewing with the sensate — an embodied world of the craftsmen that no longer exists.

In Undala Conversations, the ethnographer Thomas Rosin, who studied Gangwa across a span of forty years, and the producer Allison Jablonko meet to watch and discuss the original film.

TO FIND THE BARUYA STORY:
AN ANTHROPOLOGIST AT WORK WITH A NEW GUINEA TRIBE
by Allison and Marek Jablonko, and Stephen Olsson
Color, 62 min, 1982
2011 digitally restored and remastered edition

This multi-faceted film, photographed in both 1969 and 1982, illustrates an anthropologist’s actual fieldwork methods and personal relationships among the Baruya, and provides an in-depth view of the Baruya’s traditional salt-based economic system. The film follows Dr. Godelier in his attempt to understand the complexities of Baruya culture. He comments: “I have to find and bring together the different pieces of Baruya culture...That’s my job, to find the story.”

HER NAME CAME ON ARROWS:
A KINSHIP INTERVIEW WITH THE BARUYA OF NEW GUINEA
by Allison and Marek Jablonko, and Stephen Olsson
Color/b&w, 26 min, 1982
2011 digitally restored and remastered edition

In the eastern highlands of Papua New Guinea, French anthropologist Maurice Godelier invites five of his Baruya friends and informants to his house to discuss Baruya kinship and rules of marriage. As Godelier poses questions, the kinship rules that provide the cohesive fabric of Baruya culture are brought to life. Abstract terms are given practical meanings as Godelier investigates Baruya customs of stealing wives, exchanging sisters for wives, stealing names and exchanging ‘food for blood’.
JATHILAN: TRANCE AND POSSESSION IN JAVA
by Robert Lemelson
color, 27 min, 2011

Practiced in Java for centuries, Jathilan is a folk dance that uses the power of music and dance to channel powerful and sometimes terrifying forces. Led by a spiritual guide and a whip-bearing ringleader, a group of dancers ride woven horses in rhythmic unison until they are entered by spirits. Once possessed they engage in self-mortalification behaviors until safely emerging from their altered state, left with no memory of the event and no lingering ill effects. The film combines footage of Jathilan performances with interviews with dancers, spiritual leaders, anthropologists, and enthusiasts. This extraordinary practice becomes more than just spectacle as Jathilan is contextualized within broader processes of Indonesian historical, political and social change and the viewer is provided a window into the subjective experiences of those who participate. Multiple interpretations of Jathilan’s significance ultimately emerge, from an empirical proof of spiritual presence, to a strategy of community building, to a resistant expression of folk identity.

DEAD BIRDS - SPECIAL REMASTERED 2-DVD EDITION
by Robert Gardner
color, 83 min, 1964
2011 digitally remastered 2-DVD set

Robert Gardner’s classic Dead Birds is now available in a new digitally remastered 2-DVD set. This special-edition set comes with many extra features, including commentary by Robert Gardner with Ross McElwee, Lucien Taylor, and Octavio Paz, a French-language track narrated by Jean Rouch, original outtakes, a photo gallery with audio excerpts from Gardner’s field journals, and much more.

“When I walked away from watching Dead Birds I almost seemed to stagger inside myself! Today I am still jarred by it and still trying to understand the guilty significance of what it tells us about ourselves. It is unlike any other movie I have ever seen... Robert Gardner’s film is dazzling!”

— Robert Lowell

“The filming of Dead Birds is a genuine breakthrough in our capacity to record and communicate! It binds the distant past and the future towards which men are moving...”

— Margaret Mead

WHEN THE MOUNTAIN MEETS ITS SHADOW
by Alexander Kleider and Daniela Michel
color, 80 min, 2009

In hardly any other city of the world can poverty and wealth be found as close together. When the Mountain Meets Its Shadow tells the stories of Ashraf, Mne, Zoliswa, and Arnold, who, each in their own way, fight for survival in the informal settlements around Cape Town. While Ashraf and his friend Mne from the Anti-Eviction Campaign fight against evictions, water and electricity cut-offs in the townships, Zoliswa and Arnold put their trust in their ability to work. Zoliswa, a single mother, is looking for a new position as a cleaner and Arnold trains as an armed guard to work in the booming security industry. When the city council wants to clear an entire informal settlement, Ashraf and his friend Mne are confronted with their own, undigested experiences from the apartheid years.
Los Angeles, CA: Afflictions: Culture and Mental Illness in Indonesia is a six-part series of ethnographic films on severe mental illness in Indonesia, based on material drawn from 12 years of person-centered research. The series, which follows six individuals of different ages and backgrounds, explores the relationship between culture, mental illness, and first-person experience. The films may be purchased individually, as a complete series, or in two sets organized by theme:

**VOLUME 1: PSYCHOTIC DISORDERS**

**SHADOWS & ILLUMINATIONS**
*color, 35 min, 2010*
Explores how non-normative mental events and behavior can be interpreted in multiple ways outside the confines of Western psychiatric diagnostics.

**MEMORY OF MY FACE**
*color, 22 min, 2011*
Illustrates how the residues of colonialism and the pervasive influence of globalization affect the subjective experience of mental illness.

**RITUAL BURDENS**
*color, 25 min, 2011*
Questions how communal spiritual obligations may be folded into personal schemas of stress to trigger episodes of mental illness.

**VOLUME 2: NEUROPSYCHIATRIC DISORDERS**

**THE BIRD DANCER**
*color, 40 min, 2010*
Focuses on the social stigma of neuropsychiatric disorder and the human suffering it entails.

**FAMILY VICTIM**
*color, 38 min, 2010*
Examines bi-directional influences between an individual considered to have a disruptive or troublesome personality.

**KITES AND MONSTERS**
*color, 22 min, 2011*
Follows a young Balinese from boyhood to manhood, discovering aspects of culture that may guide developmental neuropsychiatric processes.

Robert Lemelson, Ph.D., is a research anthropologist at the Semel Institute of Neuroscience, UCLA, and a documentary filmmaker whose work focuses on Southeast Asian studies and the relationship of culture, psychology, and mental illness. He received his M.A. from the University of Chicago, and his doctorate from UCLA in Anthropology. Lemelson has been filming on the islands of Bali and Java in Indonesia since 1997, exploring the relation to culture to such disorders as Schizophrenia, OCD, Tourette's syndrome, and PTSD. Lemelson founded Elemental Productions in 2007 and as Director & Producer has since produced several documentary films on the relationship of culture and mental illness in Indonesia and the United States.
BASTARDS OF UTOPIA
by Maple Rasza and Pacho Velez
color, 55 min, 2010

Three Croatian activists struggle to change the world. As children, they lived through the violent collapse of Yugoslavia. But now, amid the aftershocks of socialism's failure, they fight in their own way for a new leftism. The activists, whether clashing with police or squatting in an old factory, risk everything to live their politics. But as the setbacks mount, will they give up the fight? The film, shot during years of fieldwork with a Croatian anarchist collective, applies EnMasseFilm's unique blend of observation, direct participation and critical reflection to this misunderstood political movement. Its portrayal of activism is both empathetic and unflinching — an engaged, elegant meditation on the struggle to re-imagine leftist politics and the power of a country's youth.

6 GENERATIONS
by Paul Goldsmith, ASC
color, 57 min, 2011

Ernestine De Soto is a Chumash Native American whose mother whose mother Mary Yee was the last speaker of her native Barbareño language. In 6 Generations, her family reaches back to the days the Spanish arrived in Santa Barbara and made first contact. Ernestine tells this history from the perspective of her female ancestors, making her a unique link with the past. The impact of loss of land, language, culture and life itself is made all the more clear as this story is told in Native American voices, who describe the events as they experienced them. Ultimately, it is a story of survival and the fierce endurance of Ernestine’s ancestors, particularly the women.

BOUND BY HAITI
by Jon Bougher and Roman Safiullin
color, 46 min, 16:9 anamorphic, 2010

Bound by Haiti is the story of Aaron Jackson and John Dieubon - two young international activists forced to deal with the tragedy of the Haiti earthquake first-hand. Raised on a wealthy resort, Aaron has dedicated his life to eradicating intestinal parasites in Haiti; born and orphaned in Port-au-Prince, John's mission is to inspire a new generation of Haitian children. Born into completely different worlds, these two men joined together in attempt to transform the poorest country in the Western hemisphere. Featuring rare footage from immediately following the earthquake, Bound by Haiti follows these unlikely friends on a journey for change before and after one of the most devastating international events of our time.

GRINGOLANDIA
by Dennis Lanson
color, 54 min, 2011

Americans have been living the expat life in San Miguel de Allende, Mexico, for more than 50 years. Recently, though, their numbers have increased dramatically. Real estate has boomed. Some residents seek all the amenities they have at home, but at half the price. Gringolandia examines questions of why Americans choose to live abroad, and how they impact this locale, which was once a sleepy provincial town in the mountains of Mexico. How do the Mexican residents view these ‘visitors’ from the north? How do the two cultures co-exist, for better and worse?
IndieFlix.com, founded in 2005, is a Seattle-based independent film distribution and discovery site founded on the principles of community, promotion, syndication and transparency. A pro-film and pro-filmmaker company, IndieFlix seeks to bridge the gap between film festival favorites and distribution. DER is pleased to announce the first 25 titles in our IndieFlix collection. These are films that represent the depth and diversity of the DER catalog, from classic to cutting-edge. Below is a sampling of the films now available online. To view the full collection, visit: www.der.org/indieflix/

AFFLICTIONS SERIES

Afflictions: Culture and Mental Illness in Indonesia is a six-part series of ethnographic films on severe mental illness in Indonesia, based on material drawn from 12 years of person-centered research by writer/anthropologist Robert Lemelson. The series, which follows six individuals of different ages and backgrounds, explores the relationship between culture, mental illness, and first-person experience. For more information, see the filmmaker spotlight on Robert Lemelson on page 4 of this booklet.

SENSORY ETHNOGRAPHY LAB SERIES

Harvard University’s acclaimed Sensory Ethnography Lab supports original non-fiction media practices that explore the fabric of human existence through innovative combinations of aesthetics and ethnography. The film, video, and other works created in SEL are typically at an angle to the prevailing conventions of documentary and ethnographic film and represent an important new addition and expansion to the field of modern visual anthropology.

Several SEL series titles are now available on IndieFlix, including Demolition (Chaigian) and Songhua by J.P.Sniadecki, Kale and Kale, and Monsoon-Reflections by Stephanie Spray, and Still Life by Diana Allen, with more films to come.

A KALAHARI FAMILY

A five-part, six-hour series documenting 50 years in the lives of the Ju/hoansi of southern Africa, from 1951 to 2006. 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” with images of the development projects Ju/hoansi are carrying out themselves. All five films in the series are now available for rental or download-to-own via IndieFlix.

HYMAN BLOOM: THE BEAUTY OF ALL THINGS

Painter Hyman Bloom is one of the forefathers of abstract art in America. His career flourished in the 1940’s and 50’s garnering the highest praise in both art and popular press. His intense beliefs about composition and masterful command of color were breathtaking and are admired by artists to this day. But Hyman’s decision to continue exploring figurative work when the art world was moving towards total abstraction and his habitual disdain for the public eye brought him from being one of the infamous “Bad Boys from Boston” to a man little known in the mainstream art scene.
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. In 1975 DER co-founders John Marshall and Timothy Asch were key figures in establishing the Human Studies Film Archives at the Smithsonian Institution and their bodies of work are among the most significant ethnographic collections within the HSFA. We continue to collaborate with the Smithsonian on the use of our films for research. Our films have been screened everywhere, from villages and refugee camps in Africa, 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

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