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contemporary Anthropology...



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Visual Anthropology
Cultural Studies
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Exploring world cultures...

Papua New Guinea
Torres Strait Islands
South Africa
Ecuador (the Amazon)
Micronesia
Congo
Japan

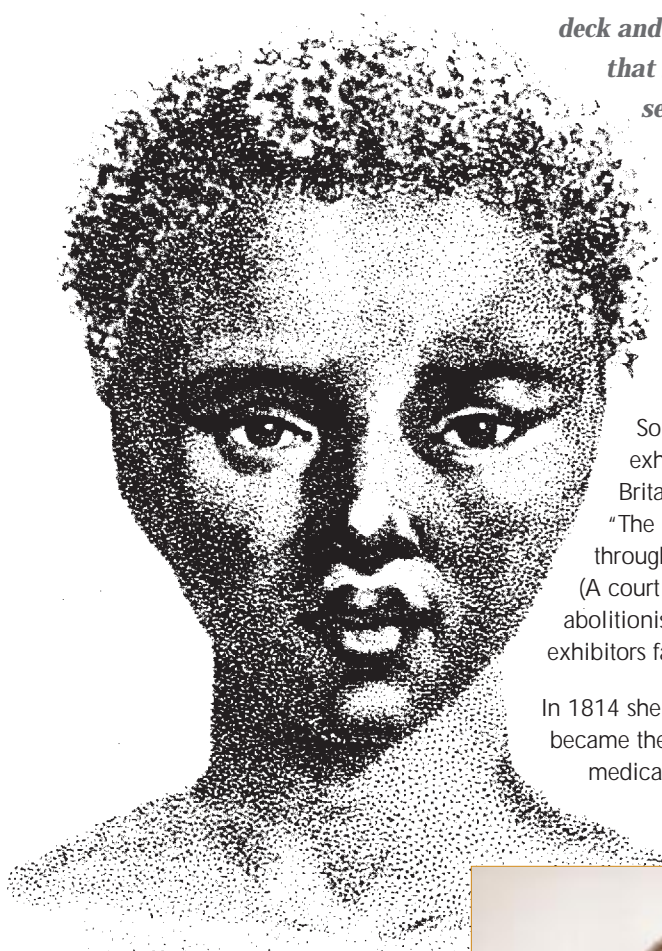


THE LIFE AND TIMES OF SARA BAARTMAN – “The Hottentot Venus”

A Film by Zola Maseko

**NEW
RELEASE**

When 20 year old Sara (Saartjie) Baartman got on the boat that was to take her from Cape Town to London in 1810, she could not have known that she would never see her home again. Nor, as she stood on the deck and saw her homeland disappear behind her could she have known that she would become the icon of racial inferiority and black female sexuality for the next 100 years.



THE LIFE AND TIMES OF SARA BAARTMAN – “The Hottentot Venus”

is a provocative new documentary film about the fascinating story of this Khoi San woman who was taken from her South Africa, and then exhibited as a freak across Britain. The image and idea of “The Hottentot Venus” swept through British popular culture. (A court battle waged by abolitionists to free her from her exhibitors failed.)

In 1814 she was taken to France, and became the object of scientific and medical research that formed the bedrock for European

ideas about black female sexuality. She died the next year. But even after her death, Sara Baartman remained an object of scientific investigation – in the name of Science, her sexual organs and brain were displayed in the famous Musée de l’Homme in Paris until as recently as 1985. A contentious struggle over the repatriation of her remains to South Africa continues to this day.

Using historical drawings, cartoons, legal documents, and interviews with many noted historians and anthropologists, **THE LIFE AND TIMES OF SARA BAARTMAN – “The Hottentot Venus”** deconstructs the social, political, scientific and philosophical assumptions which transformed one young African woman into a representation of savage sexuality and racial inferiority.

“By combining the history and tragic destiny of Baartman, with the theories and racist imagination of the period... (Sara Baartman) presents an implacable plea against racism.”
– **Le Monde (France)**

“A remarkable achievement... that recreates Baartman’s odyssey... quite unforgettable.”
– **Mail and Guardian (South Africa)**

- ✿ Best Documentary, 1999
Milan Festival of African Cinema (Italy)
- ✿ Best Documentary, 1999 FESPACO,
Pan-African Film Festival (Burkina Faso)



52 minutes	Order # A99-21
color	Sale/video: \$390
1998	Rental/video: \$75

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MABO – Life of an Island Man

A Film by Trevor Graham

Eddie Koiki Mabo was born on Murray Island in the Torres Strait (between Australia and Papua New Guinea), but lived most of his life in exile on mainland Australia. Only after his death did the island wholeheartedly welcome him home. By then the island and Eddie Mabo had changed the legal and political landscape of Australia.

On June 3, 1992, after a ten-year legal battle, and five months after Eddie Mabo died of cancer at age 55, the High Court of Australia upheld his claim that Murray Islanders held "Native Title" to three islands on the eastern fringe of the Torres Strait. This ended the theory of "terra nullius," or land belonging to no one at the time of white settlement.

Aboriginal and Islander communities across Australia greeted the Mabo judgment with jubilation. The legal fiction that Australia was an empty land when first occupied by white people had been laid to rest. After more than 200 years, European law had to recognize pre-existing indigenous law.



MABO – Life of an Island Man traces the story of the life of an extraordinary man, one whose struggle for land rights, and his remarkable life in general, had a profound effect on indigenous rights in Australia. It tells the story of an island man so passionate about family and home that he fought an entire nation and its legal system. Though he died before his great victory was won, it has forever ensured his place on Murray Island and in Australian history.

"MABO is exceptionally well done, with beautiful footage, strong narrative, and a gripping story to tell... Transcends a single life, exposing viewers to the history of a geographic region and its people, and to issues common to many colonized lands – oppressive colonial rule, prejudice, political struggles for indigenous rights, and struggles to maintain aspects of traditional culture in the face of colonial rule and assimilation. Particularly well suited to courses in Anthropology, area studies, indigenous rights, politics and law. Highly Recommended."
 – Lore Foulke, Milton S. Eisenhower Library, John Hopkins University, MC JOURNAL: The Journal of Academic Media Librarianship

- ☀ 1998 Margaret Mead Film Festival
- ☀ Best Documentary, 1997 Australian Film Institute Awards
- ☀ Best Documentary, 1997 Sydney Film Festival

87 minutes	Order # A99-29
color	Sale/video: \$440
1997	Rental/video: \$100

TAKING PICTURES

A Film by Les McLaren and Annie Stiven

Australia's internationally renowned documentary filmmakers (Kildea, O'Rourke, Dunlop, Connolly and Anderson) are part of a group of expatriates who honed their skills while residents of Papua New Guinea. Their films, brimming with wit and character, capture the energy and contradictions of a country in transition from 'backward' colony, to a young nation in the modern world.

But whose stories are they? Filmmakers are now often challenged about cultural rights and the Western domination of representation. **TAKING PICTURES** explores the issues and pitfalls of filming across a cultural boundary – through interviews with Australian filmmakers and by sampling their powerful award-winning films



about PNG that include *Trobriand Cricket* (1976), *Kama Wosi* (1979), *The Shark Callers of Kontu* (1982), *First Contact* (1983), *Cannibal Tours* (1987), *Joe Leahy's Neighbours* (1988), *Man without Pigs* (1990), and *Black Harvest* (1992).

It also covers the work of indigenous PNG filmmakers, and their own experience of making sense of film and culture.

TAKING PICTURES is an inquiry into the practicalities, politics, and aesthetics of the documentary experience.

"☀☀☀ (Three Stars). The story of a new generation of ethnographic filmmakers... The discussions are illustrated with a healthy sampling of clips from their works, films full of beauty, wonder, humor and amazement. Strongly recommended." – Video Librarian

"An insightful and thoughtful exploration about the practicalities, politics, and philosophies of making documentaries in other cultures."
 – Anthropology Review Database

"(A) stunning documentary... A powerful reflective look at documentary filmmaking in Papua New Guinea. The discussion running through the film is about the ethical ramifications of filmmaking in other cultures... For those interested in cultural ramifications of documentary film or ethnography this is more than a glimpse into the lives behind the lens and in front of it. I would highly recommend this film for college/university undergraduates, graduates and faculty." – MC JOURNAL: The Journal of Academic Media Librarianship

- ☀ 1997 EthnoFilmFest (Berlin)
- ☀ 1997 International Ethnographic Film Festival (Rio de Janeiro)

56 minutes	Order # A99-23
color	Sale/video: \$390
1996	Rental/video: \$75

CRACKS IN THE MASK A Film by Frances Calvert

**NEW
RELEASE**

The mysterious and elaborate turtleshell masks collected last century in Torres Strait in far north Australia are unique and irreplaceable, yet there are now none left in Torres Strait. They are all in foreign museums.

CRACKS IN THE MASK follows Ephraim Bani, a witty and knowledgeable Torres Strait Islander and an expert on his people's myths and legends, as he sets out on a voyage of discovery to the great museums of Europe where his cultural heritage now lies. The film asks, what happens when he encounters and meditates on his patrimony and secondly, what consequences does this hold for us in the West?

Bani fills in some of the gaps in his culture's history, including film and sound recordings made by A.C. Haddon of the Cambridge Anthropological Expeditions in 1898, subjecting the disciplines of anthropology, ethnography, and museum studies to a novel form of scrutiny.

Going beyond the overly familiar arguments about pillage and art-theft, three avant-garde curators provide thought-provoking and surprising challenges to museums in the West, and how they reflect our cultural proclivities.

CRACKS IN THE MASK shows how museums can decontextualize cultures – the so-called “poetics of detachment” – and

exclude the very people whose ancestors created the objects in the first place.



Turtleshell mask

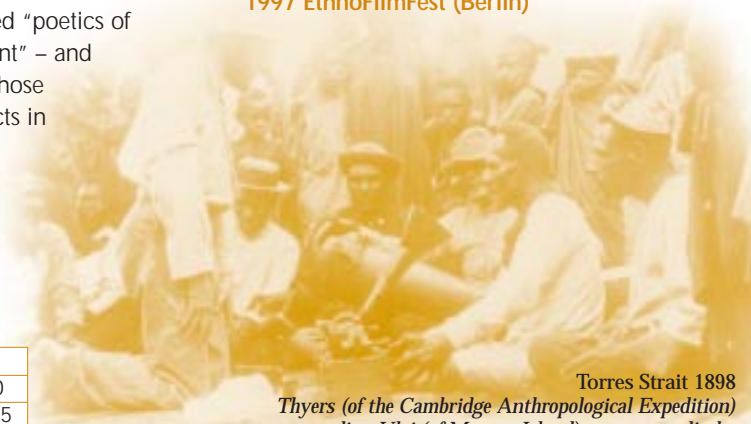


Wilfred Aniba

“...A treasure trove of superbly photographed Torres Strait pieces... But these, impressive as they may be, are incidental. The lasting impression is one of separation and loss of a people and its past... A film which questions the very idea of a museum and shows how troubled many museum curators are about their role today.” – Oceanic Art Society Newsletter

“CRACKS IN THE MASK... fills in some of the gaps in Torres Strait Island history, and, at the same time, exposes the cracks in the current collection policies of some of Europe's museums.” – Aerial

- ✿ 1998 Margaret Mead Film Festival
- ✿ Estonian National Museum's Prize for Best Film, 1998 Pärnu Film Festival
- ✿ Audience Award & Honorable Mention, 1997 EthnoFilmFest (Berlin)



Torres Strait 1898
Thyers (of the Cambridge Anthropological Expedition)
recording Ulai (of Murray Island) on a wax cylinder

58 minutes	Order # A99-22
color	Sale/video: \$390
1997	Rental/video: \$75

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ADVERTISING MISSIONARIES

A Film by Chris Hilton and Gauthier Flaunder

In Papua New Guinea, where most of the population cannot be reached by the regular advertising mediums of television, radio or print, the 'market' must be developed by other means. So, small theater groups travel the remote highlands performing soap operas devised around advertising messages for a variety of products.

ADVERTISING MISSIONARIES follows the mission of one theater company to bring

the consumer revolution to the people of the highlands.

In bigger and more modern towns, the company plugs farming products or car parts. In more remote villages, a set is unfolded on the back of a flat-bed truck, portraying a modern Western living-room where the advantages of Coca-Cola, Colgate, clothing, canned food, and washing powder are touted.

Usually convinced that they are bringing progress to their countrymen, the actors are also conscious of some of the side effects that the consumer revolution they are leading may bring. But, in an echo of the former cargo cults, the advertising agency boss who employs them drops in periodically by plane to keep them from straying from the fold and gives them pep talks about new products and the worthiness of their mission.

ADVERTISING MISSIONARIES observes the impact of the advertising theater on a previously "untouched" village in the remote Yaluba valley, where the film enters the lives of villagers Aluago, Tintiba and their two children. We see the village before, during and after first contact by the new missionaries – and what happens as a result of their visit.

"A superbly produced look into the wiles of the advertising industry as it takes root in rural Papua New Guinea... Don't miss it!"

– **The Sydney Morning Herald**

*"*** (Three Stars). Invigorating, often humorous, and sometimes sobering. Recommended."* – **Video Librarian**

"This compelling (and entertaining) documentary effectively forces to center stage life's large questions: what is good for people and who has the right to determine that?"

– **WorldViews Magazine**



☀ 1997 Margaret Mead Film Festival
☀ 1997 Bilan du Film Ethnographique (Paris)

52 minutes	Order # A99-24
color	Sale/Video: \$390
1996	Rental/video: \$75

TRINKETS & BEADS

A Film by Christopher Walker

After twenty years of devastating pollution by oil companies in the Amazon basin of Ecuador, a new kind of oil company – Dallas based MAXUS – promises to be the first that will protect the rainforest and respect the people who live there.

TRINKETS & BEADS tells the story of how MAXUS set out to convince the Huaorani – known as the fiercest tribe in the Amazon – to allow drilling on their land. It is a story which starts in 1957 with the Huaorani massacre of five American missionaries, moving through the evangelization of part of the tribe by Rachel Saint, the pollution of Huaorani lands by Texaco and Shell, and manipulation of Huaorani leaders by MAXUS.

Now the Huaorani leader, Moi, is trying to unite the tribe to force MAXUS off their lands. "It's not just about exploiting oil," says Moi, "it's about who controls the rainforest... it's everyone's concern because this is the heart of the world..."

The story of how the Huaorani are attempting to survive in the Petroleum Age on their own terms, to outwit and outfight the forces of change, exposes one of the best-hidden consequences of our relentless drive to "develop" the world.

Filmed over two years, **TRINKETS & BEADS** reveals the funny, heartbreaking and thrilling story of the battle waged by a small band of Amazonian warriors to preserve their way of life.

"Without any misplaced exoticism, it reveals the drama of the Amazon by telling the story of the people who live there. A fine success!" – **Le Monde**

"Notable for both the courage of the director and the quality of direction."
– **Jean Rouch**

- ☀ 1997 Margaret Mead Film Festival
- ☀ 1996 International Festival of Ethnographic Film, Royal Anthropological Institute (UK)
- ☀ Special Mention, 1997 Panorama of Ethnographic Film, Musée de l'Homme (Paris)
- ☀ Award of Merit, 1998 Latin American Studies Association



52 minutes	Order # A99-25
color	Sale/Video: \$390
1996	Rental/video: \$75

MATAMATA AND PILIPILI

A Film by Tristan Bourland

In the 1950s a Belgian missionary and film fanatic in the Congo, Albert Van Haelst, made some twenty films: the Matamata and Pilipili series. These comic heroes, the missionary's would-be African answer to Laurel and Hardy, were the delight of Congolese moviegoers.

Never viewed outside Africa before, the films disappeared at the close of the colonial period. Tristan Bourland has now recovered the original negatives from archives in Belgium.

Fifty years after their creation, this film reveals these hidden gems. Through them, and through the story of their creation, their reception by the Congolese audiences, their disappearance, and what happened later to



the filmmaker and his two Congolese movie-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.

"MATAMATA AND PILIPILI has rightly won international critical acclaim and recognition. It makes an important addition to all video collections. Highly recommended."

– **Geraldd A. Notaro, University Librarian, University of South Florida, MC JOURNAL: The Journal of Academic Media Librarianship**

✿ 1997 International Documentary Film Festival (Amsterdam)

✿ 1997 Margaret Mead Film Festival

✿ 1997 Bilan du Film Ethnographique (Paris)

55 minutes	Order # A99-26
color	Sale/Video: \$390
1996	Rental/Video: \$75

BETWEEN TWO WORLDS

A Film by Barry Greenwald
Produced by Peter Raymont

Joseph Idlout, an Inuit hunter, attained celebrity status in the 1950s as a model Eskimo in the "good Indian" mold. Subject of books, star of films, Idlout symbolized his people to white Canada, a mythical hero akin to Nanook of the North. But for Idlout, notoriety in this unfamiliar world would ultimately lead to his death.

BETWEEN TWO WORLDS documents the human cost of progress. Newsreels trumpet the arrival of southern civilization: teachers, clergy, traders, the Mounted Police, come with canned goods, hospitals, schools, heated houses, all for the sake of the Inuit. In this world Idlout, the great hunter, became a guide and a commercial fox trapper. As new pressures intensified, Idlout became unable to cope with his suddenly chaotic world. On June 2, 1968, following a night of drinking at the Resolute Bay armed forces base saloon, Joseph Idlout was found dead after driving his snowmobile over a cliff.

Today the legacy of dependency is frightening. The suicide rate among young Inuit is five times the national rate. The

Arctic's past is forgotten, its future seems bleak. Joseph Idlout may not have imagined the changes that would overwhelm his North, but he was among its first casualties.

“✿✿✿✿✿ [5 Stars - Must Have] An absorbing production, creatively searching the past for clues to the present... a program for sociology and anthropology courses... and courses with a Native American emphasis. Highly recommended for purchase.” – **Cynthia A. Gray, Video Rating Guide for Libraries**

“[A] poignant profile, this heartrending story highlights an individual who received many honors for his independent spirit yet was troubled in his later years by living between two cultures.” – **Booklist**

“Endlessly fascinating and ultimately devastating.” – **John Griffin, Montreal Gazette**

“A brilliant film about traditions and the inevitability of change.” – **Bob Remington, Edmonton Journal**

58 minutes	Order # A99-20
color	Sale/Video: \$390
1990	Rental/video: \$75



✿ Gold Apple Award, 1991 National Educational Film & Video Festival

✿ 1991 Margaret Mead Film Festival

✿ 1991 Native American Film & Video Festival

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HEART OF THE COUNTRY

Directed by Leonard Kamerling
Education Advisor William Parrett

HEART OF THE COUNTRY is the story of Shinichi Yasutomo, the extraordinary principal of a rural elementary school in Kanayama, central Hokkaido, Japan. Yasutomo is a man driven by his vision for learning and his passion for educating the heart as well as the mind.

The film follows Yasutomo, his teachers and staff, students and their families over the course of one entire school year.

The film is also the story of the families of Kanayama. Parents and elders of this once impoverished town embrace Yasutomo's vision, but not without wary glances back to the past. This small community, bound together by love for its children, is also defined by its journey through the cultural upheavals of postwar Japan.

Beyond intimate observation of everyday life, from morning gymnastics to the graduating ceremony, **HEART OF THE COUNTRY** takes viewers into the world of Japanese values, revealing how the school, the family and the community are bound

together in a self-perpetuating relationship based upon obligation, mutual responsibility and trust.

"Shows the school as an institution that reflects the assumptions and structures of Japanese society. It is, in itself, a model of how one might inquire into the myriad connections of a school with its community." – John Singleton, Professor Emeritus of Education and Anthropology, University of Pittsburgh, **AEMS NEWS & REVIEWS**



"The visual impact, the characters, the calm pace and cumulative experience of the children, the school and teachers, Yasutomo and the community are terrific... (it demonstrates) what I have seen in Japan and tried to convey in my work on Japanese schools, children and communities... A gem." – Merry White, Professor of Education, Boston University, author of **THE JAPANESE EDUCATIONAL CHALLENGE**

✿ Gold Apple Award, 1998
National Educational Media Network

✿ Special Exhibition, 1998
Cinéma du Réel (Paris)

✿ Special Exhibition, 1998
Pärnu Ethnographic & Documentary Film Festival

90 minutes	Order # A99-27
color	Sale/video: \$440
1997	Rental/video: \$100

58 minutes	Order # A99-28
color	Sale/video: \$390
1998	Rental/video: \$75



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MOROCCO, BODY AND SOUL (Izza Genini) – seven films on the music of Morocco. The genres are performed in the environments that fostered them, giving a window into components of Moroccan society: Berbers, Black Africa, the Orient, Andalusia, Islam, and Judaism.

CELSO AND CORA (Gary Kildea, see *TAKING PICTURES*) – a shattering observational portrait of one family living in the slums and on the streets of Manila.

RATS IN THE RANKS (Bob Connolly and Robin Anderson, see *TAKING PICTURES*) – their latest film. Behind the scenes of a small-town mayoral campaign in Australia.

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LIEWEILA: A Micronesian Story

A Film by Beret E. Strong and
Cinta Matagolai Kaipat

development and massive demographic change.

In **LIEWEILA** the Refalawasch talk about their history, traditions that are at risk, and the steps they are taking to preserve their way of life. They made this film in an effort to help preserve "Tipiyees," their ancestors' spirit of one-mind, one-voice, one-heart, in their changing world. The film is a call for all people to listen to stories of the past, and think about the legacies we will leave our children.

"LIEWEILA provides an excellent overview of culture change in Micronesia and the plight of migrant communities. It is narrated by a descendant of the first migrants, and focuses on the history of her family.

This gives the film a personal touch, generating empathy in the viewer. The documentation of historical change through the use of still photographs and vintage film footage, accompanied by a dramatic sound track, is particularly effective. I intend to use this film in my course in visual anthropology and would recommend it for courses on Oceania as well."

– Alan Howard, Professor of Anthropology, University of Hawaii

"Stunning visual footage... a welcome addition to collections highlighting Pacific Island cultures, Anthropology, Sociology and Politics."

– Lori Foulke, Milton S. Eisenhower Library, Johns Hopkins University,
MC JOURNAL: The Journal of Academic Media Librarianship

- ✿ 1998 Pacific Images Festival (Hawai'i)
- ✿ 1998 Two Rivers Native Film and Video Festival (Minneapolis)

58 minutes	Order # A99-30
color	Sale/video: \$390
1998	Rental/video: \$75

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In the Refalawasch language of the Northern Mariana Islands of Micronesia, "Lieweila" means, "listen to our story."

LIEWEILA is the first film about the Refalawasch (Carolinians) of the (US) Commonwealth of the Northern Mariana Islands (CNMI). It draws on historical lithographs and photographs to tell the early history of the Carolinians of the outer islands of Yap Chuuk who sailed in dugout canoes to the Marianas for work and trade. The film describes how the Carolinians watched as the Chamorros of the Marianas were forced to submit to Spanish colonial rule. Centuries later, typhoon and earthquake forced Carolinians to seek a new home, and they migrated to the Marianas. **LIEWEILA** follows the Refalawasch through this history and explores the complex lives of their great-great-grandchildren, who today number just over 3,000.

The film's narrator, Cinta M. Kaipat, describes her childhood in the islands north of Saipan, where her family tried to blend traditional ways with modern life. She recounts how her family was forced to move to Saipan at a time of political turmoil. A momentous debate over the islands' destiny was underway, a debate that led to the birth of the Commonwealth government. She and a number of interviewees examine how the choices made in that time shape the lives of the Refalawasch today, as they fight for the survival of their culture in the face of rapid





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