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Film and Development: an Annotated Bibliography of Classroom Resources

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FILM AND DEVELOPMENT:

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1983

For Completion of Master's Project
EducP 696D

Professor David Kinsey

Submitted by: Sue Thrasher
INTRODUCTION

The purpose of this paper is to provide a resource guide for the use of film in educational settings. The visual image, whether it is in a documentary film, a Hollywood feature, cinema verite, a slide/tape presentation, or even home shots from a camcorder or 8mm is a powerful educational tool. It can package information in a way that is accessible when other forms of communication might fail, and it can present information in such a way that it can quickly draw in the participant.

This paper begins with the assumption that film and other visual images can be a powerful aid for opening up new knowledge. This might be in the simple form of transmission of factual information, or perhaps more importantly, images that prod the viewer to think or re-think what they have seen, and how it relates to their own experiences. My own sense is that film is best when it makes the viewer slightly uncomfortable, leaving her or him with questions that need further reflection and perhaps even research.

Audio visual images are especially appropriate for discussion regarding issues of development because it can personalize the subject in a way that narrative and text cannot generally do. If the film showing is done carefully, it can (and should) provide the impetus for a group discussion that allows the "different ways of seeing" of all group members to emerge, and for the topic to be discussed from many differing perspectives. This paper offers a brief discussion of how film and other audio visual material can be used most effectively. The body of the paper, however, is an
annotated bibliography of films and audio visual resources that can be used in classrooms, workshops, and other settings where development is being discussed. Many of the films and videos are readily available through the Five College film libraries and can be ordered through the Film Center in Goodell. Others are available from distributors. Additional information, if needed, can be gained from a visit to the film library in Goodell.

On one hand, this bibliography is limited in the sense that it deals only with films on issues of development. On the other hand, I have used the broadest possible definition of development as a guide for what to include. Thus the sources listed range from films done directly under the auspices of the USAID and the US Department of Agriculture to documentary films produced by independent filmmakers that question the underlying assumptions of development policies. There are more films in this latter category -- partly because independent filmmakers have demonstrated an interest in this subject, and partly because films and media made by government and some educational sources are not widely available.

The bibliography itself is far from a complete listing of resources. I have concentrated instead on resources that are readily available either through the Five College system here or through reliable distributors. In all cases, the distributors for the films are listed. The bibliography is intended as a way of "sparking interest" in the use of film in educational settings. Other resources, perhaps even newer resources, can be turned up once the interest is there in seeking them out.
Initially, I had planned to do sections on feature films, documentary films, and other media presentations such as slide/tape. However, the list would have been far too unwieldy. This is simply a beginning list of what is available in the documentary field. Occasionally, I have listed a feature film, but in all cases these are films that are available through documentary distributors. Many of them are "independent" productions, usually made on low budgets by filmmakers committed to the medium and to the subject.

The listings below appear in alphabetical order by title, followed by a short description of the film or video, and information (when it is available) on the producer, director, the number of minutes the film runs, the year it was produced, and its distributors.
A VEILED REVOLUTION.

This film is an attempt to probe for answers to why women are returning to traditional veil and dress of Islamic tradition. It explores questions such as what are the reasons for the movement? Is it an echo of the Iranian revolution? Is it a rejection of Western values? Throughout the film, the women behind the veil speak for themselves.

(Elizabeth Fermea and Marilyn Gaunt. 16mm and video, 26 minutes, color, 1982. Available from Frist Run/Icarus Films and from UMass Film and Video Department.)

AFGHAN WOMEN: AQ KUPRUK, AFGHANISTAN.

This film, complements An Afghan Village below, showing the lives of the women in seclusion, "suggesting both satisfying and limiting aspects."

(Wheelock Educational Resources, 16mm, color, 17 minutes. Available from Hampshire College.)

AFRICAN SERIES: ANNENBERG COLLECTION

This nine part series was shown on PBS in 1986. Includes 60 minute segments on: Africa in the World; Anatomy of a Continent; Conflict of Cultures; Exploitation; Garden of Eden in Decay?; In Search of Stability; New Conflicts; New Gods; Triple Heritage of Lifestyles.

Available from UMass Film and Video Department.

AGENT ORANGE: A STORY OF DIGNITY AND DOUBT.

Narrated by Martin Sheen and produced in cooperation with the Minnesota Veterans Coalition, the film tells the story of Agent Orange, the widely used herbicide sprayed in Vietnam between 1961 and 1970. Both US military personnel and Vietnamese citizens and soldiers were exposed to Agent Orange. The effects now appear in the form of cancer, birth defects, and other health problems. While the film helped spark educational outreach and legislation in this country about the impact of agent orange, it is seldom used to discuss the moral and legal ramifications of its use on the Vietnamese.

(Produced by Jim Gambone and Film in the Cities. 16mm, 28 minutes, color. Available from New Day Films.)
ALPACA BREEDERS OF CHIMBOYA.

This film traces the cycle of the Chimboyan economy and the structure of the peasant communities which the industry supports. It traces the economy through the raising and sheering the sheep to market through textile production, and export. Buyers for the large textile companies provide credit between seasons since 85% of the alpaca is exported. Described as a "valuable stimulus for discussion of peasant responses to economic domination, as well as the nature of underdevelopment in Latin America. (Marianne Eyde, 30 minutes, color, 1984. Available from First Run/Icarus Films and from UMass Film and Video Department.)

ALSINO AND THE CONDOR

This is a feature film that attempts to be an allegory of the forces at work in the years prior to the triumph of the Nicaraguan revolution. Alsino is a rural peasant boy with dreams of learning to fly. He is befriended by an American pilot who is training and directed the guerilla opposition. Alsino eventually joins the guerilla movement. The film won an Oscar nomination after its release in 1982. The film is directly pro-Sandinista, but one reviewer noted that the "message of the film isn't finally a defense of a political ideology. It is that this political struggle is at root a human one, a fight for personal dignity and security." revolution)

ALL UNDER HEAVEN: LIFE IN A CHINESE VILLAGE

This film provides a glimpse into the daily life of a Chinese village. It enables the viewer to see people at work and in their family life. The film is one in a trilogy that includes Small Happiness and To Taste a Hundred Herbs.

(Carma Hinton and Richard Gordon. 16mm and video, 58 minutes, color. Available from New Day Films.)

AMERICAS IN TRANSITION.

Explores questions about the relationship of the US historically and currently to conflict in Central America as well as examining the roots of dictatorship, attempts at democracy, and communist influences. Draws on interviews with Mexican writer Carlos Fuentes, Lyman Kirkpatrick, former director of the CIA, a former ambassador to El Salvador, and a Maryknoll missioner. Narrated by Ed Asner.

(Directed and produced by Obie Benz. 16mm and video, 29 minutes, color, 1982. Available from First Run/Icarus Films, and from Hampshire College)
AN AFGHAN VILLAGE: AQ KUPRUK, NORTHERN AFGHANISTAN.

A collage of images that depicts without narrative the daily lives of the villagers at communal labor, the markets, entertainment and prayer.

(Wheelock Educational Resources, 1974. 16mm, 45 minutes. Available from Hampshire College.)

AS WOMEN SEE IT: SUDESHA

This film documents the resistance movement in India called "Chipko" which means to embrace someone you love. In an attempt to keep the forests in their region from being destroyed, the women embraced the trees when the loggers were attempting to cut them. Sudesha is arrested for protesting at a timber auction and thrown in jail. The film is more about the factors that shape Sudesha’s life than a history of the Chipko movement.

(Produced by Deepa Dhanraj, India. 16mm and video, color, 33 minutes. English voiceovers. Available from DEC Films.)

AS WOMEN SEE IT: WOMEN OF EL PLANETA

Part of a series on women and Development (see above), this film looks at the lives of women in Lima Peru through the person of Rosa Deunas. Rosa is 38 years old and has organized a "Comite de Damas" to deal with issues of sanitation, hunger, illiteracy, and health. The film highlights the role that literacy classes have on the women.

(Produced by Maria Barea, Peru. 16mm and video, 33 minutes, with English voiceovers, 1983. Available from DEC Films.)

BECOMING AMERICAN

This film begins following a Laotian family as they await resettlement in a refugee camp in Thailand. It documents their first nine months of "intense cultural shock, prejudice, and gradual adaptation" as they begin life again in Seattle, Washington. Provides a very personal insight into issues of refugee resettlement.

(Ken and Ivory Waterworth Levine. 16mm, 58 minutes (also available in 30 minute version), color. Available from New Day Films and Hampshire College Film Library.)
BIKO: BREAKING THE SILENCE.

This film was made at the same time as Cry Freedom, the Hollywood movie that depicts Steven Biko through the story of Donald Woods and his friendship with Biko. Breaking the Silence traces the history of the black consciousness movement in South Africa and the critical role that Biko played in this resistance movement. The documentary includes interviews with Donald Woods, the lawyer who represented the family at the inquest, and former detainees who recount their own experience in jail at the hands of the security police.

(Produced by Ollie Maruma, Mark Kaplan, Richard Wicksteed, and Edwina Spicer. Video only, 52 min. Available from Filmmakers Library.)

BITTER CANE

Bitter Cane is an exploration of the economic factors at play in Haiti just prior to the downfall of the Duvalier regime. It looks at changes in the economy as peasants leave the land and come to the cities. Features interviews with peasants, landowners, and merchants as well as Haitian refugees imprisoned in the US. A short version of the film, Haiti: Reason to Flee is also available on video.

(Produced by Haiti Films; directed by Jacques Arcelin. 16mm or 3/4 video. In English or in French and Creole, 75 minutes, color. Available from Cinema Guild.)

BOLIVIA: USDA SERIES

This is a series of three short films made in 1971, and thus are probably quite dated. The first film Campesinos and Farming on Isla Del Sol looks at the life and farming methods of the farmers since the agrarian reform of 1953. The second, Frontier Settlement of Japanese from Overseas looks at two resettlement projects, one a Japanese community and the second, Indians who have moved from the Highlands. The third, Market at La Paz shows intensive cropping in valleys around La Paz. The series is intended to look at the potential of lowlands agriculture. Since the films are dated, but made by the US Department of Agriculture, they might provide an interesting look-back at the US policy of modernization.

(All Films produced by USAD, 16mm, color, range from 16-20 minutes in length. Available from UMass Film and Video Department.)
**BOMBAY: OUR CITY.**

The story of 4 million people who live in the slums of Bombay and make up half the city's population. The story is told by industrial workers, construction workers, and domestic servants who live without city services such as electricity, sanitation, and constantly face the threat of eviction from the city authorities. Described as a film that states it story "simply and clearly, with restrained passion, and becomes . . . appalling and moving."

(Film by Anand Patwardhan. 16mm and video, 57 minutes, color, 1985. Rental from First Run/Icarus Films.)

**BUILDING A NEW SOCIETY: WOMEN IN RURAL MOZAMBIQUE.**

This slide show takes a look at the changes rural Mozambiquan women have been experiencing as a result of independence. While the slide show celebrates the changes that have occurred for women as a result of changes in the economy, it also shows the cultural issues still at issue such as polygamy, the bride price, arranged marriages, and initiation rites.

(Produced by Stephanie Urdang/CUSO, Canada/Mozambique. Slide Tape, 30 minutes. 1984. Available from DEC Films.)

**CELSO AND CORA.**

An award winning feature length film about a family in a squatter settlement in Manila. The film follows the lives of Celso and Cora over a three month period showing how they make their living as street vendors and their search for a new home after eviction. The film is described as "people experiencing everyday events with a mixture of humor, irritation, weariness, and courage."

(Gary Kildea. 16mm and video, 109 minutes, 1983, color. Available from First Run/Icarus.)

**CHURCH OF LIBERATION.**

This film looks at the transformation of the Catholic Church in Brazil under the years of dictatorship and the beginnings of the Christian base communities. It is a film about the "popular church" -- a church based on a theology of liberation that works on behalf of the poor.

(Silvio da-Rin. 16mm and video, 59 minutes, color, 1985. Available from First Run/Icarus Films.)
COMMUNICATIONS FOR CHANGE

This is a film produced by USAID about the Basic Village Education Project, a five year experiment that used several media forms -- radio being one of the more significant -- to transfer agricultural skills to farmers in Guatemala.

(Produced by Herst Metrotone for USAID. 16 mm film. Color, 20 minutes. Available from UMass Film and Video Department)

CONTROLLING INTEREST

A film about the reach of multi-national corporations that has now become a classic, Controlling Interest examines how the increasing concentration of capital affects employment in the US and impacts patterns of development in the Third World. Interviews with business executives provide insight into corporate decision making practices as well as the influence of the large multi-nationals on US foreign policy. Case studies include Massachusetts, Brazil, and Chile.

(Produced by California Newsreel. 16mm only, 45 minutes, color, 1978. Available from California Newsreel.)

COMMODITIES: WHITE GOLD

Commodities is a seven part series produced by Channel Four Television in London that looks at the ways banks, corporations, governments, workers, and consumers are affected by ordinary consumer items. It looks at the nature of exchange between the people who produce commodities in the Third World and those who control the processing, financing, and marketing of them. The series explores the role of cartels, financiers, and multi-nationals and looks at the shifts in control from Amsterdam to London to the US to the Pacific Basin. The films are available as a package as well as individually. White Gold traces the initial rise of the sugar industry along with slavery, first in Brazil and later in the Caribbean.

(Channel Four Television/UK. 16mm and video, 26 minutes, color, 1986. All films in this series are available from First Run/Icarus)

COMMODITIES: LEAVING HOME FOR SUGAR

This segment follows the historical rise of sugar and focuses on later sugar developments in Zimbabwe and the West Indies. For over 200 years, the West Indian sugar market was one of the most
profitable enterprises of all time, but began to decline with the abolition of slavery. The Zimbabwe portion of this program contrasts the two sides of sugar development in that country: the story told by the companies about turning the desert into model plantations, and the story told by local farmworkers who were dispossessed or brought in as forced labor. Ironically, *Leaving Home for Sugar* ends with the multi-nationals seeking new markets for sugar in the producing countries.

(Channel Four Television/UK. 16mm and video, 52 minutes, color, 1986. Available from First Run/Icarus.)

**COMMODITIES: COFFEE IS THE GOLD OF THE FUTURE**

Coffee is the second most valuable commodity after oil with an annual value of 15 billion dollars, and provides ten countries with over 50% of their foreign exchange. Two thirds of the world’s coffee comes from Latin America. This segment of the *Commodities* series tells the story of Columbia coffee and a history of Columbia as seen through the story of coffee. The film looks at small coffee growing communities as well as the big planters who make up the Columbian Coffee Growers Federation. It explores problems of land ownership, market control by middle men, agrarian reform, and price fluctuations. In the end it raises the question of whether there is any future for small scale peasant production in an era of agribusiness, modernized production methods, and international controls.

(Channel Four Television/UK. 16mm and video, 52 minutes, color, 1986. Available from First Run/Icarus.)

**COMMODITIES: GROW OR DIE**

*Grow or Die* takes a hard look at the multi-national corporations who produce consumer goods. In their attempt to ensure a constant supply of cheap raw materials, they often switch suppliers and disrupt local economies. This segment shows how the multi-nationals are shifting their focus from the Atlantic to the Pacific Basin and the resulting crisis in employment, changing prices, and trade. It concludes by showing how many Third World countries are caught in the web of rising debt and higher payments while receiving lower prices for natural resources and experiencing little growth for their own markets.

(Channel Four Television/UK. 16mm and video, 52 minutes, color, 1986. Available from First Run/Icarus. Other segments in this series include: *Commodities: Black Market* (26 minutes), *Commodities: Tea Fortunes* (52 minutes), and *Commodities: Free Markets for Free Men* (52 minutes) which explores the micro-economic workings of the futures markets, and the macro-economic realities
of deregulated trade in the world economy, with a case study of Brazil. All seven films in this series can be ordered from First Run/Icarus.)

CONSUMING HUNGER.

This three part video looks at how television images become our reality of world events. Part I, "Getting the Story" looks at how the story "almost didn't get aired" to becoming one of the most moving television stories of the decade. It explores both the rules of television news as well as Western attitudes toward developing nations. Part II, "Shaping the Image" looks further at how that image was shaped by the Live Aid Concert, and Part III entitled "Selling the Feeling" examines the media image of domestic hunger and homelessness.

(USA, 1988, Producers: Ilan Ziv and Freke Juijust; three 30 minute parts, video; Available from DEC Films)

DEPENDING ON HEAVEN

This film follows a nomadic Mongolian family and their herds across the grasslands of northern China. Focusing on a way of life that is in complete harmony with the environment, the film is a combination of legends, poems, and music woven through the cycle of the seasons of the herdsman. Could be used for discussion around cultural integrity as well as the meaning of development for such a community.

(Directed and produced by Peter Entell. 16mm and video, 28 minutes, color, 1987. Available from First Run/Icarus.)

DON'T EAT TODAY OR TOMORROW

This film is about Argentina and the relationship between the economic policies of the military dictatorship and their acts of repression. When the military finally conceded to a democracy after the Falklands War, the country was 50 billion dollars in debt and 30,000 people had been "disappeared." Democracy is still threatened in Argentina because the government has to deal with such a huge debt. In addition to its focus on the military, the film looks at the role of the multinational banks and corporations and the International Monetary Fund (IMF).

(Directed by Rob Hof, 16mm or video, 43 minutes, color, 1985. Available from First Run/Icarus.)
EL SALVADOR: ANOTHER VIETNAM

Somewhat outdated, this film is still an important discussion document about US foreign policy and issues of "aid." It is a comprehensive introduction to El Salvador and the policies of the Reagan administration's decision to "draw the line" around what they feared would be further expansion of liberation movements or communist influence in the Western hemisphere. The film provides an overview of US military and economic policy through the use of archival footage.

(Directed by Glenn Silber and Tete Vasconcellos. 16mm and video, 53 minutes, color, 1981. Available from First Run/Icarus Films.)

FACES IN A FAMINE.

This film could potentially be an excellent discussion piece in a class on development and education. Its focus is the work of the relief worker in combating the famine that has swept the Siheil.

(Robert Lieberman. 16mm and video; 51 min. Available from Filmakers Library.)

FACTORIES FOR THE THIRD WORLD.

This film explores the changes that have resulted as third world countries have encouraged foreign investment to create new industrial jobs in their own countries rather than simply serving as a supplier of natural resources. Using Tunisia as a case study, the filmmakers also look at the the growing influence of western culture and the Islamic response.

(Gordian Troeller and Marie Claude Deffarge. 16mm and video, 43 minutes, 1979, color. Available from First Run/Icarus Films.)

FIRE FROM THE MOUNTAIN.

Based on the autobiography of Omar Cabezas, one of the leaders of the Nicaraguan revolution, Fire From the Mountain is an insider's account of the Nicaraguan revolution, moving from the Cabezas' days as a student activist in Leon to mountain guerrilla to top government official.

(Directed by Deborah Shaffer. 16mm and video, 58 minutes, color, 1987. Available from First Run/Icarus Films.)
FIRST CONTACT.

Nominated for the Academy Award in 1984, this film is based on documentary footage of the Leahy Brothers who carried a movie camera with them when they penetrated the interior of New Guinea in 1930 in search of gold. The remarkable footage of the Leahy party's encounter with thousands of what they described as "stone age" people with no concept of life beyond their own valley forms the basis of First Contact. Fifty years later some of the Papuans tell the story from their perspective. (They thought the intruders were ancestors bleached by the sun and returning from the dead.) One of the explorers, Dan Leahy, talks about how important it was to dominate the Papuans -- both because of fears of his own survival and the continued search for gold.

(Papua New Guinea and Australia, 1983; Producers: Bob Connolly and Robin Anderson, 60 min, color, 16mm and video format; Available from DEC Films and Hampshire College Film Library).

FOR EXPORT ONLY: PESTICIDES

Originally produced as part of a two part series on pills and pesticides, this segment examines the harmful effects of pesticides that have been banned from use in the United States that have been "dumped" on Third World countries. The Richter film documents that even after pesticides are banned here, they continued to be manufactured for export to the Third World; it is not simply a matter of dumping what is already on the market. New markets are consciously sought in areas where restrictions are lax or nonexistent. The products often carry no warnings on the label, and more often than not are used by people who cannot read English. The film also shows the "cycle" of the banned pesticides as they return to the US in imported foods we eat, thus endangering the health of US consumers. This is a powerful documentary with footage from Malaysia and Africa that is extremely thought provoking.

(Robert Richter Productions. 16mm and video, 56 minutes, color, 1981. Available from First Run/Icarus.)

FOR EXPORT ONLY: PILLS

Similar to its counterpart about pesticides, this film explores the dumping of pharmaceuticals that are banned or restricted in the US to Third World countries. It examines the overseas marketing of drugs and the lack of information that is available to health practitioners who often prescribe the drugs. The film interviews people on four continents including corporate officials, physicians, pharmacists, and victims of the banned drugs.

(Robert Richter Productions. 16mm and video, 56 minutes, color, 1981. Available from First Run/Icarus.)
GAZA GHETTO.

This film tells the story of three generations of a Palestinian family and their neighbors who live in the Jabalia camps. Jabalia, with 50,000 residents, is the largest refugee camp in the Israel occupied West Bank and Gaza. In addition to stories from family members about what their life has been like and their hopes for peace, the film also includes interviews with Ariel Sharon and Binyamin Ben Eliezar, the military coordinator of the West Bank and Gaza.

(Produced by Pea Holmquist, et.al. Gaza. 16mm, 3/4" and VHS Video, 82 minutes. Available from DEC Films.)

GENERATIONS OF RESISTANCE.

The Southern Africa Media Center lists this film as the "most comprehensive film available on the history of resistance to white rule in South Africa." It combines archival footage with the testimonies of the survivors of historic struggles such as the Bombata rebellion in 1906, the founding of the African National Congress, the dispossession of African lands and the imposition of the pass laws, Sharpeville, the Women’s campaigns in the 1950s and finally Soweto and the Black Consciousness Movement.

(Produced by the United Nations, Directed by Peter Davis. 16mm and video; 52 minutes, color, 1980. Available from Southern Africa Media Center.)

GRANDFATHER, YOUR RIGHT FOOT IS MISSING

Made by a young Cape Town filmmaker, this video tells the story of the destruction of his neighborhood as a result of the Group Areas Act, which forced mixed communities to segregate. Using still photographs, paintings, and voiceovers of former residents, he evokes images of the old neighborhood which is now the site of a shopping mall. The reviewer said this film "shows the daily results of the system of apartheid, in the kind of detail usually missed in general overviews."

Produced by Yunus Ahmed, South Africa. 3/4" and VHS Video. 60 minutes, color, 1984. Available from DEC Films.

GUAMBIANOS.

This film presents the texture of the daily lives of the Guambiano Indians of Columbia -- a day at school, going to market, a wedding and a funeral, as well the organization of work in a cooperative
based on traditional work patterns as the Guambianos attempt to maintain a viable agricultural community and regain lands that have been taken away by the government.
(Jackie Reiter and Wolf Tirado. 16mm and video, 59 minutes, color, 1979. Available from Icarus/First Run Films.)

GUATEMALA: A JOURNEY TO THE END OF MEMORIES

This film investigates the "democratization" of Guatemala following the years of abuse by the military and the wide scale disappearances of many of its indigenous populations. It looks into the "model villages" and "re-education camps" that continue to be used a way of controlling the rural -- and often indigenous -- populations. Commentary on these settlements are provided by refugees living in Guatemala who remain afraid to return.

(Directed by Ilan Ziv. Available in video only, 55 minutes, color, 1986. Available from First Run/Icarus.)

INCREASE AND MULTIPLY?

This film examines the human and social consequences of exponential world population growth. Filmed in Kenya, Zimbabwe, China, Guatemala, and Mexico the documentary focuses on the impact of withdrawing family planning support from aid packages. The population advisor of the World Bank predicts "increasing numbers of illegal abortions, abandoned babies, increased juvenile delinquency, and diminished natural resources" if population growth continues unchecked. I was not able to preview this film and there is no mention in the description of whether the film addresses the larger political issues of US Aid being involved in population control. The filmmakers Robert Richter and Rachel Lyon are known for their well-researched and usually hardhitting documentaries.

(Directed by Robert Richter; Rachel Lyon, Executive Producer; available from Filmakers Library.)
KIM PHUC

People old enough to remember the Vietnam War may quickly recall one of the most vivid images of that time -- a picture of a child running naked down a country road after being hit with a napalm bomb. Kim Phuc is the story of that child, mutilated and disabled by the war, now a young woman trying to overcome the past and the problems she inherited from the war and her personal injuries. The film is a "graphic illustration of the horros of war" and how the impact of war can linger in the lives of its victims. The film won awards at Monte Carlo, Leipzig, and the American Film Festival.

(Directed by Manus van de Kamp. 16mm, 25 minutes, color, 1984. Available from First Run Features.)

LAS MADRES: THE MOTHERS OF PLAZA DE MAYO.

The story of the mothers of Argentina’s "desceparacidos" and their weekly vigil in the Plaza de Mayo on behalf of their kidnapped children.

(Directed by Susana Munoz and Lourdes Portillo; available from Direct Cinema, Ltd., PO Box 3125, Franklin Lakes, New Jersey 07417.

LISTEN CARACAS.

This short film focuses on the irreconcilable differences of the native people of the Amazon region with Western culture -- particularly around the issues of collective tribal ownership of land, and the social unity of the tribe as opposed to the nuclear family. The film focuses on the testimony of Barne Yavari, the last surviving yecuana Chaman.

(Venezuela, 1979; Producer: Carlos Azpura, 19 min, color, 16 mm and video format; Available from DEC Films).
MAD RIVER: HARD TIMES IN HUMBOLDT COUNTY.

This movie is about the tradeoff between jobs and the environment; timber companies blame environmentalists for the close of the pulp mill; conservationists accuse the company of clearcutting. "Brings into sharp focus fundamental questions concerning the use and management of natural resources."

(Front Line Productions. 16mm and video. 56 minutes, color, 1982. Available from California Newsreel and Hampshire College Film Library.)

MAIDS AND MADAMS

This film examines a particular aspect of gender, race, and class issues in South Africa through the stories of black maids and their white "madams." Working as a maid is one of the largest sources of employment for black women, and more than one million make their living in this way. The film shows the stark contrast between the comfortable and often luxurious homes of the white employers and the grinding poverty of the maids when they return to the townships. It also focuses on the work of the South African Domestic Workers Association (SADWA). While the film is yet another way of glimpsing South Africa today, it potentially has wider use in that the issue of domestic workers applies to many situations, and particularly where there are immigrant populations.

(Produced by Mira Hamermesh, South Africa, 1985. Video. 52 minutes, color, Available from Dec Films and Hampshire College Film Library.)

MANOS A LA OBRA: THE STORY OF OPERATION BOOTSTRAP

This film tells the story of Operation Bootstrap, the model economic development plan to modernize Puerto Rico. Under the plan the island lured industrial capital from the mainland by offering tax-free programs, government subsidies, and a cheap labor force. This film traces the plan's history from the 1930s to the 1960s when US officials called it a "showcase" to the present day when the island is sometimes referred to as the "South Bronx of the Caribbean. The film features interviews with Bootstrap's chief planner, educators, industrialists, trade unionists, and unemployed workers. The film offers a framework to discuss industrialization as modern development.

(Produced and directed by Pedro Rivera and Susan Zeig. 16mm, 59 minutes, color, 1983. Available from Cinema Guild and Hampshire College Film Library.)
MAMA, I'M CRYING.

This film looks at South Africa through the eyes of two women, one white and one black. Both of their fathers worked for mining companies, and both are from Johannesburg. The film captures their vastly different experiences in growing up as well as their mutual expectation that change would come slowly and peacefully. Now middle-aged, they reflect on their own experience in light of the new generation of young black South Africans who are willing to die and go to jail to ensure that change comes soon. The life of Benjamin Oliphant is profiled as a new generation of South African who died at the age of 21 as a result of his activism.

(Produced by Joyce Seroke and Betty Wolpert. Video only; 52 min. Available from Filmmakers Library.)

MARX FOR BEGINNERS.

Based on the the book by Mexican cartoonist Ruis, this is a seven minute originally animated film highlighting the major philosophic and economic theories of Karl Marx. Educational audiences will find the film an amusing discussion starter. Billed as "lively and irreverent."

(A film by Bob Godfrey and Cucumber Studios, available from First Run/Icarus Films, $25 rental.)

MISA COLUMBIANA

A documentary film about a shantytown on the outskirts of Medellin. Most of the 370 families who lived there when the film was made in 1977 had migrated from rural areas seeking employment. The film chronicles the daily life of the people as they seek to establish permanent homes, raise their children, and engage in political action and discussion with a worker/priest who is a follower of liberation theology.

(Produced by Educational Resources, 16mm, b & w, 20 minutes. Available from UMass Film and Video Department.)

MOVING ON, THE HUNGER FOR LAND IN ZIMBABWE.

This film looks at Zimbabwe after the ten year struggle for independence. It tells the stories of two Zimbabwean farmers: Dennis King owns a large commercial farm important to the country’s economy; Simon Chifamba, in contrast, is barely able to make a subsistence living for his family from his small plot of land. The film provides an excellent case study of the legacy of colonialism
using archival footage to recount the history of the rich agricultural land from pre-colonial to post-colonial times. The central question raised by Moving On is how the hunger for land of the black majority can be satisfied given the colonial legacy and the needs of the new national economy. While the film is specific to the Zimbabwean experience, it is also appropriate to raise larger issues for all developing nations.

(Produced and directed by Peter Entell, written by Bruce Robbins; 16 mm film, 52 minutes, color. May also be available in video. Available from The Southern Africa Media Center.)

MOZAMBIQUE: THE STRUGGLE FOR SURVIVAL

This film documents the effects of 25 years of armed conflict and its results on the people of Mozambique. It explores the political and racial background of the fighting and the role of South Africa in its attempts to destabilize the country.

(Cinema Guild of New York. VHS Video, color, 57 minutes, 1987. Available from Hampshire College Film Library.)

MOZAMBIQUE YEAR 3: COMMUNAL VILLAGE

Produced in 1981, this film is similar to Zimbabwe: Freedom is More Than Liberation in its look at post colonial reconstruction. When the Portuguese left Mozambique, the country had a 97% illiteracy rate, no social services, and an economy designed to export the wealth. Through interviews with villagers and Frelimo Party cadres, this film looks at the program of communal villages. While the content of the film is dated, it should be helpful for a discussion of development and liberation.

(Produced by Madelaine Taylor, Canada/Mozambique. 16mm film, color, 28 minutes. Available from DEC Films.)

NKULELEKO MEANS FREEDOM

This film is about Zimbabwe’s educational system that was born in the refugee camps during the war of liberation. The central theme is education with production, a system that strives to combine theory with practice and dignify manual labor. The theme and the experience of a post colonial country in establishing its own educational system is an excellent film for discussion about the educational needs of a developing country and the continuing threads of colonial education.

(Directed by Ron and Ophera Hallis. 16mm and video, 28 minutes, color, 1982. Available from First Run/Icarus Films.)
OUR GOD THE CONDOR

This film documents the Yawar Fiesta, an annual event in a Indian village in the Peruvian Andes. The ceremony depicted in the film of a fight between a condor and a bull is symbolic of the Indians struggle with the Spaniards. The Church in Peru has consistently opposed this annual ritual which they term a "savage custom." The Indians maintain it is "protest we want to continue."
(Produced by Paul Yule and Andy Harries, 16 mm and video, 30 minutes. Available from Filmakers Library.)

PASSION OF REMEMBRANCE.

The film looks at the life of a contemporary Black working class family in London by following Maggie, the daughter, a documentary video artist. The film raises a wide range of issues concerning gender, sexuality, race, and intergenerational conflict.
(Britain, 1986, Producers: Sankofa Film and Video Collective, 80 min, color, 16mm and video, Available from DEC Films, Canada)

PEOPLE OF NO INTEREST

This film looks at two development projects near the mouth of the Amazon River that are financed by multinationals and receive tax breaks and other kinds of support from the Brazilian government. The Carejas mining project and the ALCOA smelter and refinery are taking a heavy toll on the lives of subsistence peasants in the area who are steadily being forced into the favelas of the city. People of No Interest examines the impact of these development projects on the lives of the people in the region.
(A film by Peter Flemington and Kristian Paluda with co-production from Canadian Religious Television and Danchurchaid [Denmark]. 16mm or video, 29 minutes, color, 1984. Available from First Run/Icarus.)

PHILIPPINES: THE PRICE OF POWER.

This film focuses on the Igorots, a traditional mountain tribe of self sufficient farmers who have fought a decade-long battle to stop a massive dam project that threatens their lands and culture. After years of peaceable opposition, many of them join their guerrilla army. Described as a microcasm of the situation throughout the Philippines, it is also cited as an "accurate portrayal of the consequences of development."
(Jeffrey Chester and Charles Drucker. 16mm and video. 28 minutes, 1986, color. Available from First Run/Icarus Films.)
PROUD WOMEN, STRONG STEPS.

This film focuses on the lives of two women immigrants in Canada and goes beyond their personal stories to look at the stress that immigrant women and women of color face. In Part I, Ana tells the story of her Italian immigrant mother and the effects of poorly paid, health hazardous factory work combined with child care and domestic work at home. She also talks about the changing mother/daughter relationship in a new culture. Part II is told by Tania, a founding member of the South Asian Women’s Group, who talks openly about the racism faced by immigrant women and some strategies that might help them gain more control over their lives.

(Producers: Shywords for Women Working, 35min, 16mm and video, Rental from DEC Films)

ROOTS OF HUNGER, ROOTS OF CHANGE.

"Drought is an act of nature... but hunger is not." This is the point of view expressed by the filmmakers as they examine the root causes of hunger in one part of the African Sahel. The film looks at pre-colonial life for both herders and cultivators in Senegal, and the impact of the introduction of peanuts as a cash crop under the French. The focus of the film, however, is not on the horrifying images of famine, but what can be done. As an illustration of what self sufficiency and long term development can be, it shows an integrated rural development project.

(Produced by Heather MacAndrew and David Springbett, Canada/Senegal. 16mm and Video, Color, 28 minutes. Available from DEC Films.)

ROSES IN DECEMBER.

Roses in December is the story of the three American nuns and lay missioner who were killed in El Salvador by members of the Security Force. The film focuses on Jean Donovan, the lay missioner and follows her from her affluent life in Connecticut to her decision to volunteer with the Maryknolls in El Salvador. The films publicity describes it as "an eloquent memorial to her commitment... and a powerful indictment of US foreign policy in Central America."

(Ana Carrigan and Bernard Stone. 16mm and video. 56 minutes, color, 1982. Available from First Run Films/Icarus.)
SEASON OF THUNDER.

This film tells the story of the Igorot people from the mountains of the northern Philippines, and their struggle to maintain and preserve their culture in the face of development. Dams, logging the forests, mines, and other development projects, all backed by the Philippine government, threaten to destroy their mountain landscape and thus their way of life.

(Produced by Jeffrey Chester, Charles Drucker, et. al. Philippines. 16mm film and video. 60 minutes, color, English voiceovers. This film is also available in a 30 minute version entitled The Price of Power. Available from DEC Films.)

SEEING WINDOWS.

This film looks at housing and homelessness in the Third World. Set in Honduras, it describes a situation that has parallels throughout the developing world. The tape follows a rural family that migrates to the capital city of Tegucigalpa and live in one of the squatter settlements surrounding the city. The film also looks at two rural self-help housing projects as a possible alternative to the problem.

(Made in Canada and Honduras, 1987; Producer: Robbie Hart, 28 min, color video format).

SEEDS OF REVOLUTION

This film looks at the banana trade of Honduras and contrasts the flourishing of the business with the poverty and malnutrition that plague the majority of Hondurans. The country’s predominant agricultural economy is dominated by a few US corporations.

(Produced by ABC News by Howard Enders. 16mm and video, 40 minutes, color, 1983. Available from First Run/Icarus.)

SELBE -- ONE AMONG MANY

This film provides a close up look the everyday life of a Senegalese woman whose day begins early and finishes late in the evening. She is responsible for the survival of a large family; her husband has gone to make money in the town. The film moves from examining her personal situation to include other issues of development facing women.

(Produced by Safi Faye, Senegal. 16mm film, 30 min, 1983. Available from DEC Films.)
SIX DAYS IN SOWETO.

A film that documents the Soweto uprising by young black South African students. The film interviews many of the original participants and intercuts their narrative with news footage and scenes from Soweto. "Through their stories . . . their angry and eloquent voices still speak to us."

(Produced by ATV Television, England; Directed by Anthony Thomas. 16mm and video, 55 minutes, color, 1978. Available from Southern Africa Media Center.)

SMALL HAPPINESS: WOMEN OF A CHINESE VILLAGE

Small Happiness is an especially powerful film about the life of women in a Chinese village. It gains its title because when female children are born in China, it is considered a "small" happiness. The film explores sexual politics at the village level through interviews with village women. Carma Hinton, who grew up in China, is able to talk directly with the village women. The result is a powerful and very personal narrative about footbinding, birth control policy, love and marriage, childbirth and poverty.

(Carma Hinton and Richard Gordon. 16mm and video, 58 minutes, color. Available from New Day Films and from Hampshire College Film Library.)

SMALL SCALE INDUSTRIES IN KENYA

Filmstrip with audio tape. Focuses on a program to strengthen small scale industries and the contributions they make to the economy.

(Produced by the World Bank, 1981. 10 minutes. Available from UMass Film and Video Department.)

SOUTH AFRICA BELONGS TO US.

Portrait of the lives of five black women. This film provides a look into both the economic and emotional burdens that apartheid places on the black South African woman. Sugar Cane Alley, French with English subtitles, this is a feature length film about a boy coming of age on a sugar plantation in Martinique in the 1930s. Jose, the young boy, wants to go to school and be a writer. M'man Tine is one of the most memorable characters in the film, playing the role of Jose’s grandmother who takes in washing as a way of helping insure that the boy gets an education. Others who play an important role in the life of Jose
include Medouze, the spiritual leader and griot, a young racially mixed friend who is rejected by his white father, and Jose’s teacher.

(Produced by Gerhard Schmidt, directed by Chris Austin. 16mm and video, 35 min. or 60 minute version, color, 1980. Available from Southern Africa Media Center and DEC films, Canada)

**STARTING FROM NINA**

This film by the Development Education Centre in Canada is one of the first films to explore the pedagogy of Paulo Freire when it applied in different settings: immigrants in an English language class, teachers discussing the views of their students about their working class neighborhood, and clerical workers talking about the pressures they feel on the job. It is an attempt to show how critical consciousness develops as a result of everyday life being the content of the learning process.

(Development Education Centre, Toronto. 16mm and video, 30 minutes, color, 1978. Available from First Run/Icarus.)

**SWEET SUGAR RAGE.**

This is a video of the Sistren’s Theatre Collective’s work with women sugar can workers. The video revolves around a drama workshop that Sistren does that brings out the detail of the women’s lives in the fields. The story of Iris, who has been a sugar worker for 25 years, and who has clashed with both unions and management, is improvised into a drama by Sistren.

Produced by the Sistren Collective, Jamaica, 1986. 3/4’ and VHS video, 42 minutes. Available from DEC Films.)

**TALK ABOUT ME, I AM AFRICA**

Shot secretly in South Africa, this videotape provides an insightful view of apartheid through various theatrical forms: an illegal shantytown women’s theatre troupe dramatizes its ongoing battles with police; two actors using mime to draw links between the prisons and the gold mines of Johannesburg; a backyard poet in Soweto giving an illegal reading; and government sanctioned performances by a musical group.

(Directed by Chris Austin. Available in video only. 54 minutes, color, 1980. Available from First Run/Icarus.)
TONGPAN.

This is a fiction film based on the experience of a farmer from the Northeastern region of Thailand. Forced from his land by a new dam that floods their land, he has moved his family to a small town on the Mekong River border with Laos where he supports himself as a pedicab driver, a boxer, and by keeping someone else’s chickens. By chance he hears about the development of another dam that would be the world’s largest hydroelectric project, and flood the town where he now lives.

(Produced by Isan Film Group, Thailand, 1977. 16mm film, b & w, with English subtitles, 69 minutes. Available from DEC Films.)

THE BUSINESS OF HUNGER

This film details the process of change that occurred in four Third World countries as a result of the Green Revolution, and when development was defined as large scale agricultural programs with export crops. Senegal, Brazil, the Dominican Republic, and the Philippines provide case studies where certain foods are exported in the midst of widespread hunger from the populace. The film also sets forth the model of an agricultural cooperative in Northwest Mexico where several thousand peasants have come together.

(Produced by Robert Richter. 16mm, 28 minutes, color, 1985. Available from Maryknoll World Films.)

THE DISCARDED PEOPLE.

This film examines the claim of the South African government that the bantustans are independent black states and a possible source of development for black South Africans. Filmed clandestinely in the Ciskei bantustan and then smuggled out of the country, the film takes a hard look at issues such as forced resettlement to the overpopulated and barren reserves. "A disturbing challenge to those believing that apartheid can be reformed."

(Produced by Granada Television in Britain. 16mm and video, 30 minutes, color, 1981. Available from Southern Africa Media Center.)

THE EARTH IS OUR MOTHER

This film tells the story of two Indian tribes in Columbia and Venezuela over a sixteen year period and how each of them have dealt with the encroachment of white cultural and economic invasion. The Arhuaco Indians from northern Columbia feel their culture so
threatened they throw out the Catholic missionaries and establish their own independent education system. The Motilon Indians in Venezuela have given up many of their traditional ways and look to the development and the resources the missionaries can bring.

(Directed by Peter Elsass, video only. Available from Filmmakers Library.)

**THE GLOBAL ASSEMBLY LINE**

Through the lives of the people who work in the plants, and occasionally the people who run them, this film brings new understanding to the role of multi-national corporations in a global economy. It features film shot in Tennessee and the Silicon Valley and then takes us to the "free trade zones" of the Mexican border and the Philippines. "We take a rare look at the people who are making the clothing we wear and the electronic goods we use -- as well as the business decisions behind manufacturing -- on the global assembly line.

(Produced by Lorraine Gray, Anne Bohlen, and Maria Patricia Fernandez Kelly. 16mm and video, 58 minutes, color. Available from New Day Films.)

**THE JOURNEY. FROM FAITH TO ACTION IN BRAZIL.**

This film looks at the educational process in one poor community on the outskirts of Brazil to improve the living conditions. Organized through Christian base communities, the residents use a popular education methodology to discuss the basic problems that people face in their community. Included in the film are interviews with bishops, grassroots activists, and community residents. The film is a look at change coming from the bottom up; through its case study of liberation theology in practice it raises questions about the church’s involvement in politics.

(Peter Flemington and Kristian Paludan. 16mm and video. 29 minutes, color, 1984. Available from First Run/Icarus Films.)

**THE REAL THING**

In 1984 the Coca Cola bottling plant in Guatemala City was closed and 469 workers lost their jobs. The Real Thing is the story of the workers from the Coca Cola plant and their union who occupied the plant for one full year. Publicity for the film claims that "it is a story of corporate bankruptcy as a means of busting unions and of neglect by US based multi-nationals." (The Coca Cola company based in Atlanta refused to intervene.) But the film is
also the story of a small Guatemalan union who fought for their jobs and their lives.

(Directed by Peter Schnall, narrated by Martin Sheen. 16mm and video, 36 minutes, color, 1984. Available from First Run/Icarus.)

**THE WAY TO MY FATHER’S VILLAGE.**

This film traces a family history from Canada to Trinidad to China through a combination of travel documentary footage, personal reflections about his father, interviews with family members, and archival records. The producer describes this film as a "search of the children of immigrants for our roots. . . the tape is about history and memory, the experience of colonialism, tourism."

(Canada, 1988, Producer: Richard Fung, 38 min, video, Available from DEC Films, Canada).

**THE PRICE OF CHANGE.**

For years, work outside the home has been considered shameful for Egyptian women, but the changing nature of the economy has necessitated the entrance of women into the workforce. Today, 40% of Egyptian women contribute to the family income. This film examines the consequences of work for five Egyptian women—a factory worker, a village leader involved with family planning, a doctor, a social worker, and a member of parliament, and presents the changing attitude towards work, the family, sex, and women’s place in society.

(Elizabeth Ferrnea and Marilyn Gaunt, 16mm and video, 26 minutes, color, 1982. Available from First Run/IcarusFilms)

**THIS IS WHAT WE THINK.**

This film tells the story of a group of peasants in the mountains of Ecuador who spent seven years struggling to gain peacefully and legally a portion of their landlord’s estate. The people of Pillachiquir tell the story of the creation of their agricultural cooperative and the long years of struggle to improve the quality of their lives and work which included the murder of their leader in a confrontation with their landlord.

(Camilo Luzuriaga, 29 minutes, color, 1984. Available from Icarus/First RunFilms)
TO TASTE A HUNDRED HERBS: GODS, ANCESTORS AND MEDICINE IN A CHINESE VILLAGE

This is one in a trilogy produced by Carma Hinton, who grew up in China, and Richard Gordon. (Other films in the trilogy are Small Happiness: Women of a Chinese Village and All Under Heaven: Life in a Chinese Village.) This particular film, like the other two, provides a close look at a Chinese village from the point of view of a Catholic doctor.

(Produced by Carma Hinton and Richard Gordon, 16mm and video, 58 minutes, color. Available from New Day Films.)

TODOS SANTOS COCHUMATAN: REPORT FROM A GUATEMALAN VILLAGE

This film documents the annual sequence of harvest, the elaborate festival of Todos Santos, and the mass seasonal migration of people from the mountains to work in the cotton plantations of Guatemala’s southern lowlands. The film is based on interviews with people as they go about their daily work and shows how "hard currency" is becoming an increasing necessity for the once subsistence farmers. This film is specifically recommended for anyone interested in the socio-economic changes of indigenous populations.

(Directed and Produced by Olivia Carrescia, 16mm and video, 41 minutes, color, 1982. Available from First Run/Icarus Films and Hampshire College Film Library.)

TREE OF SURVIVAL

This short film looks at what has happened in the Sahel region of North Africa since the famine. It looks at the environmental and economic issues of desertification of the Sahel when its trees are so desperately needed as an energy source for an increasing population.

(Produced by the UN by Abdellatif Ben Ammar. 16mm and video, 20 minutes, color, 1984. Available from First Run/Icarus.)

UNDER THE GUN: DEMOCRACY IN GUATEMALA.

This film looks at the current elected democracy in Guatemala, an administration that came to power with the help of the United States after thirty years of military dictatorship that left 100,000 Guatemalans dead, 40,000 disappeared, and thousands more exiled, widowed, and orphaned. This film "questions where the government is simply a mask for continuing military rule . . . examines how the government is dealing with pressing issues of land
reform and human rights."

(Producers Patricia Goudvis and Robert Richter, 40 min, 16mm and video, Available from DEC Films, Canada.)

VOICE OF THE AMAZON

This film examines the grassroots environmental movement in Brazil and the work of Chico Mendes, a rubbertapper who had become an environmental activist in his attempts to save the rain forests. Includes interviews and documentary footage.

Produced by Miranda Smith, New York. VHS Video, color, 57 minutes. Available from Cinema Guild and Hampshire College Film Library.)

WHEN THE MOUNTAINS TREMBLE.

This is the story of Rigoberta Menchu, the author of I Rigoberta, a Quiche woman and the struggle of her and her family against the military in Guatemala. Contains documentary footage of life under the previous military dictatorship. (Suggest showing in conjunction with Under the Gun: Democracy in Guatemala.

(Filmed in the US and Guatemala. Producers: Skylight Pictures, 83 min., color 16mm and video; Spanish with English subtitles and voiceover; Available from DEC Films)

WHAT WE THINK.

Filmed in Ecuador in 1982, this is a documentation of a seven year process of agrarian reform and reforestation in a rural mountain community in Ecuador. People in the community describe their livlihoods, the methods of farmings, details of their culture, and their struggle with landlords and the government. "Valuable as a document of community development in the Third World, What We Think provides great insight into the conditions that inform community decisionmaking and action."

(Producers: Quinde Films, 32 min., color, 16mm and video, available from DEC Films)

WITH THESE HANDS: HOW WOMEN FEED AFRICA.

This is the story of three African women and their story about the difficulty of feeding their families. Women grow 75% of Africa’s food, and this film shows how well meaning development agencies
have ignored this fact leading to "squandered resources and wasted efforts during three decades of development." (By 1982 only 1% of United Nations money spent on agriculture was going to women’s projects.) The eloquent testimonies of the three women give a broad view of "Africa’s relentless slide into perpetual famine, putting into a human context many of the larger forces that are shaping the continent." Made in Zimbabwe, Kenya, and Burkina Faso.

(Produced and directed by Chris Sheppard and Claude Sauvageot; 16mm and video, color. 1987. Available from Filmmakers Library and from DEC Films)

YOU HAVE STRUCK A ROCK.

This film looks at the role of women in the 1950s when they took the lead in mobilizing mass opposition to apartheid. "You have touched a woman, you have struck a rock" became the slogan when the women organized a mass campaign against the pass system. Illustrated with archival footage, Lillian Ngoyi, Helen Josephs, Dora Tamana, Frances Baard and others tell their stories. "Their lives and this film are a tribute to the spirit and perseverance of black South African women."

(Produced and directed by Deborah May. 16mm, 28 minutes, color, 1981. Available from Southern Africa Media Center)

ZIMBABWE: FREEDOM IS MORE THAN LIBERATION

Made in 1981, this film still has relevance in that it focuses on issues of post colonial development. The film shows examples of the Mugabe’s government move toward self sufficiency, but also the problems involved in attempting to change a country plagued by unequal land distribution and wealth.

(Produced by Frank Diamond, Holland/Zimbabwe. 16mm and video, color, 50 minutes, 1981. Available from DEC Films.)