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LEARNING RESOURCE CENTER

NEW FILM/VIDEO ACQUISITIONS

April 2006

* Titles highlighted in purple were still in the process of being cataloged at the time this list was produced. To request these items to be rush cataloged email videopreview@byu.edu with the title and call number.

AMERICAN SIGN LANGUAGE

THE BLACK CAT (ASL)

60 min./1996/VHS

A classic tale of how past abuse and cruelty can haunt us and rule our imaginations. The cat is gone, but does this sense of guilt and remorse come from outside or from within?

CALL NUMBER: VC 4739

THE FALL OF THE HOUSE OF USHER (ASL)

60 min./VHS

A fascinating story of the literal and figurative decline of the Usher family. Is the remaining heir truly mad or does the house really have a life of its own?

CALL NUMBER: VC 4738

THE PIT AND THE PENDULUM (ASL)

60 min./VHS

The classic story of torment and torture during the famous Spanish Inquisition. You're left alone in the dark but reaching out into the darkness, are you really alone?

CALL NUMBER: VC 4737

POETRY IN MOTION: CLAYTON VALLI (ASL)

1990/VHS

Clayton Valli creates and develops his poems in American Sign Language, in this tape he presents several of his original poems including: Cave, Lone Sturdy Tree, Hands, Snowflake, Windy Bright Morning, My Favorite Old Summer House, Dandelion

CALL NUMBER: VC 4741

POETRY IN MOTION: DEBBIE RENNIE (ASL)

1990/VHS

Debbie Rennie creates and develops her poems in American Sign Language, in this tape she presents several of her original poems. Her original works include: Swan, Veal Boycott, Nature Metaphor,

Missing Children, Black Hole: Color ASL, Notre Dame, Allen, Rape Chocolate, Big Dog vs. Little Dog

CALL NUMBER: VC 4740

POETRY IN MOTION: PATRICK GRAYBILL (ASL)

1990/VHS

Patrick Graybill creates and develops his poems in American Sign Language. In this tape he presents several of his original poems and a translation of a poem entitled 'Not Waving, But Drowning'.

His original works include: Liberation, Distant Call, Suprize, Reflection, Paradox, Memories

CALL NUMBER: VC 4742

TELLING STORIES (ASL)

88 min./1999/VHS

An original production of the Gallaudet University Theatre Arts Department, this international award-winning play is now captured on videotape. Using symbols and myths drawn from struggles between the deaf and hearing worlds, this non-verbal, gestural play fascinates audiences, regardless of their knowledge of sign language or deafness.

CALL NUMBER: VC 4735

BIOGRAPHICAL

BERENICE ABBOTT: A VIEW OF THE 20TH CENTURY

DVD

Devoting her life to photography beginning in 1923, Berenice Abbott gained recognition as Man Ray's assistant and is now known as one of history's great photographers.

CALL NUMBER: DVD 2395

PIET MONDRIAN

32 min./2003/DVD

The definitive biography of artist Piet Mondrian accompanied by spectacular images of his greatest work.

CALL NUMBER: DVD 2396

WASSILY KANDINSKY

50 min./DVD

The definitive biography of artist Wassily Kandinsky accompanied by spectacular images of his greatest work.

CALL NUMBER: DVD 2382

DOCUMENTARY

100 CHILDREN WAITING FOR A TRAIN

55 min./1988/VHS

100 CHILDREN WAITING FOR A TRAIN poetically tells the story of a group of Chilean children who discover a larger reality - and a different world - through the cinema.

Each Saturday, Alicia Vega transforms the chapel of Lo Hermida into a film screening room as she conducts a workshop for children under the auspices of the Catholic church. The hundred or so children involved had never seen a movie, and in the workshop they see and learn about the cinema: photograms and moving images, projection, camera angles and movement, film genres, and much more. And they watch movies: Chaplin, Disney, Lamorisse's *THE RED BALLOON*, the Lumieres' *THE ARRIVAL OF THE TRAIN TO THE STATION*. Finally, each child designs his own film with drawings.

And then, for the first time in most of their lives, the children got to the movies in downtown Santiago.

CALL NUMBER: VC 4801

A BRIEF HISTORY OF TIME

84 min./1992/VHS

A film about the life and work of the cosmologist, Stephen Hawking, who despite his near total paralysis, is one of the great minds of all time.

CALL NUMBER: VC 4791

A CRIME TO FIT THE PUNISHMENT

46 min./1982/VHS

In 1954, at the height of McCarthyism and the Cold War, blacklisted filmmakers joined together to create the controversial labor film *Salt of the Earth*, despite strong opposition from a fearful Hollywood and the U.S. government. *A CRIME TO FIT THE PUNISHMENT* investigates the background and political atmosphere surrounding the production of the film, and movingly chronicles the filmmakers' defiance of the blacklist.

Interviews with the actors and clips from *Salt of the Earth* - which presciently championed the rights of workers, minorities, and women - are interwoven with newsreel and broadcast footage

from the 50s, creating a fascinating examination of the relationship between film and politics.

CALL NUMBER: VC 4818

A VISIT TO OGAWA PRODUCTIONS

62 min./2001/VHS

In 1981 film director Nagisa Oshima - the 'New Wave' Japanese director best known in this country for films such as *Cruel Story of Youth* (1960), *In the Realm of the Senses* (1976), and *Merry Christmas, Mr. Lawrence* (1983) - traveled to the Yamagata countryside to visit the documentary filmmaking collective led by Shinsuke Ogawa (1935-1992), who was then in the midst of filming *A Japanese Village - Furuyashikimura*, a feature-length documentary chronicling the seasonal cycle of rice growing.

Ogawa, who produced *Summer in Narita* (1968), *Peasants of the Second Fortress* (1971), and *Red Persimmons* (2004), gives Oshima a brief tour of their rural location, including the rice fields they are cultivating as well as filming, and introductions to local villagers. They then settle down for a wide-ranging conversation about Ogawa Productions' approach to documentary filmmaking - that of self-styled "film nomads" who live and work for extended periods of time in various regions of the country.

CALL NUMBER: VC 4805

AL JAZEERA: VOICE OF ARABIA

52 min./2003/VHS

Shot on location in Doha, Qatar, *AL JAZEERA* takes us behind the scenes of the Arab world's independent satellite TV channel. With a multi-national staff of seventy journalists and numerous international correspondents, Al Jazeera embodies the idea of a unified Pan-Arab world.

CALL NUMBER: VC 4822

BEHIND THE SCENES WITH KING KONG IN SPECIAL EFFECTS

33 min./1996/VHS

He's back- and he's bigger and better than ever before! Only this time, King Kong's taking on San Francisco- and he's taking no prisoners.

Welcome to the wild world of special effects, where anything can happen! *NOVA* takes you behind-the-scenes as effects experts bring a legend to life, in this exclusive look at how King Kong was created for the bigger-than-life IMAX screen in *NOVA's* Special Effects. You'll meet the masters of movie illusion backstage and on location- directors, producers, modelmakers, animators, sound designers- and learn the secrets of their cinematic sleight of hand. From a studio-sized miniature cityscape to battling biplanes, join the *NOVA* effects team, a cast of screaming thousands and a

temperamental star for an inside look at the method behind the magic!

CALL NUMBER: VC 4783

BODY AND SOUL

52 min./2001/VHS

HIV/AIDS is forcing religious leaders to reassess their traditional attitudes about sexuality in a country where 90% of the population claim one sort of religious affiliation or another. During the struggle against apartheid the churches played a leading role in the fight for freedom. Today millions of people are in a desperate situation because of HIV/AIDS. What role do the clergy play in this new struggle for human rights? Body and Soul looks at the attitudes of three main religions in South Africa through people on the ground who have to interpret and practice religion in terms of today's realities.

CALL NUMBER: VC 4834

CHANTEL AKERMAN

64 min./1996/VHS

The first part opens with Akerman in her apartment, reading from a text directly to the camera, describing the problems she encountered making this film. What emerges from this mise-en-scene is a funny, often personal, and always thoughtful confession from this extremely perceptive filmmaker.

Part two lets Akerman's films speak for her, taking clips from her extensive filmography and linking them anonymously until they form a new film. There are scenes from *Jeanne Dielman*, her best-known film, but also glimpses of several other works - forays into experimental film, comedic shorts, musicals, narrative features - including an early short that stars a very young Chantal.

CALL NUMBER: VC 4816

CHARLIE CHAPLIN: THE FORGOTTEN YEARS

55 min./DVD

Weary of facing ignominy for his politics and personal relationships, comic genius Charlie Chaplin fled America in 1952 to settle in a small village on Lake Geneva, Switzerland. This program recounts this period, lasting from 1952-1977, which Chaplin calls the happiest of his life. Chaplin's children, friends, colleagues, and contemporaries share their intimate memories in a documentary that examines Chaplin's late work and life. With Geraldine Chaplin, Sophia Loren, Petula Clark, and more.

CALL NUMBER: DVD 2384

CHICAGO FILMMAKERS ON THE CHICAGO RIVER

80 min./2004/DVD

Chicago's best-known filmmakers gather on the Chicago River to discuss their careers, creative processes and how the Windy City has influenced their work. Includes interviews with Andrew Davis,

Roger Ebert, Stuart Gordon, Steven A. Jones, John Landis, Michael Mann, John McNaughton, Harold Ramis, Gene Siskel, Haskell Wexler, Louis Antonelli, Jerry Blumenthal, Zeinabu Irene Davis, Michael Dawson, Chris Ligon, Katy McGuire, Ross Marks, Heather McAdams, Tom Palazzolo, Gordon Quinn, Jim Sikora, Loretta Smith, Ayanna U'Dongo and Dann Gire, Ray Pride, Richard Moskal and Chicago Mayor Richard M. Daley.

CALL NUMBER: DVD 2385

THE CHILDREN OF CHABANNES

93 min./1999/DVD

An Emmy Award-winner for Outstanding Historical Programming, this moving documentary relates the story of a tiny village in unoccupied France that banded together to save the lives of 400 Jewish refugee children during WWII. Filmed by a daughter and niece of two of the survivors, the film recounts a dramatic story of courage and compassion through fascinating interviews and historic materials. "A moving record of the unassuming, uncompromising heroism of ordinary people"

CALL NUMBER: DVD 2393

CHILDREN OF FATE

85 min./1992/VHS

CHILDREN OF FATE covers thirty years in the life of Angela, a poor but gutsy Sicilian woman who battles poverty, crime, and an abusive husband to keep her family together.

In the three decades since she was originally filmed for the 1961 documentary CORTILE CASCINO, Angela has had three children and nine grandchildren. Although their apartments where the Cortile Cascino slums once existed are modern, the past remains with them. The children can't find work. The family confronts crises regularly - a son-in-law's death from a heroin overdose, a daughter's grave illness. But through all of it, a remarkable strength and hope is evident.

As it depicts one woman's attempt to keep her family together, CHILDREN OF FATE is a stark portrait of the culture of poverty.

CALL NUMBER: VC 4746

CHRONICLE OF A SUMMER

85 min./1961/VHS

Paris. The summer of 1960. While war rages in Algeria and pre-independence Congo seethes with violence, ethnographic filmmaker Jean Rouch and sociologist Edgar Morin send two women out into the streets of the city to interview passersby.

Rouch, whose previous groundbreaking films were shot in Africa, and Morin, an academic and writer, were experimenting with a

new kind of documentary film about their own society that would reveal the innermost truth of peoples' lives.

From a simple starting question - Are you happy, sir? - **CHRONICLE OF A SUMMER** delves deeper and deeper into the lives of its characters. They include Marceline, a Holocaust survivor; Angelo, who works grueling shifts in a Renault factory; Landry, a student from the Ivory Coast; and Marilou, a young, beautiful and deeply depressed Italian immigrant. As the film progresses, the light opening scenes give way to intimate revelations and hotly contested political arguments.

CALL NUMBER: VC 4810

CLIMB AGAINST THE ODDS

86 min./1999/VHS

Narrated by Academy Award® winning actress Olympia Dukakis, this is the story of twelve breast cancer survivors who embarked on an amazing expedition up Alaska's Mt. McKinley. Their story is a testament of strength, camaraderie and determination in the face of grave challenges.

CALL NUMBER: VC 4784

COLORS STRAIGHT UP

90 min/DVD

An in depth portrayal of the lives of South Central Los Angeles teenagers, the film follows several kids as they struggle to stay off their violent streets and find a better life. Despite the hard and destructive influences around them, the teens rediscover their talents and self-dignity through Colors United, a performing arts group in Watts. On a safe state, once rival Latino and black kids put down their guns and choose to trust. They find a second family to provide support and encouragement as they deal with their daily dramas. **COLORS STRAIGHT UP** follows this spirited troupe and their inspirational coaches throughout two years of obstacles and successes, laughs and tears, dances and funerals. An uplifting and emotional documentary, it provides unusually intimate depth into the personal and emotional struggle against overwhelming circumstances.

CALL NUMBER: DVD 2380

CULTURE JAM: HIJACKING COMMERCIAL CULTURE

90 min./2003/VHS

A new breed of revolutionary stands poised along our information highways waging war on logos and symbols. They're "Culture Jammers," and their mission is to artfully reclaim our mental environment by causing a bit of brand damage to corporate mindshare. **CULTUREJAM: HIJACKING COMMERCIAL CULTURE** punctures the illusion of free speech in public spaces, yet gives us new hope at the same time. Scream at the TV, but don't touch that dial! Yet.

We follow three outlandish jammers: media tigress Carly Stasko, Reverend Billy of the Church of Stop Shopping, and Jack Napier with the Billboard Liberation Front. Armed with anti-ad stickers, custom neon, and stuffed mice on crosses, these jammers hijack, subvert and reclaim corporate media space.

Ultimately Culture Jammers wage a war of meaning. They use the tools of the medium to re-wire the message. Will Disney's Mickey represent a "world of laughter" or will he become the anti-Christ representing "sweatshop labor practices." The verdict of public perception lies in a battle between billion dollar PR campaigns and guerilla tactics of rebel activists.

A relatively young movement, contemporary Culture Jammers first appeared in the early 1980s in San Francisco. But the court jesters of medieval Europe, and movements like Dada, Surrealism, and the Situationist International of Paris, as well as the recent range from punk to "post," all provide a philosophical lineage for this new brand of rabble-rousers.

Hard hitting, controversial, wacky and engaging, this film captures the drama of jammers in action and asks: Is Culture Jamming civil disobedience? Senseless vandalism? The only form of self-defense left?

CALL NUMBER: VC 4745

DOUBLE DARE

210 min./2003/DVD

Amanda Mitchell's engrossing documentary takes an in-depth look at a cutthroat, challenging, and high-pressure profession that goes largely overlooked. As she explores the lives of stunt women Jeannie Epper and Zoe Bell (who stand-in for Wonder Woman and Xena: Warrior Princess respectively), Mitchell shows the difficulties involved in staying fit, employed, and on-top in a male-dominated industry. Features interviews with Lucy Lawless, Steven Spielberg, Quentin Tarantino, Lynda Carter, and more. Winner of the Audience Award for Best Documentary at AFI Fest (2003).

CALL NUMBER: DVD 2383

DUCKTATORS

46 min./1997/VHS

Ducktators is a unique look at the use of cartoons during World War II.

American propaganda during the war had to obey one golden rule: it had to be entertaining. Cartoons proved to be an excellent way to deliver propagandistic and educational ideas in a seemingly innocuous manner to the general public and armed forces alike. Ducktators not only offers a rare glimpse at forgotten cartoon material from this moment in history, but goes further to reveal insights about the psyche of the public at that time.

The film blends documentary war footage with animated material and music from the period. The attack on Pearl Harbor, for instance, is intertwined with a Japanese cartoon about the attack. As the 1940s was the period during which the American cinema was most heavily attended, the screening of these cartoons every week guaranteed that most Americans would be exposed to the messages.

CALL NUMBER: VC 4803

ELECTRIC SHADOWS

30 min./1993/DVD

From Xiuwen, in the heart of the Chinese province of Sichuan, Mr. Wu, Mr. Shen, and Mrs. Li - a team of itinerant film projectionists - travel through the countryside showing monthly film programs to peasants in twenty neighboring villages. They transport their film reels, projectors, and screens on bicycles and on their backs.

CALL NUMBER: DVD 2381

EPOCA

93 min./2002/VHS

How is history created? What does or does not enter our memory? By recreating a variety of heterogeneous historical fragments - the making of the atomic bomb, military trials at the end of World War II, the workings of the lie detector, the discovery of the concentration camp Majdanek, an interview with a sniper during the war in former Yugoslavia - this new meditative documentary by film essayists Andreas Hoessli and Isabella Huser resembles nothing less than a new history.

Images, documents, and texts all collide with each other, forming a history quilt. One should not trust these images, nor should one believe the staging, argue the two Swiss directors. EPOCA clearly argues that authentic historiography neither exists nor that it should exist.

Using few images and even fewer words, EPOCA points to different examples of the appropriation of history. One of their examples is the fact that in the former Soviet Union, victims and survivors of the Holocaust were only recognized

CALL NUMBER: VC 4760

FRANTZ FANON: BLACK SKIN, WHITE MASK

50 min./1995/VHS

Born in Martinique in 1925, Fanon received a conventional colonial education. When he went to France to fight in the Resistance and train as a psychiatrist, his assimilationist illusions were shattered by the gaze of metropolitan racism. Out of this experience came his first book *Black Skin, White Masks* (1952) originally titled "An

Essay for the Disalienation of Blacks." Fanon here defined the colonial relationship as the psychological non-recognition of the subjectivity of the colonized.

Soon after taking a position at a psychiatric hospital in Algeria, Fanon became involved in the bitter Algerian civil war, eventually leaving his post to become a full-time militant in the Algerian National Liberation Front (FLN). Out of this struggle, Fanon wrote his most influential book, *The Wretched of the Earth*, which Stuart Hall describes as the "bible of the decolonization movement."

CALL NUMBER: VC 4747

FROM THE EAST

110 min./1993/VHS

FROM THE EAST retraces a journey from the end of summer to deepest winter, from East Germany, across Poland and the Baltics, to Moscow. It is a voyage Chantal Akerman wanted to make shortly after the collapse of the Soviet bloc "before it was too late," reconstructing her impressions in the manner of a documentary on the border of fiction.

CALL NUMBER: VC 4826

GALLILEO'S BATTLE FOR THE HEAVENS

120 min./2002/VHS

At a time when heretics were burned alive for dissent, scientist Galileo Galilei risked his life to advance his revolutionary concepts of the universe. British actor Simon Callow (*Shakespeare in Love*, *Four Weddings and a Funeral*) brings Galileo to life, humanizing the great thinker's passion, intelligence, and arrogance while depicting his frustrations with fellow philosophers and scientists, and with Roman Catholic church leaders.

Based on Dava Sobel's best-selling biography *Galileo's Daughter*, this two-hour film offers a vivid re-imagining of Galileo's incredible achievements that forever changed the way we view our place in the universe. It also investigates the momentous personal and spiritual conflicts Galileo faced- most especially in defending the controversial theory that the earth revolves around the sun.

CALL NUMBER: VC 4752

GAO RANG (GRILLED RICE)

52 min./2001/VHS

The war in Vietnam was the most filmed conflict in world history. But, unlike the thousands of Western journalists, a small band of North Vietnamese and NLF cameramen has largely been forgotten, though they founded Vietnamese cinema.

GAO RANG (meaning grilled or burnt rice) tells the story of these cameramen/soldiers. In their own words, they describe their

experiences filming in combat, first against the French and later the Americans.

CALL NUMBER: VC 4824

HAVANA TODAY: IMPRESSIONS OF A CITY IN 16 CHAPTERS

29 min./2001/VHS

What is life in Havana for its residents? "An act of love." "Laughing." "Defiance of the profile of history." "A mystical and spiritual city." "You have to be creative – you have to sacrifice." "Movement and evolution." "Nothing is finished, and every day is faced anew." "Neither paradise nor hell, but complexity – a peculiar, distinctive, revolutionary truth."

Daily life in this multifaceted city, crucible of history and living community, is impossible to describe in a single narrative. And so, HAVANA TODAY weaves together a love song to Havana from sixteen juxtaposed fragments that unite to make a whole. Some of the fragments touch on the fantasy and imagination of a life divided between revolutionary struggle and survival. In others, artists, intellectuals, passersby, and old-time habaneros reveal their relationship to the city. Other fragments are composed of collages of impressionist images that speak for themselves. And still others occupy themselves with the creative process of artists trying to capture Havana's soul, such as the legendary film director Humberto Solás, shown at work on his latest feature. With a rippling soundtrack and scores of evocative images and testimonies, HAVANA TODAY is a sketch of the beauty, struggle, hope, and love of the remarkable people of Havana, Cuba.

CALL NUMBER: VC 4780

HHH: A PORTRAIT OF HOU HSIAO-HSIEN

91 min./1996/VHS

The acclaimed filmmaker of the masterpiece Flowers of Shanghai, Hou Hsiao-hsien has been called "the figure of the decade" by critics such as J. Hoberman and Amy Taubin, and is considered by many to be the greatest Taiwanese filmmaker of all time.

Does he consider himself a Taiwanese or a Chinese film director? Examining the questions of identity and "native land," Hou Hsiao-hsien returns to the setting of his youth to talk to childhood friends and discuss his films. His work, like the films A Time to Live and a Time to Die (1985) and The Puppetmaster (1993), is inseparably linked with the recent history of Taiwan, and to his own evolution.

CALL NUMBER: VC 4809

IN RWANDA WE SAY...

54 min./2004/VHS

An astonishing testament to the liberating power of speech, IN RWANDA WE SAY... THE FAMILY THAT DOES NOT SPEAK DIES is an

important, intimate and fascinating examination of how, and whether, people can overcome fear, hatred and deep emotional scars after genocide, to forge a common future.

CALL NUMBER: VC 4828

INSIDE THE TERROR NETWORK

60 min./VHS

FRONTLINE examines the stories of three al Qaeda terrorists who piloted the September 11 hijacked planes, and why they so easily eluded U.S. intelligence.

CALL NUMBER: VC 4794

IN THE SHADOW OF THE STARS

93 min./1991/DVD

Winner of the Academy Award® for Best Documentary Feature and lauded by the San Francisco Chronicle as "wonderfully funny yet equally heart-rending," IN THE SHADOW OF THE STARS is a hilarious and affectionate look at the path to stardom inside the competitive world of opera. Filmmakers Allie Light and Irving Saraf relegate the divas to the background and focus on a limelight-craving group of "choristers" -- the seldom-noticed singers who stand behind the soloists portraying peasants, soldiers and slaves.

CALL NUMBER: DVD 2388

IT'S YOUR T.V. TOO!

52 min./1997/VHS

Over a period of several months Mariana Otero filmed the realities of life behind the scenes of a popular commercial television station in Lisbon, Portugal. The channel SIC agreed to go along with the project and opened all its doors to the film crew.

In spite of its recent arrival on the scene, SIC has quickly conquered 50% of the Portuguese market, making it one of the most brilliant success stories in the European audiovisual field.

From programming meetings, selling commercial time, audience analyses, editorial meetings of the news department, to buying telenovelas from Brazil and producing variety shows, the filmmaker reveals the "efficiency and logic" that makes a commercial TV station work.

CALL NUMBER: VC 4797

LIGHT KEEPS ME COMPANY

70 min./2000/VHS

Considered one of the foremost cinematographers in the history of film, Sven Nykvist is best known for his work with Ingmar Bergman, a collaboration that spanned three decades and produced some of the most important films of modern cinema. LIGHT KEEPS ME COMPANY employs rare home movies, family photographs, behind-the-scenes footage, and fond recollections

from many of his friends and contemporaries to offer a moving and intimate look at the life of Sven Nykvist.

CALL NUMBER: VC 4817

LOST IN THE GRAND CANYON

60 min./VHS

In the spring of 1869, a thirty-five-year-old, one-armed Civil War veteran and self-taught scientist led an expedition down the Colorado River into the last uncharted territory in the United States. Ninety-nine days later, John Wesley Powell emerged from the Grand Canyon after one of the most daring journeys in American history. Transformed by his experience, Powell would forever change America's attitude toward the West. "Lost in the Grand Canyon" is an account of the dramatic quest to explore one of the most unforgiving, and breathtakingly beautiful, places on earth.

CALL NUMBER: VC 4792

MAD THE REAL MAN

54 min./1995/VHS

Using old newsreel footage, photos, documents and well known historical facts, MAD, THE REAL MAN plays a game with history in an experiment proving that even the greatest nonsense can be made believable when supported by such "evidence" - it all depends on context and presentation.

CALL NUMBER: VC 4827

MIDDLETOWN: THE BIG GAME

60 min./1982/VHS

As Muncie Central and Anderson High prepare to meet for the annual basketball game, a game charged with the spirit of long-established rivalry, THE BIG GAME examines what this competition, and the sport itself, means to the community, the coaches, and most of all to the players themselves.

CALL NUMBER: VC 4772

MIDDLETOWN: THE CAMPAIGN

90 min./1982/VHS

Focusing on a mayoral race in Muncie, Indiana, THE CAMPAIGN follows closely the personalities, strategies, and pressures of an American political contest. In particular, it examines the sharply contrasting styles and backgrounds of the Democratic and Republican candidates.

CALL NUMBER: VC 4773

MIDDLETOWN: COMMUNITY OF PRAISE

60 min./1982/VHS

Focusing on the wedding arrangements of David and Elaine, each of whom is a divorcee, SECOND TIME AROUND presents the complexities of contemporary marriage in the United States.

CALL NUMBER: VC 4774

MIDDLETOWN: FAMILY BUSINESS

90 min./1982/VHS

Howie Snyder is an archetype: a retired Marine colonel in his mid 40s, he is a prototypical American entrepreneur struggling to make his business go.

Howie's Shakey's Pizza franchise in Muncie, Indiana employs his whole family: wife, nine children, and Howie himself. He's the representative of the American Dream: the chance to invest long hours and hard work in exchange for financial security for oneself and family. To watch Howie Snyder as he dickers for better treatment by the Shakey's chain, as he seeks additional financing to stave off looming bankruptcy, and as he sits morosely counting an evening's disappointing receipts is to watch America at work. And to see Howie's family rally around him in the hour of his greatest need is a heartwarming experience.

CALL NUMBER: VC 4775

MIDDLETOWN: SECOND TIME AROUND

60 min./1982/VHS

Focusing on the wedding arrangements of David and Elaine, each of whom is a divorcee, SECOND TIME AROUND presents the complexities of contemporary marriage in the United States.

CALL NUMBER: VC 4776

MIDDLETOWN: SEVENTEEN

120 min./1982/VHS

In their final year at Muncie's Southside High School, a group of seniors hurtles toward maturity with a combination of joy, despair, and an aggravated sense of urgency. They are also learning a great deal about life, both in and out of school, and not what school officials think they are teaching.

CALL NUMBER: VC 4777

THE NEW WAVE BY ITSELF

57 min./1995/VHS

Shot in 1964, this film is a beautiful time capsule of the French New Wave in action.

Probably the most important post-war film movement, "la Nouvelle Vague" revitalized cinema all over the world. In a departure from the basic rule of the Cinema, of Our Time series,

which tends to focus on a particular film director, **THE NEW WAVE BY ITSELF** looks at the entire movement.

CALL NUMBER: VC 4806

NIGHT STOP

52 min./2002/VHS

In central Mozambique lies the Corridor of Death, a long-distance trucking route, where more than 30% of the population are HIV+. Shot mostly at night, the film charts a series of interwoven stories about the lives of women who wait for the arrival of truck drivers at an overnight trucking station. Three groups of sex workers, the Calamities, the Students and the Founding Members, vie for business, disappearing into the drivers' trucks, which are cheaper than renting rooms. In this world, even though condoms are distributed free by activists, you can earn more by having unprotected sex.

CALL NUMBER: VC 4835

NO MAN'S LAND

50 min./1994/VHS

NO MAN'S LAND profiles members of a truly rare breed - women war correspondents.

CALL NUMBER: VC 4825

ONE DAY IN THE LIFE OF ANDREI ARSENEVICH

55 min./1999/VHS

Through film clips, journal entries, and personal musings, **ONE DAY IN THE LIFE OF ANDREI ARSENEVICH** is renowned French filmmaker Chris Marker's homage to his friend and colleague, Andrei Tarkovsky, who died in 1986.

CALL NUMBER: VC 4823

ON SNOW'S WAVELENGTH: ZOOM OUT

56 min./2001/VHS

The peerless, unclassifiable artist Michael Snow has been experimenting since the 1960's in almost every field of artistic endeavor, including photography, cinema, music, sculpture, painting and holography. In **ON SNOW'S WAVELENGTH - ZOOM OUT**, filmmaker Teri Wehn-Damisch takes us into Snow's world by reversing the slow zoom-in of "Wavelength," the artist's influential experimental film. Commented on and accompanied by Snow at the piano, the zoom-out becomes a progressive discovery of the artist's works.

In 1967, Snow won first prize at the prestigious experimental film festival at Knokke-le-Zoute for "Wavelength." Despite its apparent simplicity, "Wavelength" had a tremendous impact on the evolution of film as a medium, and became an instantaneous avant-garde classic, setting a new standard for originality and rigor.

CALL NUMBER: VC 4811

THE PILL

60 min./2003/VHS

In May 1960, the FDA approved the sale of a pill that arguably would have a greater impact on American culture than any other drug in the nation's history. For women across the country, the contraceptive pill was liberating: it allowed them to pursue careers, fueled the feminist and pro-choice movements and encouraged more open attitudes towards sex.

CALL NUMBER: VC 4753

REMEMBRANCE OF THINGS TO COME

42 min./2001/VHS

REMEMBRANCE OF THINGS TO COME, the latest "cine-essay" of Chris Marker, is dense and demanding, a splendid reminder that his nimble, capacious mind has lost none of its agility, poetry, and power. Ostensibly a portrait of photographer Denise Bellon, focusing on the two decades between 1935 and 1955, the film leaps and backtracks, Marker-style, from subject to subject, from a family portrait of Bellon and her two daughters, Loleh and Yannick (the latter co-authored the film), to a wide-ranging history of surrealism, of the city of Paris, of French cinema and the birth of the cinémathèque, of Europe, the National Front, the Second World War and Spanish Civil War, and postwar politics and culture.

CALL NUMBER: VC 4808

ROBERT BRESSON: WITHOUT A TRACE

64 min./1994/VHS

Robert Bresson (1901-1999) was one of cinema's great artists. Completing 13 feature films in a career that spanned more than four decades, Bresson directed masterpieces such as *A Man Escaped*, *Pickpocket*, *Diary of a Country Priest*, and *The Trial of Joan of Arc*. While never attaining the level of popularity of some directors (perhaps due to his austere minimalist style and refusal to hire big name actors), Bresson did win the support of prominent critics such as Andre Bazin, Susan Sontag and Richard Roud, who have all written passionately about Bresson's films. And many film directors from Godard to Tarkovsky, from Fassbinder to Scorsese, have cited him as a major influence on their work. Ranging over topics from the inspiration behind his films, to his ideas on the use of sound, actors, editing and music, and the state of (the then) contemporary cinema (from James Bond to the New Wave), Bresson describes his singular approach to filmmaking. Incorporating clips from several of his films, and with a new introduction by Weyergans today, **ROBERT BRESSON - WITHOUT A TRACE** is a unique historical record that provides unparalleled insight into the work and ideas of Robert Bresson.

CALL NUMBER: VC 4759

SEVEN DAYS IN ONCE

42 min./2001/VHS

Rich in local flavor and colorful characters, this documentary portrays daily life in the "Once" neighborhood of Buenos Aires where Jewish immigrants from Europe and the Middle East have settled since the early twentieth century. Today, they constitute one of the largest and most important Jewish communities in Latin America. By casual conversations with some of the neighborhood's native sons and daughters, young and old, the film provides a folk history of the neighborhood, its residents, its institutions, and the effects of the 1994 terrorist attack on the Jewish community center in its heart. At the center of Once for its residents are its institutions, and the vibrant community life that has always surrounded them. The film describes Jewish restaurants and bakeries, schools, barbershops, butchers, and shops, Yiddish theater, two Jewish newspapers, bars, and cafés where each political party had its own table and where, as one narrator explained, people "sat down to fix the world." Although changing demographics, Argentina's economic crisis, and physical transformation have all altered Once and its community, its defining moment, for better or for worse, may have been the deadly bombing of the Jewish mutual aid society. Without stooping to sensationalism, the reflections of the protagonists on the repercussions that followed the attack speak to some of the central issues of the community. Have Argentina's Jews been abandoned by the state? Are Jewish institutions the same as other institutions in Argentine society? At any rate, the continuation of daily Jewish life in Once proves that, in one speaker's words, "Time proved that they couldn't kill us. We were hurt, but our life went on." The survival of Jewish institutions and daily life in Once speaks to the determination of its residents to preserve a space for Jewish institutions and Jewish culture within the social space of Argentina. The film and its lively subjects present the everyday aspects of these simultaneous processes of adaptation and preservation.

CALL NUMBER: VC 4781

STORY OF A BEAUTIFUL COUNTRY

73 min./2004/VHS

STORY OF A BEAUTIFUL COUNTRY is the journey of Khalo Matabane, a young black filmmaker in search of his new country, the promised land the new South Africa. Matabane, travelling with a hand-held camera throughout nine provinces of his country, films entirely from the seat of a mini-bus taxi, capturing the physical beauty of a still troubled land.

CALL NUMBER: VC 4830

TAKING PICTURES

56 min./1996/VHS

Many renowned Australian documentary filmmakers, including Gary Kildea, Dennis O'Rourke, Bob Connolly and Robin Anderson, honed their craft while residents of Papua New Guinea. Their films capture the energy and contradictions of a country in transition from a backward colony, to a young nation in the modern world
CALL NUMBER: VC 4798

TICKET TO JERUSALEM

85 min./2002/VHS

Jaber tries to make a good life with his wife in the Palestinian refugee camp near Ramallah, just north of Jerusalem. A kind, gentle man in his early 40s, he runs a mobile cinema, bringing entertainment to both children and adults throughout the disputed territory of the West Bank. Due to the conflict, his mission meets more and more obstacles - too many checkpoints, permits that are difficult to obtain, etc.

One day, Jaber is encouraged by Rabab, a female school teacher, to organize a screening in Jerusalem's old city. His perseverance is put to the test when he investigates the complicated possibilities of staging this screening. His efforts get him involved in the problems of Rabab's elderly mother, a Jerusalem resident trying to protect her home from Israeli settlers.

CALL NUMBER: VC 4800

THE TUBE

82 min./2001/VHS

Is there proof that television is habit forming, as some people have suspected for years? After his young daughter threw yet another fit when the television was turned off, journalist Luc Mariot decided to find out.

What is this pulsating, radiant light doing to us? Researchers claim they have scientific evidence that television is addictive. Normally, when we are awake and alert, specific areas of the brain are measurably active. But scientists have found that viewing a cathode tube, or television, causes such a decrease in brain activity that viewers are actually put in a trance. According to the research, it doesn't matter what you're watching - the news, a soap opera or "Survivor." The mental numbing may be caused by the cathode tube technology itself.

Corporations, TV networks, and the advertising industry have been funding research about the physiological effects of television for decades. Mariot set off to penetrate the very heart of these industries, to find out what.

CALL NUMBER: VC 4758

THE UNIVERSAL CLOCK

76 min./2001/VHS

With the current proliferation of TV channels, documentaries are enjoying an unprecedented boom fuelled by audiences seeking alternative programming. But now documentary filmmaking, too, finds itself constrained by the imperatives of television. The chief culprit is the so-called "universal clock," a straitjacket that imposes theme and running-time restrictions to meet the demands of the global market. However, there is a rebel resisting this uniformity of the spirit.

Among documentary filmmakers concerned about this mind-numbing standardization, Peter Watkins is preeminent, and has never strayed from either his principles or the cause. For the last three decades he has proven that films may be made without compromise. He continues to work outside the regular boundaries, austere dedication being his only rule for success. An enemy of television's "Monoform" - a concept whose mechanism and perverse effects are explained in detail - he is constantly inventing new ways to film.

CALL NUMBER: VC 4757

WAR PHOTOGRAPHER

90 min./2003/DVD

War photographer James Nachtwey has been close enough for twenty years. Over this time he hasn't missed a single war. And he probably has seen more suffering and dying than anyone else alive.

For WAR PHOTOGRAPHER, which was nominated for the Academy Award for Best Documentary Feature, Christian Frei followed Nachtwey for two years into the wars in Indonesia, Kosovo, and Palestine, as well as to other troubled areas around the world.

If we believe Hollywood pictures, war photographers are all hard-boiled and cynical old troopers. How can they think about 'exposure time' at the very moment of dread? But James Nachtwey is no rumbling swaggerer. He is an unobtrusive man, with grey hair and the deliberation of a professor of philosophy. A thoughtful, rather shy person - who many think of as the bravest and best war photographer ever.

CALL NUMBER: DVD 2378

WHEN THE MOUNTAINS TREMBLE

90 min./1983/DVD

A documentary on the war between the Guatemalan military and the Mayan population, with firsthand accounts by Nobel Peace Prize winner Rigoberta Menchu.

CALL NUMBER: DVD 2390

THE WILD PARROTS OF THE TELEGRAPH HILL

83 min./2005/DVD

In San Francisco, there are at least two flocks of largely wild parrots who flock around the city. This film focuses on the flock of cherry-headed conures (and a lonely blue-headed one named Connor) who flock around the Telegraph Hill region of the city and their closest human companion, Mark Bittner. Through his own words, we learn of his life as a frustrated, homeless musician and how he came to live in the area where he decided to explore the nature around him. That led him to discovering the parrot flock and the individual personalities of it. In a cinematic portrait, we are introduced to his colorful companions and the relationship they share as well as the realities of urban wild life that would change Bittner's life forever.

CALL NUMBER: DVD 2389

EDUCATIONAL

BEHIND THE SCENES WITH DAVID HOCKNEY

30 min./VHS

David Hockney, the world-famous artist whose work spans painting, drawing, book illustrations, photo-collage and set design, shows how modern artists play with the conventions of perspective, illusion of depth and the vanishing point as he draws "a walk around a chair."

CALL NUMBER: VC 4762

BEHIND THE SCENES WITH JULIE TAYMOR

30 min./VHS

Julie Taymor, the director of the much acclaimed Broadway hit The Lion King, here creates an extraordinary kind of visual theatre using puppets, masks and music.

CALL NUMBER: VC 4763

BEHIND THE SCENES WITH MAX ROACH

30 min./VHS

Max Roach, the legendary jazz percussionist and composer, brings the accent to music, using layered and funky rhythms to turn you on by feeling the beat!

CALL NUMBER: VC 4764

BEHIND THE SCENES WITH CARRIE MAE WEEMS

30 min./VHS

Carrie Mae Weems, the photographer, folklorist and video artist, shows how to use composition and content to create meaning in a photograph. William Wegman also helps out by focusing on one of his playful Weimaraner dogs!

CALL NUMBER: VC 4765

BEHIND THE SCENES WITH DAVID PARSONS

30 min./VHS

David Parsons, a choreographer for the American Ballet Theatre and the Feld Ballet as well as a former dancer for the Paul Taylor Dance Company and founder of his own company, shows how movement is transformed into pattern in dance and how dances can begin with the simplest everyday movements.

CALL NUMBER: VC 4766

BEHIND THE SCENES WITH WAYNE THIEBAUD

30 min./VHS

When is a line not just a line? Artist Wayne Thiebaud shows how volume, shape, feeling and movement can transform a simple line into art. And Matt Groening, the cartoonist and creator of *The Simpsons* and *Futurama*, demonstrates how lines can suggest movement in comic strips.

CALL NUMBER: VC 4767

BEHIND THE SCENES WITH ALLEN TOUSSAINT

30 min./VHS

Jazz composer and pianist Allen Toussaint demonstrates the art of musical composition by writing a simple melody at the piano and using it as the basis of a song that we see completed in a recording studio. And Grammy Winner Bobby McFerrin and saxophonist Jane Ira Bloom team up for a swinging musical improvisation.

CALL NUMBER: VC 4768

BEHIND THE SCENES WITH NANCY GRAVES

30 min./VHS

Nancy Graves is a sculptor who wears a hard hat, works with cranes and often finds her material on the street. Her witty and colorful work is a dramatic introduction to how sculptors work with balance, often in gravity defying ways. This program also features highwire daredevil Brian Dewhurst!

CALL NUMBER: VC 4769

BEHIND THE SCENES WITH ROBERT GIL DE MONTES

30 min./VHS

Robert Gil de Montes, the celebrated artist, relies on the imaginative and unusual use of color to create art that reflects a keen awareness of his Mexican roots. Guest artist Marilyn Ono demonstrates the same use of color-on a computer!

CALL NUMBER: VC 4770

BEHIND THE SCENES WITH JOANN FALLETTA

30 min./VHS

JoAnn Falletta, heralded as one of America's most promising young conductors, shows how a symphony orchestra uses layers of sound to create music. We learn the ways melody and

accompaniment can be distinguished, and how to hear all of the layers of a musical work-if you know what to listen for.

CALL NUMBER: VC 4771

BOSSA NOVA

52 min./1993/VHS

Trace the origins and development of this uniquely Brazilian music whose influence has extended throughout the world. Includes performances, stories and reminiscences from leading bossa nova figures Antonio Carlos Jobim, Caetano Veloso, Chico Buarque, Nana Vasconcelos, Paulinho da Veloso and Gilberto Gil. The influence of bossa nova outside Brazil is traced by jazz musician Gerry Mulligan, critic Jon Pareles, and composers Henry Mancini and Michel Legrand. Includes archival footage of Stan Getz, Chet Baker, Gerry Mulligan and Frank Sinatra.

CALL NUMBER: VC 4782

CLOSE-UP ON CHEMISTRY: CHEMICAL DEMONSTRATIONS

70 min./1991/DVD

This unique video features 22 chemical demonstrations that would be either too dangerous or too expensive to conduct in class. Filmed in extreme close-up, students see the exact details of how catalysts, oscillating reactions, chemiluminescence, chemical reactivity, and oxidation/reduction works. Each demonstration is shown twice, the first time in real time and then repeated with a detailed explanation of the reaction and the physical changes as they occur. Your students gain knowledge about equilibria, kinetics, energy changes, acids and bases, oxidations and reductions, gases, elements, and physical properties.

CALL NUMBER: VC 4734-S

COCHLEAR IMPLANT

60 min./VHS

Phil Bravin, a recognized leader in the deaf community, presents this video containing important details about cochlear implants from a community perspective. This is a good source of information on the pros and cons involved with cochlears and for a background on the ear and hearing loss.

CALL NUMBER: VC 4736

DISCUSSIONS IN BIOETHICS

108 min./1986/VHS

This video compilation of eight short dramas, dealing with contemporary ethical dilemmas, are intended as discussion starters. Titles include: *Who Should Decide?*: When Joanne, who has spina bifida, discovers that her unborn child has the same disease, a decision about whether to terminate the pregnancy must be reached quickly (14 min. 8 sec.). *A Chronic Problem*: Jean has multiple sclerosis and is almost completely paralyzed. When a patient in need of an operation arrives at the hospital, it becomes

apparent that chronic patients have little priority in the right to quality care (12 min. 3 sec.). *Family Tree*: The issue of compulsory sterilization is addressed when a child-beater and single mother of three is admitted to hospital in need of abdominal surgery and the surgeon is tempted to perform an unauthorized tubal ligation (14 min. 18 sec.). *The Courage of One's Convictions*: A physician questions who has the right to determine life or death when, because of her religious convictions, a seventeen-year-old girl refuses medical treatment that will prolong her life (14 min. 18 sec.). *Critical Choice*: The cost of high-risk organ transplants and the allocation of scarce medical resources is considered when a child with a 40% chance of survival is in need of a liver transplant (12 min. 32 sec.). *The Old Person's Friend*: Should an elderly woman with a history of strokes be allowed to die as she wishes or should everything possible be done to preserve life (12 min. 45 sec.)? *If You Want a Girl Like Me*: A look at questions surrounding life-prolonging treatment for disabled newborns (12 min. 43 sec.). *Happy Birthday*: A young couple's marriage is threatened over a decision as to whether the husband should accept a job researching poison gas for military purposes (12 min. 50 sec.).

CALL NUMBER: VC 4796

EISENSTEIN: THE MASTER'S HOUSE

102 min./1998/VHS

Sergei Eisenstein (1898-1948), the renowned Soviet director, remains one of the greatest filmmakers of all time. His dialectical approach to editing, developed in the 1920s, stands as one of the most influential counterpoints to American cinematic practice, and his masterpiece *Potemkin* continues to appear on many lists of the best films of all time.

CALL NUMBER: VC 4802

FAILURE TO PROTECT: A NATIONAL DIALOGUE

120 min./2003/VHS

"Failure to Protect: A National Dialogue," a FRONTLINE co-production with Fred Friendly Seminars. This televised discussion features child welfare experts as they gradually-and sometimes uncertainly-work their way through the various steps of the child welfare decision-making process.

CALL NUMBER: VC 4831

FAILURE TO PROTECT: THE TAKING OF LOGAN MARR

60 min./2003/VHS

In January 2001, five-year-old Logan Marr was found dead in the basement of her foster mother's home in Chelsea, Maine. The foster mother, Sally Schofield, was a highly respected former caseworker for Maine's Department of Human Services. FRONTLINE examines the girl's short, troubled life and asks a series of tough questions: Why was a little girl who had never been abused taken from her birth mother? Was her mother given a real

opportunity to regain custody? And did the state miss significant clues that she was in danger? Through extensive interviews with key figures involved in the case - including exclusive access to Schofield herself - FRONTLINE rewinds the story to look closely at the events that led up to Logan's death: from the state's decision to remove her from her birth mother's home, to her troubled decline and eventual death in foster care.

CALL NUMBER: VC 4832

GENE BLUES: DILEMMAS OF DNA TESTING

30 min./1997/VHS

This outstanding video examines some of the ethical issues associated with DNA testing and sets the stage for a national debate on the ramifications of human gene technology. As geneticists unlock the DNA code, they learn how differences in the DNA that makes up particular genes are linked to variations in physical traits - from an organism's size to its resistance or susceptibility to disease.

While this knowledge holds promise for alleviating human suffering, DNA testing has presented real problems, including

- genetic discrimination in employment and insurance
- ethical issues around testing for an incurable genetic disease
- issues of privacy and forensics surrounding DNA data banks
- prenatal genetic testing with its implications for people with disabilities

· genetic indicators being sought to explain everything from obesity to homosexuality.

Then there are the big questions. To what extent should human beings interfere in the basic workings of nature?

CALL NUMBER: VC 4795

INSIDE THE JURY ROOM

60 min./1986/VHS

Twelve American individuals grapple with guilt, innocence, and the nature of justice in real life drama never before seen outside the jury room.

CALL NUMBER: VC 4751

IN THE MIND OF THE ARCHITECT: KEEPING THE FAITH

55 min./2000/VHS

KEEPING THE FAITH explores the relationship between architect and client, including projects where the designer is the client. Looking at houses they design for themselves, for government and for big business, Part I also examines the fight between those who prefer innovation, and those who want 'nice', conservative buildings. Is it the architect's responsibility to give us what we want, or to lead us where we haven't been before?

CALL NUMBER: VC 4754

IN THE MIND OF THE ARCHITECT: THE PUBLIC GOOD

55 min./2000/VHS

With capital on the move from public to private spending, architects must straddle both worlds and balance the desires of business clients with the obligation to the public good. Cities are the battleground, driven by pressure for commercial development. So who makes the decision? Who cares about the public good with respect to large commercial developments? **THE PUBLIC GOOD** looks at these and other issues surrounding public development.

CALL NUMBER: VC 4755

IN THE MIND OF THE ARCHITECT: CORRUGATED DREAMS

55 min./2000/VHS

The potential of architecture is to enable things to happen - to enhance, not restrict. What gives an architect the confidence to build a great building? Is it a good site, tolerant neighbors, or a gifted contractor? Or is the most important factor a brave client with lots of money? From seemingly hopeless suburbs to a downtown hotel, **CORRUGATED DREAMS** visits the artistic possibilities of architecture, within the practical context of the 21st Century consumer's needs.

CALL NUMBER: VC 4756

STREAMLINERS: AMERICA'S LOST TRAINS

60 min./2001/VHS

On the morning of May 26, 1934, a shimmering silver locomotive pulled out of Denver's Union Station bound for Chicago. The Zephyr was unlike any train seen before. Known as a streamliner for its long, sleek look and powered by a revolutionary compact diesel engine, it would cover 1,015 miles in a record 15 hours. By the 1940s, fleets of streamliners crisscrossed the country, making the U.S. passenger rail system the envy of the world. But within two decades the era of these supertrains was over, dozens of routes were discontinued, and the cars sold off to Canada and Japan. The dramatic story of the streamliners is one of remarkable achievements and opportunities lost.

CALL NUMBER: VC 4793

FEATURE FILMS

BRIGHAM YOUNG

112 min./1940/DVD

The true story of the famous Mormon leader, Brigham Young and his battle to transport his people across the Rocky mountains to settle in Salt Lake City. The plot focuses on two of his people, Jonathan Kent and Zina Webb and the hardships they have to face along the way.

CALL NUMBER: DVD 2392

CAT PEOPLE/THE CURSE OF THE CAT PEOPLE

143 min./1943/DVD

The studio gave Val Lewton small budgets and lurid pre-tested film titles. Lewton, working with rising filmmakers and emphasizing fear of the unseen, turned meager resources into momentous works of psychological terror. Directed by Jacques Tourneur, **Cat People** is the trailblazing first of Lewton's nine horror classics. Simone Simon portrays a bride who fears an ancient hex will turn her into a deadly panther when she's in passion's grip. Simon returns in **The Curse of the Cat People**, a sequel in title and a landmark study of a troubled child in fact. Robert Wise makes his directing debut, co-helming a gothic-laced mix of fantasy and fright so astute it was used in college psychology classes.

CALL NUMBER: DVD 2397

CLOSE-UP

100 min./1990/DVD

In this brilliant meditation on the power of movies, master Iranian filmmaker Abbas Kiarostami turns the medium upside-down and back again, blurring the lines between documentary and narrative film. Inspired by the true story of a lonely film buff who impersonated Iranian director Mohsen Makhmalbaf, Kiarostami reenacts some of the man's trial and incorporates some footage from the actual event, using the real people involved as "actors." By making the filmmaking process as central as the story, Kiarostami avoids the pitfalls of the so-called "docudrama," creating something far more meaningful. His masterstroke comes when the real Makhmalbaf meets his impersonator. "...we are ultimately left defenseless against the extraordinary power of its final scenes, which are as transcendent--and as shrewd--as anything in cinema"

CALL NUMBER: DVD 2391

ISLE OF THE DEAD/BEDLAM

151 min./1945/DVD

The most celebrated star in the history of screen horror headlines these two atmospheric works filled with producer Val Lewton's trademark mix of mood, madness and premeditated dread. Boris Karloff shares a quarantined house with other strangers on a plague-infested perhaps spirit-haunted **Isle of the Dead**. **St. Mary's of Bethlehem Asylum** in 1761 London is the setting for **Bedlam**. Karloff gives an uncanny performance as the doomed overseer who fawns on high-society benefactors while ruling the mentally disturbed inmates with an iron fist. Mark Robson, who edited three films for Lewton and directed five, guides both films.

CALL NUMBER: DVD 2400

I WALKED WITH A ZOMBIE/THE BODY SNATCHER

146 min./1943/DVD

Literary classics become screen horror classics when given the Lewton touch. Take the gothic romance of Jane Eyre, reset it in the West Indies, add the direction of Jacques Tourneur (Cat People) and the overriding terror of the living dead and you have I Walked with a Zombie. Frances Dee plays the nurse who witnesses the strange power of voodoo. Boris Karloff plays the title role in the Lewton adaptation of Robert Louis Stevenson's The Body Snatcher, directed with subtle calculation by versatile Robert Wise. A doctor (Henry Daniell) needs cadavers for medical studies and Karloff is willing to provide them one way or another. Don't miss his scene with fellow horror icon Bela Lugosi.

CALL NUMBER: DVD 2401

JOE'S BED-STUY BARBERSHOP: WE CUT HEADS

60 min./1983/VHS

Spike Lee's first film dramatically recreates the world of the corner barbershop, the local meeting place where people talk, put nickels and dimes on their lucky numbers - and sometimes even get their hair cut - in this engaging tale of murder, suspense, and the dream of making the big "hit."

CALL NUMBER: VC 4761

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

78 min./2000/VHS

GREAT PERFORMANCES presents Andrew Lloyd Webber and Tim Rice's enduringly popular musical favorite. Beginning its life in 1967 as a 20-minute "pop cantata" for a school Easter concert, Joseph was revived and expanded in the mid-70s and eventually made its way to Broadway in 1982. This lively interpretation of the biblical story of Joseph of Canaan has gone on to charm audiences around the world with its excitement, energy and eclectic musical variety. Donny Osmond, Maria Friedman, Richard Attenborough and Joan Collins star.

CALL NUMBER: VC 4790

THE LEOPARD MAN/ THE GHOST SHIP

135 min./DVD

The Leopard Man (1943, 66 min.)- Adapted from the Cornell Woolrich novel Black Alibi, The Leopard Man is a lesser but still fascinating psychological-horror effort from producer Val Lewton. Someone has been killing off the citizens of a small New Mexico town, and the most likely suspect is a huge leopard, purchased for a local nightclub act by press agent Jerry Manning (Dennis O'Keefe). Neither Manning nor his star Clo-Clo (Margo) are totally convinced that the big cat is responsible, and as it turns out they're right. The haunting finale takes place during the annual "Dance of the Dead" festivities, during which the genuine predator is revealed. The opening sequence of Leopard Man, atmospherically detailing the last few moments of murder victim

Teresa Delgado (Margaret Landry), is so powerful that the rest of the film seems anticlimactic. Long available only in its 59-minute reissue form, the film was restored to its original 65-minute running time in the mid-1980s. The Ghost Ship from theatres and prohibiting future TV showings.

CALL NUMBER: DVD 2399

LONG DAY'S JOURNEY INTO NIGHT

48 min./1999/VHS

This critically acclaimed production of Eugene O'Neill's autobiographical, Pulitzer Prize-winning drama unfolds over the course of a single day as the Tyrone family unflinchingly confronts its oldest, most haunting secrets. At the center of that maelstrom of blame, anger, and self-deception are moments of incredible compassion, pity, and love--and, behind it all, the profound tragedy that binds the family together. This paean to great theater and the classics translates to the screen with luminous warmth and inspired skill, resulting in a production that ranks high among screen adaptations of major stage works.

CALL NUMBER: VC 4787

VC 4788

VC 4789

MILLION DOLLAR BABY

132 min./2004/DVD

Maggie Fitzgerald (Hilary Swank), a poor thirty-one years old waiter from the very lower classes and with a dysfunctional loser family, decides to make a difference through the box. She convinces the experienced hardened box trainer Frankie Dunn (Clint Eastwood) to coach her and be her manager, with the support of his old partner Eddie Scrap-Iron Dupris (Morgan Freeman), who sees her potential as a boxer. Frankie has a problem of relationship with his daughter, and practically adopts Maggie along her career.

CALL NUMBER: DVD 2387

PLAN 10 FROM OUTER SPACE

80 min./1995/VHS

A woman accidentally discovers the Plaque of Kolob which leads her to discover an insidious alien plot for world domination documented by a disreputable early Mormon prophet.

CALL NUMBER: VC 4744

RIDE THE HIGH COUNTRY

94 min./DVD

Two aging gunfighters embark on their last adventure, transporting a shipment of gold. Breathtaking photography by Lucien Ballard; with great performances from Randolph Scott and Joel McCrea.

CALL NUMBER: DVD 2386

RUBIN AND ED

82 min./1991/VHS

Reclusive Rubin Farr teams up with vocal but unsuccessful multi-level salesman Ed Tuttle on a quest to bury Rubin's dead cat in the "perfect spot." Their trip takes them across Utah's desert where they have run-ins with Ed's ex-wife Rula and an elusive Andy Warhol critic.

CALL NUMBER: VC 4743

THE SEVENTH VICTIM/SHADOWS IN THE DARK

71 min./1943/DVD

The Seventh Victim (1943, 71)- Producer Val Lewton once more utilized leftover Magnificent Ambersons sets for his psychological horror piece The Seventh Victim. Kim Hunter arrives in New York's Greenwich Village in search of her errant sister Jean Brooks. Gradually, the naive Hunter is drawn into a strange netherworld of Satan worshippers. The story is a bit too complex for its own good (especially with only a 71-minute running time to play with), but editor-turned-director Mark Robson and screenwriters Dewitt Bodeen and Charles O'Neal keep the thrills and shudders coming at a satisfying pace. Lewton regular Tom Conway offers his usual polished performance, while veteran character actresses Isabel Jewell and Evelyn Brent look appropriately gaunt and possessed in the "cult" sequences. Val Lewton Documentary - Shadows in the Dark

CALL NUMBER: DVD 2398

TRAPPED BY THE MORMONS

97 min./DVD

Obviously one can't take this film too seriously. It has been called "genius in its awfulness." Written by people who didn't know anything about what Latter-day Saints (Mormons) were really like, the film's portrayal is so preposterous that even in the 1920s any thinking person would recognize this as propaganda. But we stock this film for historical purposes. It is useful for understanding how Latter-day Saints were frequently portrayed in popular film and literature - before people came to know them better.

CALL NUMBER: DVD 2394

WAR OF THE WORLDS

85 min./1953/DVD

H.G. Well's classic novel is brought to life in this tale of alien invasion. The residents of a small town are excited when a flaming meteor lands in the hills. Their joy is tempered some what when they discover it has passengers who are not very friendly. The movie itself is understood better when you consider it was made at the height of the Cold War - just replace Martian with Russian...

CALL NUMBER: DVD 2379

INTERNATIONAL

AFROARGENTINES

90 min./2003/DVD

Most Argentines, if you ask, will tell you: "In Argentina there are no black people."

So opens AFROARGENTINES, a film which unearths the hidden history of black people in Argentina and their contributions to Argentine culture and society, from the slaves who fought in the revolutionary wars against Spain, to the contemporary struggles of black Argentines against racism and marginalization. The film uses historical footage from the 18th, 19th, and 20th centuries, but is mostly based on interviews with black Argentines from a variety of backgrounds: intellectuals and taxi drivers, immigrants from Africa and native Afroargentines. The story that unfolds provides a counternarrative to the national myth of Argentina's exclusively European heritage.

Prizewinner at the 2003 CINESUL Festival, AFROARGENTINES is a refutation of the pervasive exclusion of blacks from official Argentine history. It shows that the first Argentine president, Bernardino Rivadavia, was of African descent.

CALL NUMBER: VC 4786

BE SEEING YOU (A BIENTOT, J'ESPERE)

39 min./1968/VHS

From 1967 to 1976 Chris Marker was a member of SLON (the "Company for the Launching of New Works"). One of several groups that emerged in those years in which filmmakers, militants, and others came together on a cooperative, parallel basis, SLON was based on the idea that cinema should not be thought of solely in terms of commerce.

1967 was also the year an important strike broke out at Rhodiaceta, a textile plant owned by the Rhone-Poulenc trust in the city of Besançon, France. The strike was unusual in character because the workers refused to disassociate the industrial conflict from a social and cultural agenda. The workers' demands concerned not only salary and job security, but also the very lifestyle imposed on them by society.

So it was only natural that Chris Marker, along with other technicians and members of SLON, would visit Besançon to document the strike, and the lives and attitudes of the workers.

CALL NUMBER: VC 4804

BREAD DAY

55 min./1998/VHS

Bread Day is a remarkable, uncomfortable but unforgettable portrait of Russia, rural poverty, traditional life, and old age at the end of the twentieth century.

CALL NUMBER: VC 4819

CARRAO, SINGER OF THE PLAINS

26 min./1998/VHS

The carrao, a brown and spotted bird native to humid plains regions, is a one-bird band: it sings incessantly, even through the night, and when it flies its wings sound like a rattle. Juan de los Santos Contreras, a mule trainer turned musician, devoted himself to the folk music of the Venezuelan plains (el llano) from an early age. This atypical and beautifully constructed reflection on Carrao's career is structured around qualities of the eponymous bird, a metaphor for both the singer and the land itself, in a series of non-linear vignettes. Dazzling shots of sprawling vistas fill this short documentary comprised of both archival and documentary footage.

Carrao's lyrics recall his life as a cowboy working on the savannah. His career singing harsh cowboy songs was catapulted when he sang the role of the devil in the song Florentino and the Devil, based on a poem of the same name by Venezuelan poet Alberto Arvelo Torrealba. Many consider the musician the Venezuelan plains' mos

CALL NUMBER: VC 4779

CHIEF!/HEAD IN THE CLOUDS

98 min./1994/VHS

Jean-Marie Teno's two provocative new documentaries Chef! and La tête dans les nuages together with his earlier Afrique, je te plumerai offer the most searching critiques available on film of the political and economic stagnation besetting many African states. At the same time, he introduces us to grassroots forces in civil society and the informal economy which are usually overlooked by the Western media but which could point the way towards vigorous democratic development in Africa.

In his most recent film, Chef!, Teno locates the roots of Africa's authoritarian regimes in the patriarchal family, reinforced by traditional kingship and the colonial experience. Teno insists that this film was not planned but imposed itself on him during a visit to his ancestral village, Bandjoun, in the Ghomala speaking region of Western Cameroon. He had gone to film dances dedicating a monument to King Kamga Joseph II, the filmmakers' great grand uncle, but the ceremony soon turned into a celebra

CALL NUMBER: VC 4748

HYENAS

113 min./1992/VHS

Twenty years after his astonishing first film, Touki Bouki, Djibril Diop Mambety brings us a second feature, Hyenas, as provocative as his first. He adapts a timeless parable of human greed into a biting satire of today's Africa - betraying the hopes of independence for the false promises of Western materialism. Mambety has even been called the avatar of a new mood sweeping the continent - "Afro-pessimism."

CALL NUMBER: VC 4836

LA COMMUNE

86 min./2000/VHS

For the film LA COMMUNE we travel back in time to 1871. A journalist for Versailles Television broadcasts a soothing and official view of events while a Commune television is set up to provide the perspectives of the Paris rebels. On a stage-like set, more than 200 actors interpret characters of the Commune, especially the Popincourt neighborhood in the XIth arrondissement. They voice their own thoughts and feelings concerning the social and political reforms. The telling of this story rests primarily on depicting the people of the Commune, and those who suppressed them.

CALL NUMBER: VC 4812

VC 4813

VC 4814

VC 4815

LA GENESE (GENESIS)

102 min./1999/VHS

Cheick Oumar Sissoko marks the coming of the 21st century with a film set at the beginning of time. He discovers insights into one of the most urgent problems facing Africa and indeed the world - fratricidal strife - by returning to the biblical account of its origins. Just as he used an historic allegory to denounce contemporary African dictatorship in his last film Guimba, in La Gènese he uses the story of Jacob and Esau to explore internecine wars from Liberia to Somalia and from Congo to Kosovo. By translating this archetypal story into a distinctively West African context, Sissoko makes it possible for us to see Africans not as an other but as representatives of a universal humanity.

CALL NUMBER: VC 4749

LANDSCAPES OF MEMORY (O SERTAO DAS MEMORIAS)

102 min./VHS

Part religious allegory and part political commentary, this film follows the struggles of two elderly peasants as they undertake an enigmatic pilgrimage through the Sertao, the arid, desert-like region in northeast Brazil known for grinding poverty and political corruption. As Maria and Antero wander through small towns in an

attempt to find the promised land, their journey is mirrored by that of a politician promising hand-outs to the locals. Director Jose Araujo's first film is a lyrical exploration of the human qualities of strength, faith, and unwavering vision, grounded in the political directness of Brazil's Cinema Novo.

CALL NUMBER: VC 4778

THE LAST BOLSHEVIK

116 min./1993/VHS

Based on the life and work of the Russian film director Alexander Medvedkin (1900-1989), *THE LAST BOLSHEVIK* is a tribute from one filmmaker to another. An archeological expedition into film history that reveals new cinematic treasures, the film prompts a reflection on the relation between art and politics in the former Soviet Union.

CALL NUMBER: VC 4820

MATAMATA AND PILIPILI

58 min./1996/VHS

In the 1950s Albert Van Haelst, a Belgian missionary and film fanatic, made some twenty films in the Congo: the Matamata and Pilipili series. These comic heroes, an African answer to Laurel and Hardy, delighted Congolese moviegoers.

The films disappeared at the close of the colonial period. Until Tristan Bourland recovered the original negatives from archives in Belgium and produced *MATAMATA AND PILIPILI*, the films had never been viewed outside of Africa.

More than fifty years later, *MATAMATA AND PILIPILI* reveals these forgotten gems. Through them, and through the story of their creation, their reception by the Congolese audiences, their disappearance, and what happened to Van Haelst and his two Congolese stars, *MATAMATA AND PILIPILI* reclaims an important episode in Congolese cultural history, while exploring the complex terrain of colonial relationships, media representations, and popular culture.

CALL NUMBER: VC 4807

NDEYSAAN (THE PRICE OF FORGIVENESS)

90 min./2002/VHS

Ndeysaan can be appreciated simply as a deeply moving, beautifully acted, visually stunning story of love, betrayal and redemption. But it can also be read as an attempt, conscious or unconscious, to reconcile or negotiate traditional and modern sensibilities, a film whose ambiguities are often as fascinating as its certainties.

CALL NUMBER: VC 4833

RX FOR SURVIVAL

360 min./2005/DVD

From vaccines to antibiotics, clean water to nutrition, bio-terror threats to the HIV/AIDS pandemic, the six-part series *Rx for Survival: A Global Health Challenge* tells the compelling stories of global health challenges and successes. Employing both historical dramatic sequences and poignant current documentary stories, the series will showcase key milestones in public health history, such as the eradication of smallpox, alongside modern and future challenges, including SARS, a potential global flu pandemic and recovery from the Asian tsunami catastrophe. Brad Pitt narrates, and experts including Jeffrey Sachs, the Director of the Earth Institute at Columbia University; author Laurie Garrett; Harvey Fineberg, President of the National Academies of Sciences Institute of Medicine; Nils Daulaire, President of the Global Health Council; and Donald Hopkins, the Associate Executive Director of the Carter Center, will guide viewers through the ins and outs of this complex but fascinating story.

CALL NUMBER: DVD 2375

DVD 2376

DVD 2377

SI-GUERIKI (QUEEN MOTHER)

63 min./2003/VHS

Si-Gueriki is a documentary where the subject matter seems to discover the filmmaker in contrast to the filmmaker choosing the subject matter. The film was intended as a tribute to his late father, a wasangeri or member of the royal family of the Borgu people of northern Benin, by his son returning after a ten year residence in Europe. In the course of his investigations, Mora Kpai discovers the lives of his mother and sisters which had previously been invisible to him and decides to make a film about them instead. A tension runs through the film between the modern ideas the filmmaker has imbibed in the West and his pride in being the descendant of a wasangeri.

CALL NUMBER: VC 4750

THE TAKE

87 min./2004/VHS

In suburban Buenos Aires, thirty unemployed auto-parts workers walk into their idle factory, roll out sleeping mats and refuse to leave. All they want is to re-start the silent machines. But this simple act - "the take" - threatens to turn the globalization debate on its head.

CALL NUMBER: VC 4829

UNIFORM

92 min./2003/VHS

Filmed on a shoestring budget in the city of Xi'an, Shaanxi province, this deceptively simple first feature perfectly illustrates a Chinese saying "the clothes enter before the person."

A young tailor finds his life improving in a variety of ways when he - innocently at first - starts wearing a policeman's uniform left unclaimed in his family's laundry shop. Diao Yinan cleverly layers metaphors without elaborating, but the sly humor and undemonstrative narrative style allows the viewer to decipher the many secrets and lives being lived in contemporary Chinese society.

Shot on video, adding a grainy, gritty look, this accomplished work typifies the style of the next generation of emerging Chinese filmmakers.

CALL NUMBER: VC 4799

WHISKY

94 min./2004/VHS

An inspired and beautifully assured tragic-comedy about Jacobo, a sixty-year-old owner of a small, outdated sock factory in Uruguay, is illuminated with deadpan, repetitive, and monotonous detail.

When his successful younger brother is expected for a visit, Jacobo asks Marta, his humble, loyal assistant, to pose as his wife. The brother, lively, inquisitive, and open, spontaneously suggests a seaside trip during which the three characters begin to reveal themselves in situations where farce, jealousy and betrayal lead to places of no return. Juan Pablo Rebella and Pablo Stoll have created a sophisticated, quiet film that tells a story through understatement and modest gestures.

CALL NUMBER: VC 4821