**The Mseyas**  
by Gustavo Vizoso  
color, 27 & 52 min, 2007

The Mseyas are Alberina, Maria, Amos and Orselina. A family of four siblings in Tanzania, they have been orphaned by AIDS, like so many other young people in Africa. Their lives are a daily struggle to survive without parental or state support. Earning a small income by collecting firewood, the Mseyas contend with illness, debt and constant worry. However, they maintain a certain youthful optimism about the future.

An intense commitment to one another and a level of religious faith give the Mseyas siblings a desire to keep going forward. Spanish director Gustavo Vizoso was moved to document their situation, capturing the light and color of Tanzania in beautifully observed photography, in order to speak out on behalf of the 12 million AIDS orphans living in Africa today.

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**Fate of the Lhapa**  
by Sarah Sifers  
color, 63 min, 2007

Fate of the Lhapa is a feature-length documentary about the last three Tibetan shamans (Lhapas) living in a Tibetan refugee camp in Nepal. With no other descendants to carry on their healing practices and a younger generation attending schools, acculturating, and modernizing, these “sucking doctors” are practicing an endangered tradition.

Each Lhapa requested that their story be filmed so that an historical record would be created. Their fear was that the next heir might not appear until after the old men’s deaths. Subsequently, with no Lhapa alive to mentor the children, the documentary will be used to transmit the knowledge to the next generation. These tales of nomadic childhoods, shamanic callings and apprenticeships, cosmologies of disease and treatments, and of their flight from Tibet during the Chinese occupation in the late 1950s are juxtaposed with images of present-day life in the camp, current healing practices and shared concerns of the future and the fate of their tradition. This is a touching portrayal of life in exile in a refugee camp in Nepal.

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**Through the Negev**  
by Ya-Hsuan Huang  
color, 18 min, 2007

Told through interwoven first-person accounts by the few women and children who have made the journey by walking from Egypt to Israel, Through the Negev is a short documentary that encapsulates the refugees’ struggle for home and safety.

This documentary gives voice to women and children not often represented in stories about Sudan. We speak to 10-year old Naka and her mother Natalina, who escaped religious persecution in Southern Sudan. We meet ‘Ahmul,’ an Arab Muslim student activist who fled Sudan after being tortured for attempting to start a student union. We speak to Affaf from Darfur, who misses her husband. And we meet Ida, a powerful orator who convinces us that home is a universal human right. Caught in complicated geographic, religious and political webs, the simplicity of their message becomes even more powerful.
**Today the Hawk Takes One Chick**
by Jane Gillooly  
color, 72 min, 2008

In the small African kingdom of Swaziland, the circle of life has been turned on its head. Grandmothers—or Gogo, as they are called in SiSwati—watch their adult children die of AIDS and are forced to raise their many grandchildren on their own. *Today the Hawk Takes One Chick* personalizes this seemingly incomprehensible situation, moving delicately between the lives of three Swazi gogos who have taken on the burden of caring for their community at a time when they expected their adult children would be taking care of them.

The beauty and gentle feel of the rural Swaziland landscape and traditional way of life stand in stark contrast to the weight of an uncertain future. For these grandmothers, there is no choice but to steadfastly persevere and refuse to abandon their children in a new world order dictated by AIDS. As more and more insight into the women’s lives is revealed, we are forced to ponder the question asked by granny Albertina: “What will happen when all the grannies are dead?”

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**Cubanos, Life and Death of a Revolution**
by Yan Giroux  
color, 52 & 86 min, 2007  
16:9 widescreen

*Cubanos* draws an impressionist portrait of the Cuban community, revealing an identity fragmented by 48 years of dictatorship, and a people struggling to leave the 20th century behind. The main character, Catuey, a Cuban musician who has been living in Québec for a number of years, brings to his journey and his songs the image of an ideal Cuba hurt by the division in its people and the group-think that prevails in Miami.

While Catuey and the interviewees try to define themselves both as individuals and as Cubans, one scene at a time, the camera paints a broader, more complex portrait of a people held prisoner by their history. Echoing each other throughout the film, the scenes explore the many facets of a culture that is developing differently on either side of the Straits of Florida.

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**From Honey to Ashes**
by Lucas Bessire  
color, 47 min, 2008

In March 2004, one of the world’s last voluntarily isolated groups of hunter-gatherers walked out of the forest in northern Paraguay, fleeing ranchers’ bulldozers. They formed a new village with their more settled relatives, where they confronted the complexities of learning how to become “Ayoreo Indians” and more critically, how to survive in a rapidly changing world.

This documentary provides an intimate portrait of a divided community four months after this historical event, and their efforts to chart a collective future in a context shaped by deforestation, NGO activity, anthropologists and evangelical Christianity. Self-consciously engaging a history of ethnographic representations and tropes, this film puts a human face to critical questions about “contact,” “indigeneity” and the ways certain narrow ideas of “modernity” continue to be presented as the only options for native peoples in the Gran Chaco and beyond.
FROM THE ARCHIVE: 
SCREENING ROOM SERIES 
by Robert Gardner

Screening Room was a 1970’s 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. Developed and hosted by filmmaker Robert Gardner, this unique program dealt even-handedly with animation, documentary, and experimental film, welcoming such artists as Stan Brakhage, James Broughton, Suzan Pitt, Hollis Frampton, and Yvonne Rainer. The series, considered an invaluable historical record of modern cinema, has been transferred to digital format, for archival preservation by the Museum of Film and Broadcasting in New York City. Nearly 100 programs were produced during the years Screening Room was broadcast. Twenty-six episodes have been edited for release as DVDs and are available through Documentary Educational Resources. Please contact us for discounts on orders of multiple episodes.

Often called “the father of West Coast independent cinema,” James Broughton appeared on Screening Room in April, 1977. He screened and discussed the films Loony Tom: The Happy Lover, This Is It, Water Circle, Windowmobile and Testament.

color, 75 min, 1977/2007

American animator Robert Breer’s work exhibits innovative graphic and dramatic interpretation as well as great humor and wit, and has inspired generations of other filmmakers. He appeared on Screening Room in November, 1976 to screen Recreation, A Man and His Dog Out for Air, 69, Gulls and Buoys, Fuji, and Rubber Cement.

color, 77 min, 1975/2005

Stan Brakhage first appeared on Screening Room in May, 1973 to screen and discuss the films Eye Myth, Desist Film, Wonder Ring, Window Water Baby Moving, Moth Light, Blue Moses, Machine of Eden, and The Wold Shadow. He returned to Screening Room in the fall of 1980, where he showed Window, two excerpts from Short Films: 1975, Roman Numeral Series I, and Creation.


Abstract computer animator, inventor and digital pioneer John Whitney was a guest on the inaugural episode of Screening Room in November, 1972. He showed and discussed Permutations, 1-2-3-Osaka, Matrix, Matrix III and a film by his son, John Whitney Jr., called Terminal Self.

color, 68 min, 1972/2005

In addition to being a celebrated experimental animator, Jan Lenica (1928-2001) was a multi-talented artist known for his poetic and surreal graphic art in many forms. He appeared on Screening Room in April, 1973. He screened and discussed excerpts from his films Fantorro, Monsieur Tete, A, and Labyrinth.

color, 80 min, 1973/2005

In June 1975, renowned producer and director of nonfiction films Richard P. Rogers (1944-2001) appeared on Screening Room to show and discuss National Anthem, Quarry, an excerpt from Moving Pictures: The Art of Jan Lenica, and Elephants: Fragments in an Argument.

color, 76 min, 1975/2007

For more information on all available episodes, visit: http://www.der.org/films/screening-room-series.html
1999 and 2001 he meticulously filmed the lives of the last factory workers, a class of people once promised glory during the Chinese revolution. Now trapped by economic change, the workers become deeply moving film heroes in this modern epic. The film is an engrossing portrait of Chinese society in transition. Cahiers du Cinema compares Wang Bing to the great Russian writers and calls his film “a masterful production, an open file on realism.” West of the Tracks “opens up a new and radical era in cinematography.”

**Rust** (part 1 of *West of the Tracks*)

color, 244 min

With his DV camera, Wang Bing accompanies the few remaining foundry employees at the last furnace as they go about their working activities. Bankruptcy appears inevitable, and from the internal workings of the factory to the employee's lounge, Bing traces a fascinating portrait of a dying way of life.

**Remnants** (part 2 of *West of the Tracks*)

color, 178 min

Rainbow Row is shantytown that was constructed in 1930 to house the laborers of the Tie Xi district. The area used to be known as Handmaiden's Grave, and now its residents are faced with unemployment and unpaid salaries. A young man scours the local fairgrounds after a lottery event, looking for discarded winning tickets. In the Winter, trash and snow pile up in the streets. 17-year-old Bobo and his friends spend their time at the Lucky Swan market, thinking up schemes to get dates, and money. Young children collect cans while an old woman hawks tofu. On Summer evenings, men gather outside of their houses to play cards and mahjong.

It is announced that Rainbow Row will be demolished to make way for a private development. Everyone has to leave within the month. Residents are angry and confused. The streets are filled with possessions for sale as most people prepare to move, salvaging whatever they can take with them. The proprietor of the Lucky Swan Market watches as city workers cut the power lines for good. The bustling neighborhood gradually empties, until Rainbow Row is a ghost town, covered in snow and empty of all but a few families.

**Rails** (part 3 of *West of the Tracks*)

color, 132 min

A system of freight railways carries raw materials and finished goods in and out of Shenyang. Lingering snow and smoke create an oppressive atmosphere, and there are few signs of life as the trains make their way through the maze of nearly-abandoned factories. Workers do their jobs mechanically, passing the time with gossip, cards, and cigarettes. Gathering coal to heat the freezing break room is a major concern. Like many others, Old Du is concerned about his family’s future. He and his teenage son live uneasily, afraid of being evicted from their tiny apartment.

Spring brings a short relief from the harsh weather, and now instead of snow, weeds cover the tracks. Rail workers relax in shorts. An argument flares up between a worker and one of the bosses, but things settle down into the regular rhythm of running the trains. Autumn comes around, and searching for scrap metal in the freight yards is a popular way to earn extra money. Old Du and his son have moved. For the 2001 Chinese New Year, he lights a single firework in the field next to his house. Friends come for drinks and a steaming hot meal, and the conversation turns to cynicism about love and marriage, as everyone helps make a batch of dumplings.
**The Last Kamikaze: Testimonials from WWII Suicide Pilots**
by Masami Takahashi
color, 55 min, 2007

This film explores the minds of former suicide bombers who participated in the first well-orchestrated suicide mission in modern history, the one carried out by the air arm of the Imperial Japanese Navy during WWII. Although in the beginning these suicide pilots were university graduates and intellectual elites in their 20s, by 1942 the Navy was aggressively recruiting a large number of boys who were only in their low teens. Fortunately, some never flew their final suicide mission because the war ended before it was their turn to fly out.

The producer/director interviews several friends of his deceased father (who was also a former suicide pilot) in order to understand the mindset and motives behind such an extraordinary behavior. Now in their 70s and 80s, these individuals reflect upon their past and talk candidly about their lives, issues related to patriotism, spirituality, and on-going turmoil in the Middle East.

**Walking Pilgrims (Arukihenro)**
by Tommi Mendel
color, 73 min, 2006

For over a thousand years, the Shikoku Henro pilgrimage has connected 88 sacred places along a circular route of 875 miles around Shikoku, Japan's fourth largest island. Shot over a period of nine months and based on ethnographic survey methods, this film reveals the motives, aims and desires of modern Japanese people as they follow this Buddhist pilgrimage. The filmmakers themselves walked the entire route, accompanying various different pilgrims through long stages of their journeys. Not only are the experiences of the pilgrims themselves documented, but also impressions and observations of Shikoku residents, priests and academic experts. Presenting the pilgrimage as a microcosm, Walking Pilgrims offers profound insights into the religious and socio-cultural background of modern Japanese society while at the same time pointing to the universal human quest for self-knowledge.

**Last Yoik in Saami Forests?**
by Hannu Hyvönen
color, 60 min, 2007

Made for the United Nations, this documentary chronicles the logging damage that has taken place in the forests of Finnish Lapland over the past 50 years. Home to the indigenous Saami peoples, these Northern old growth forests are essential to Saami reindeer herding, a traditional way of life that the Saami hope to continue into future generations. Population growth in Finland has created economic pressure - prompting migration to the Saami lands in the North. The resulting forest cutting severely depletes the lichen necessary for free reindeer grazing, and logging infrastructure disrupts the entire forest ecosystem.

Last Yoik in Saami Forests? explores possible economic alternatives to logging, such as tourism, as well as more efficient uses for Lappish timber than paper pulp, fuel or railways stocks – the wood is an excellent building material that could be commanding a higher price. The issue of indigenous land rights is the heart of the problem, and as of the completion of this film in 2007, it remains unresolved.
The Swahili Beat
by Kenny Mann
color, 28 min, 2008

The Swahili Beat is an upbeat look at the remarkable history of the Swahili people of Kenya and Tanzania’s East African coast. Packed with the music and dance of its indigenous peoples, the film takes viewers along the coast from the fabled island of Lamu to Zanzibar, Mombasa, Kilwa, Bagamoyo and Dar es Salaam, tracing the development of the Swahili culture through the intermarriage of Arab settlers, arriving from Oman in the 8th century, with local Africans. The resulting Islamic hybrid culture cemented economic and social stability. The emergence of the Swahili as prosperous merchant brokers in the Indian Ocean basin and in the growing East African slave trade made them a lucrative target for successive waves of settlers, invaders and colonizers, including the Persians, Portuguese, Arabs, Germans and British. The Swahili have withstood all these invasions and maintained their Afro-Arab Islamic culture until today. Can they survive in the face of globalization, the internet and tourism?

Young Arabs
by Michael Graziano & E. Joong-eun Park
color, 25 min, 2008

Young Arabs takes viewers inside an elite preparatory school in the heart of Cairo, Egypt. The film offers a quiet encounter with a collection of students as they reflect on God, America, terrorism, marriage, the Middle East, and more. Despite being founded and still managed by French-trained Jesuit priests, the students and faculty of this all-boys school are roughly 60% Muslim and 40% Christian. By virtue of lineage, moreover, these young men are expected to help lead the Middle East into a new and uncertain world - a fact that, along with the socioeconomic and religious complexion of the school, gives their views particular significance.

OSS Tales
by John Bishop & Sabina Magliocco
black & white / color, 68 min, 2007

Padstow, a town on the north coast of Cornwall, celebrates May Day with a unique custom: two hobby horses, or osses dance through the town streets, accompanied by drums and accordions. All Padstowians participate in this exciting event, which has now become a tourist attraction, drawing over 30,000 visitors the first of May to this fishing town of 3000. Folklorists Alan Lomax and Peter Kennedy visited Padstow in 1951, producing a film called Oss Oss Wee Oss (1953). In 2004, filmmaker John Bishop and folklorist Sabina Magliocco (with Jaynie Ali Aydin and Noah Bishop) returned to Padstow to see how the custom was faring fifty years later.

This DVD has four films -
• **Oss Tales** (color, 25 min, 2007)
• **Oss Oss Wee Oss** (black & white, 18 min, 1953)
• **Oss Oss Wee Oss Redux: Beltane in Berkeley** (color, 14 min, 2004)
• **About the Oss Films** (color, 11 min, 2007)

A study guide is included on the DVD in PDF format.
This DVD is all regions, and dual-sided - NTSC on one side and PAL on the other.
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

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

Documentary Educational Resources
101 Morse Street
Watertown, MA 02472