

Films, Videos & DVDs about

Latin America

La Sierra

A Film by Scott Dalton & Margarita Martinez

new release Colombia's civil war, a 40-year-old conflict, has now moved from the nation's jungles to its cities, where left-wing guerrillas and right-wing paramilitaries combat each other and government forces. Today urban gangs allied with either side are engaged in a war for the control of neighborhood slums, with adjoining barrios pitted against one another, and the civilian populace caught in the middle.

LA SIERRA traces a year in the life of three young people in a Medellín barrio: Edisón, the charismatic gang leader and playboy who has fathered six children with six different women; Cielo, a widowed mother with a paramilitary boyfriend in jail, as she struggles to avoid becoming a prostitute; and Jesús, a young gangster whose readiness for death fuses with his indulgence in drugs.

Produced by Colombia-based photojournalist Scott Dalton and Margarita Martinez, an AP reporter based in Bogota, the film contrasts frightening scenes of armed street battles with quiet scenes of domestic life, and the everyday culture of guns and drugs with vibrant scenes of the community.

Filmed over a one-year period, LA SIERRA records the profound changes that the protagonists, and the barrio itself, underwent, including peace, love, hope, victory, despair, heartbreak, and death. It thereby offers us the rare opportunity to experience from within a conflict most often characterized by statements from government leaders in remote capitals, and to better understand the violence that holds the community in fear as well as the human tenderness and faith that enables it to survive.

"An Unforgettable Film! A singular entry into one of the world's oldest civil wars."—Miami Herald

"A stark, relentlessly deglamourised vision of thug life, LA SIERRA is essential viewing. The best Latin film of the [Human Rights Watch] festival."—The Village Voice

"Vibrant and fascinating. Devastating!"—Time Out

"Intimate, powerfully disturbing...Sobering stuff you'll likely never forget."—LA Weekly

"A balanced, contained perspective on a situation that's chaotic, unflinching, and lethal. Emotionally potent!"—LA City Beat

 **Best Documentary Nominee,
2006 Independent Spirit Awards**

 **Best Documentary,
2004 IFP Market**

 **Grand Jury Award,
2005 Miami Film Festival**

84 minutes | color | 2005 | **Order #LA6-1**
Sale/VHS or DVD: \$440 | Rental/VHS: \$125

55 minutes | color | 2005 | **Order #LA6-1A**
Sale/VHS: \$390 | Rental/VHS: \$100



Human Faces Behind the Rain Forest

A Film by Mady Samper



HUMAN FACES BEHIND THE RAIN FOREST documents the dramatic opium poppy harvest in the Colombian rainforest through the experiences of its indigenous inhabitants. Although social and economic conditions forced many of Colombia's indigenous communities into poppy production, in their own words they describe the social collapse associated with the illegal crop, from rampant alcoholism to chronic violence.

But several organizations are fighting these trends, like the Paez' Corporation for the Native Indian Women of Mama Wala, founded by Maria Lastenia Pito. In spite of death threats, she continues to fight for the eradication of the poppy flower. At the Quinteros Fish Farm, the Paez have progressively abandoned poppy production in favor of the lucrative

fish production. And at a community meeting on the reservation of the Yanaconas Indians, the first definitive steps are being taken to end production of the illegal crop after years of bloodshed and turmoil.

Nevertheless, problems persist for Colombia's indigenous population. The government fails to draw a distinction between drug cartels and peasant farmers, while dwindling government subsidies leave communities mired in poppy production as their only viable means of providing food and education.

A beautifully composed film, HUMAN FACES is simultaneously a revelation of the peasant origins of the Colombian opium poppy, an exposé of how the flower's production affects the communities involved in the crop, and a plea to the international community for assistance.

"Highly Recommended!"—Educational Media Reviews Online

 **Award of Merit in Film,
2003 Latin American Studies Association**

 **Best Documentary, 2002
Bogota International Film Festival**

30 minutes | color | 2001 | **Order #LA6-2**
Sale/VHS: \$225 | Rental/VHS: \$65

Welcome to Colombia

A Film by Catalina Villar

Two million displaced persons, 35,000 murders per year, 70,000 mines scattered all over the country, a kidnapping every ten minutes: Colombia is the theater of one of the most tragic wars of our time.

In WELCOME TO COLOMBIA, filmmaker Catalina Villar travels across her country—through territory held by guerrillas, paramilitaries and government forces—during the course of Colombia's 2002 presidential election. Everywhere she finds people who are tired of the fighting and the blaming, and who simply want peace.

Among the people she encounters are Colombian activists who create a street theater performance satirizing President Andres Pastrana. But Pastrana is only one of

the many villains in Colombia's decades-long civil war. Fuelled in large part by drug money, the war pits the government and right-wing paramilitaries against powerful guerrilla groups, of which the best known is FARC.

Although Villar shows little sympathy for the guerrillas, the filmmaker also offers a counterpoint to sensational television coverage and government propaganda that obscures the fact that the vast majority of the killings in the civil war are perpetrated, not by guerrillas, but by paramilitaries.

The law-and-order candidate Alvaro Uribe wins the election easily, but as Villar journeys from Cauca to the Pacific Coast, from Caguan to Bogota, she finds hope in people—indigenous groups, social justice activists, feminist groups—working for positive, peaceful change.

"Recommended! Seeking to give voice to the multiple Colombian viewpoints, Villar interviews many different representatives of Colombian society... She chooses to avoid sensational images of violence and its aftermath in an attempt to capture the humanity behind the violence."—Educational Media Reviews Online

65 minutes | color | 2003 | **Order #LA6-3**
Sale/VHS: \$390 | Rental/VHS: \$75

The Comrade

The Life and Times of
Luiz Carlos Prestes

A Film by Toni Venturi



The first documentary film biography of Luiz Carlos Prestes (1898-1990), Brazil's "Knight of Hope,"

THE COMRADE covers seventy years of Brazil's chaotic contemporary history, a period in which Prestes was a principal

protagonist. It examines the epic 15,500-mile march by rebel lieutenants in the 1920's; Prestes' dramatic romance with Comintern agent Olga Benário (during the disastrous communist revolution of 1935); the military coup; the armed struggle; and the fierce political repression between 1964 and 1974.

A wealth of statements (by journalists, historians, family members, former Communist Party activists and others) are interwoven with rare historical footage, to form this groundbreaking biography of Prestes, a man who embodied a cause and became a national legend.

 **Best Brazilian Film, "It's All True"
International Documentary Film Festival,
Rio de Janeiro-São Paulo, 1997**

105 minutes | color | 1997 | **Order #LA6-4**
Sale/VHS: \$440 | Rental/VHS: \$125

Lula's Brazil: The Management of Hope

A Film by Gonzalo Arijón

new release When Luiz Inácio da Silva, a former metalworker known as 'Lula,' won the Brazilian presidency in 2002 on a campaign promising agrarian reform and an end to hunger, popular hopes for social change galvanized the nation. LULA'S BRAZIL, filmed two years into his administration, examines the achievements as well as the failures of his presidency compared to his campaign promises.

The documentary sketches Lula's personal story—a child of poor, illiterate farmers who in the Seventies became a charismatic union organizer and in the Eighties founded what would become Brazil's largest left-wing political party—and blends this biography with an intimate look at living conditions for Brazil's impoverished majority. We accompany social workers from the government's "Zero Hunger" program as they visit the homes of the rural poor, and watch the police patrol the drug- and crime-infested hilltop favelas.

LULA'S BRAZIL also features commentary by government officials, NGO leaders, political advisors, factory workers, the unemployed, wealthy landowners, small farmers, peasant members of the Landless Workers Movement,

and includes highlights of Lula's speeches both to the activist-oriented World Social Forum and the international economic elite's World Economic Forum.

These multiple perspectives make clear the nature of Lula's political dilemma—although he won 60% of the popular vote, he lacks a majority in Congress and must contend with the powerful landowners' lobby. He must negotiate between promises of reform to his popular constituency and economic reassurances to the country's powerbrokers. Lula won an election in Brazil, but not a revolution, and as president he is sitting on top of a powder keg.

"Moving... powerful... paints an in-depth picture of the first two years of Lula's term... This is a film that is equally interesting when read between the lines, and which criticizes without losing hope."—Agência Estado

 **2005 Sao Paulo International Film Festival**

62 minutes | color | 2005 | **Order #LA6-5**
Sale/VHS or DVD: \$390 | Rental/VHS: \$100



Justice

A Film by Maria Ramos

new release This fascinating feature documentary offers an intimate look inside the Brazilian justice system, closely observing the everyday work of attorneys, judges, prosecutors and other legal professionals, as well as the defendants passing through the system. The film follows each case through its various stages, showing the defendants' meetings with public defenders, the reading of the charges and questioning of the defendants by a judge, scenes of their detention in grossly overcrowded cells, and supervised meetings with family members. JUSTICE also extends its view beyond the courtrooms and jails to reveal the personal lives of a judge, a public defender, and the families of the accused.

The film's straightforward observational approach, which avoids the use of voice-over narration, gradually succeeds in revealing a broader social picture, one involving clear implications of police corruption, an oppressive judicial system that basically seems designed to punish the poor for petty crimes, and a penal system characterized by horribly

inhumane conditions. In a very compelling way, JUSTICE reveals the legal system as a sort of public theater dramatizing the social relations and power structures of Brazilian society at large.

"Boldly eschewing interviews and narration, director Maria Ramos lets her camera tell the story."—The Village Voice

"Already a master of the objective eye, Ramos uses her unobtrusive camera to uncover the frustrations inherent in a vastly imbalanced society where hope is scarce and the future is dim."—Variety

 **Grand Prize, 2004 Visions du Réel**

 **Best Film, 2004 Copenhagen Documentary Festival**

 **Best Film, 2004 Bordeaux Festival of Women in Cinema**



102 minutes | color | 2004 | **Order #LA6-6**
Sale/VHS or DVD: \$440 | Rental/VHS: \$125

Trinkets and Beads

Now on
DVD

A Film by Christopher Walker

After twenty years of devastating pollution produced by oil companies in the Amazon basin of Ecuador, the Dallas-based MAXUS corporation promises to be the first company to protect the rainforest, and respect the people who live there.



TRINKETS & BEADS tells the story of how MAXUS set out to convince the Huaorani—the fiercest tribe in the Amazon—to allow drilling on their land. The Huaorani leader, Moi, is trying to unite the tribe in opposition to MAXUS. “It’s not just about exploiting oil,” says Moi, “it’s about who controls the rainforest...”



Filed over two years, TRINKETS & BEADS reveals the funny, heartbreaking and thrilling story of the battle waged by indigenous people to preserve their way of life. The story of how the Huaorani are attempting to survive the Petroleum Age on their own terms exposes hidden consequences of our relentless drive to “develop” the world.

“A heartbreaking tale, laden with harrowing images of waste and ruin, that shows how the rampant greed of oil companies has managed to destroy a once peaceful and pristine village in Ecuador.”—**Chicago Metromix**

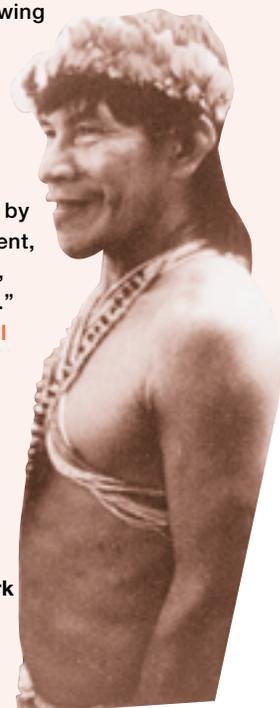
“An important film that should be seen by anyone concerned about the environment, first-third world relations, globalization, ethnology, and the role of missionaries.”
—**Bridges, An Interdisciplinary Journal**

 **Best Documentary, 1998 Paris International Environmental Film Festival**

 **Award of Merit in Film, 1998 Latin American Studies Association**

 **Gold Apple, 1997 National Educational Media Network**

52 minutes | color | 1996 | **Order #LA6-7**
Sale/VHS or DVD: \$390 | Rental/VHS: \$75



Choropampa—The Price of Gold

A Film by Ernesto Cabellos & Stephanie Boyd



On June 2nd, 2000, at the Yanacocha goldmine in the Peruvian Andes, 151 kilograms of liquid mercury spilled over a 25-mile long area, contaminating three mountain villages, including Choropampa. The mine, jointly owned by a Peruvian company, the World Bank, and the Newmont Mining Corp. of Colorado, insists the problem was quickly resolved, while villagers tell a starkly different story.

More than 900 people were affected and nearly two years later they continue to suffer the debilitating effects of mercury poisoning. To win health care and fair compensation for the victims, Choropampa's young mayor takes on corrupt politicians, company officials, and shady medical experts.

CHOROPAMPA follows their struggle over a two-year period, showing how an environmental catastrophe has turned a quiet village into a hotbed of civil resistance.

“Powerful... A quiet and thoughtful film that would be very useful in classes that discuss grassroots organizing, globalization, and environmental issues in contemporary Latin America.”—**The Americas: A Quarterly Journal of Inter-American Cultural History**

“Grabs you with its dramatic photography and narrative urgency.”—**Toronto Star**

“Impressive... captures all the subtlety and contradictions of power relations in the Andes. I would highly recommend this video to anyone interested in globalization or the spirited

ways in which common people resist it.”—**Professor of Anthropology Mary Van Buren, Colorado State University**

 **2005 National Women's Studies Association Film Festival**

 **2003 Latin American Studies Association**

75 minutes | color | 2002 | **Order #LA6-8**
Sale/VHS or DVD: \$440 | Rental/VHS: \$100

Between Midnight and the Rooster's Crow

A Film by Nadja Drost

new release In the aggressive search for the 'black gold' that drives Western economies, multinational corporations are working to extract billions of dollars of oil reserves from beneath Ecuador's rainforest. BETWEEN MIDNIGHT AND THE ROOSTER'S CROW investigates the operations of the EnCana Corporation, a firm that, despite proud public declarations of its social responsibility, is shown to be answerable for widespread environmental contamination and human rights violations.

BETWEEN MIDNIGHT AND THE ROOSTER'S CROW focuses on EnCana's development of a heavy crude oil pipeline from the Amazon across the earthquake-prone Andes to the Pacific coast for export.

Filmmaker Nadja Drost follows the cross-country route of the pipeline, along the way interviewing farmers, indigenous community representatives, environmental activists and others, who recount forced relocation, imprisonment, and intimidation, including shootings and beatings by the Ecuadorian police and army who protect the pipeline.

Avoiding government and corporate security agents, Drost documents unsafe construction, toxic waste, and contamination of rivers, as well as the affects on Ecuadorians (skin cancer, miscarriages and birth defects) and the destruction of wildlife and natural preserves.

Ultimately, BETWEEN MIDNIGHT AND THE ROOSTER'S CROW is a revealing case study of the troubling connections between multinational corporations, insatiable Western consumption patterns, and the resultant devastation wrought on the social, economic, and environmental conditions of foreign countries and populations.



"Remarkable! This brave film ventures deep into the Ecuadorian Amazon to uncover evidence of pollution, coercion, and corruption."—**indieWIRE**

"Feisty, intelligent... [The film] mucks through covered-up oil spills, tries to peer into EnCana's operations and finds terrific on-camera subjects—grizzled men and fierce, defiant women—to humanize this story of corruption and destruction. Clear and concise... Emotionally moving and politically rousing!"—**Now Magazine**

 **Best Canadian Documentary, 2005**
Hot Docs Documentary Festival

 **Best Documentary, 2005**
Bogota Film Festival

66 minutes | color | 2005 | **Order #LA6-9**
Sale/VHS or DVD: \$348 | Rental/VHS: \$125

Compadre

A Film by Mikael Wiström

new release In 1974, on a trip to Peru, Swedish journalist Mikael Wiström met Daniel Barrientos, a young man who was scavenging with his wife Nati in a Lima garbage dump. Their encounter grew into a complicated friendship that was renewed when Wiström returned in 1991 with a movie camera to document the life of the Barrientos family.

Some thirty years on, COMPADRE brings the story of this unusual friendship up to date, as Wiström returns to Peru once again to document the continuing story of Daniel and Nati, who, despite a life filled with hardship and sacrifice, have succeeded in raising four children. Photos and footage from the 1991 film are blended with contemporary scenes of the family's everyday life.

More than just another exposé on poverty in Latin America, however, COMPADRE soon reveals itself to involve broader issues of social inequality, as the privileged Western filmmaker becomes increasingly implicated in the story of his impoverished Latin American subjects. COMPADRE features intimate scenes of family life, with heartfelt

conversations between parents and their children, between siblings, and between the filmmaker and family members..

COMPADRE is thus a compelling documentary that functions both as a revealing examination of the economic hardships faced by the majority of Latin America's populace, as well as an unusually revelatory look at the alternately affectionate and tension-fraught relationship between an anthropological filmmaker and his subjects.

"Beautiful and tremendously touching."—**GP (Sweden)**

"Often handsome, finally touching, the film has the meandering intimacy of a home movie and nags at the dilemma of sustaining a friendship across such a vast disparity of wealth."—**Time Out**

"In the small microcosms that this film covers, poverty and migration in Peru are explored in a way that has never before been done in our country."—**Cinemapero**



 **Best Documentary, 2005**
Madrid Documentary Festival

 **Terre des Hommes Prize, 2005**
Paris Human Rights Film Festival

86 minutes | color | 2004 | **Order #LA6-10**
Purchase/VHS or DVD: \$398 | Rental/VHS: \$125

From The Other Side

A Film by Chantal Akerman

The story is old as the hills, yet every day it continues to unfold, every day more terribly.

Sometimes poor people, in an attempt to survive, risk their lives and leave everything behind to live elsewhere. But they're not wanted elsewhere. And if they are wanted it's for their labor, to do jobs that no one wants to do. Some will pay for others to do those jobs, but not much.

In FROM THE OTHER SIDE, elsewhere is the United States and the poor are mostly Mexicans. Renowned filmmaker Chantal Akerman shifts her focus between the border towns of Agua Prieta, Sonora, where people



from all over Mexico wait in limbo before crossing over, and neighboring Douglas, Arizona, a town ringed by mountains and desert plains.

For years, immigrants passed through San Diego. But now the INS, using cutting edge technologies developed during the Vietnam War and perfected for the Gulf War, has managed to quell the flow of illegals there. This leaves only the mountains and deserts of Arizona for those desperate enough to try their luck.

The INS calculated that the hardship and danger, the cold and the heat in Arizona, would stop the crossings, but you can't stop someone who's hungry. But you fear him. Fear the other; fear his filth, the disease he may be bringing in. Fear invasion. But never fear to kill him.

"Stunning! As human testimony... FROM THE OTHER SIDE is unforgettably forceful."—**Stuart Klawans, The Nation**

"A spare, painterly and scrupulously unsentimental look at the plight of illegal Mexican immigrants massed at the United States border. Both eerily beautiful and filled with a quiet compassion."

—**The New York Times**

 **2005 National Women's Studies Association Film Festival**

 **2003 Award of Merit in Film, Latin American Studies Association**

99 minutes | color | 2002 | **Order #LA6-11**
Sale/VHS: \$440 | Rental/VHS: \$125

Knorosov: The Decipherment of the Mayan Script

A Film by Tiahoga Ruge & Eduardo Herrera Fernandez



KNOROSOV traces the history of the ancient Mayan codices since their discovery, and relates the fantastic story of the man who deciphered them. The film chronicles the many preceding theories about the language of the Mayas, and details successive efforts by scholars to understand the writings.

Incorporating animated sequences that illustrate how the Mayan Script was deciphered, the film explains the process Yuri Knorosov used to eventually succeed where so many had failed.

"Fascinating!"— **Professor of Archaeology David H. Kelly, University of Calgary**

 **2001 Award of Merit in Film, Latin American Studies Association**

57 minutes | color | 2000 | **Order #LA6-14**
Sale/VHS: \$390 | Rental/VHS: \$75

Alonso's Dream

A Film by Danièle Lacourse & Yvan Patry

Alonso lives in the Highlands of Chenalho, deep in the heart of Chiapas, Mexico. As a Mayan lay priest he plays a leading role in his village, a village torn by a conflict that has violently split his community.

Focusing on the impact the Zapatista and paramilitary violence have had on the day-to-day lives of the Mayan peasants, rather than on political machinations (or glorification of the Zapatistas), ALONSO'S DREAM depicts the harrowing reality.



Through his story, ALONSO'S DREAM becomes a contemplative and critical assessment of the Zapatista uprising from the perspective of the Mayan people.

"Highly Recommended!"
—**Educational Media Reviews Online**

 **2001 Award of Merit in Film, Latin American Studies Association**

71 minutes | color | 2000 | **Order #LA6-12**
Sale/VHS: \$440 | Rental/VHS: \$100

The Passion Of María Elena

A Film by Mercedes Moncada Rodriguez

When María Elena's 3-year-old son Jorge is killed in a hit-and-run accident in Chihuahua, Mexico, she begins a quest for justice that brings her face to face with racism, corruption, and the traditional attitudes of her community.

María Elena is indigenous—a Rarámuri—and Marisela, the driver who killed her son, is 'white.' María Elena must therefore face not only an official justice system that discriminates against her, but also the whispers of those in her remote mountain community who regard her with suspicion because she is a divorced woman who moved to the city.

This moving story of grief and healing, injustice and cultural identity is recounted through scenes with María Elena, her parents, other family members, and friends, plus her lawyer and a Human Rights

Commission representative. These varying perspectives help us to understand the clash of opposing worldviews and to appreciate the nature of Rarámuri beliefs.

"[A] bracing look at violence and justice."—*The New York Times*

"Skillfully captures the quotidian and extraordinary sorrows and joys of the Rarámuri... an engaging starting point for a discussion about racism and sexism as well as the meanings of ethnic and gender identities."—*The Americas: A Quarterly Journal of Inter-American Cultural History*

"A true account of tragedy, grief and injustice that reflects on complex views with eloquent simplicity and heartfelt directness."—*Variety*



 **Best Documentary, 2003**
Sao Paulo Film Festival

 **Best Mexican Feature Documentary,**
2003 Guadalajara Film Festival

76 minutes | color | 2003 | **Order #LA6-15**
Sale/VHS or DVD: \$440 | Rental/VHS: \$125

Paulina

Now on


A Film by Vicky Funari & Jennifer Maytorena Taylor

In the 1950's, when Paulina was a child in a rural Mexican village, her parents traded her away for land rights. The villagers ostracized her and the town boss raped her, keeping her as his unwilling mistress throughout much of her adolescence. At 15, she took control of her destiny and escaped to Mexico City to begin a new life.

Now middle-aged, Paulina returns to her village to confront her family about what happened and encounters a web of intrigue and denial. PAULINA interweaves documentary and fiction styles to explore the characters' radically different perspectives and memories, and those of this vital, resilient woman.

"A remarkable documentary... simultaneously devastating and inspiring... assured, intelligent filmmaking... a testament to what the human spirit can endure and rise above."—*The New York Times*

"An important study of gender and class politics, and as a powerful reminder that even the most seemingly humdrum life is significant."—*Time Out New York*

"A great visual invention... A chilling view of sexual expropriation and family betrayal, and one which we have never seen before."
—*San Francisco Bay Guardian*



 **2001 Award of Merit in Film,**
Latin American Studies Association

 **2001 National Women's Studies**
Association Film Festival

 **Grand Jury Prize, 1998**
San Francisco Film Festival

90 minutes | color | 1997 | **Order #LA6-16**
Sale/VHS or DVD: \$440 | Rental/VHS: \$100

Justice and the Generals

A Film by Gail Pellett

In late 1980, the bodies of four American women were exhumed from a crude grave in El Salvador. The women—Ita Ford and Maura Clarke, nuns of the Maryknoll Congregation in New York; Dorothy Kazel, a nun in the Ursuline Sisters of Cleveland; and Jean Donovan, a lay missionary from the Cleveland Mission—had been abducted, raped, and murdered. An investigation led to the trial and conviction of five Salvadoran National Guardsmen.



But who was behind the murders? It was clear to Bill Ford, brother of Ita, that the Guardsmen were only triggermen. Ford, with help from the Lawyers Committee for Human Rights, set out to discover who had ordered, paid for, directed, and covered up the murders.

By the mid-1990's, with the war over and amnesty declared for all human rights abusers, declassified U.S. government records revealed that the State Department had withheld information pointing to involvement at high levels of the Salvadoran military. The new information allowed Ford and other relatives to bring suit against two senior Salvadoran generals, José Guillermo García and Eugenio Vides Casanova, and the two generals finally faced the families of the victims in a West Palm Beach courtroom.

JUSTICE AND THE GENERALS examines a new chapter in international human rights law, an important step forward in the campaign to bring military commanders to justice for crimes committed within their ranks. JUSTICE AND THE GENERALS also maps the confusion, barbarism, and, ultimately, the tragic heart of a conflict whose wounds, two decades later, are far from healed.

"It is a complex story, elegantly conveyed through the lives of people closely connected to the facts of the case... The film invites discussion at a dozen levels."—Professor Peter Rosenblum, Harvard Law School Human Rights Program

 **2003 Award of Merit in Film, Latin American Studies Association**

86 minutes | color | 2002 | **Order #LA6-21**
Sale/VHS: \$398 | Rental/VHS: \$100



Scars of Memory

A Film by Jeffrey Gould & Carlos Henriquez Consalvi

January 22, 1932. An unprecedented peasant uprising erupts in western El Salvador, as a group of Ladino and indigenous peasants cut army supply lines, attack a military garrison, and take control over several towns.



Retribution is swift. After three days, the army and militias move in and, in some villages, slaughter all males over age 12. Elsewhere, they summarily execute anyone suspected of having a link to the Communists. Over the next few weeks, 10,000 people are massacred.



In SCARS OF MEMORY survivors share their memories, many for the first time.

The filmmakers recovered and analyzed hundreds of survivor testimonies, which form the basis of the film. They also located rare photographs and film footage housed in archives in El Salvador, the U.S., and England; including images of Communist leader Farabundo Martí, local indigenous leader Feliciano Ama of Izalco, and military dictator General Hernández Martínez.

The brutal way in which the uprising was crushed left many too scared to ever participate in politics again. The trauma resonated through six decades of military rule, until the 1992 peace accords ended a brutal, 12-year civil war.



"Rich, provocative, and exquisitely researched... a remarkable work, in large part because the descriptions and images of those dark days are entirely new to us."—American Historical Review

"An excellent resource for students of race and nationalism in Central America."—The Journal of Latin American Anthropology

"Scrupulously well-documented... Highly Recommended."—Catholic Library World

 **2003 Award of Merit in Film, Latin American Studies Association**

 **2003 Festival de Film y Video de El Salvador**

53 minutes | c/b&w | 2002 | **Order #LA6-22**
Sale/VHS: \$390 | Rental/VHS: \$75

The Battle of Chile (Parts 1 & 2)

A Film by Patricio Guzmán

On September 11, 1973, President Salvador Allende's democratically elected Chilean government was overthrown in a bloody coup by General Augusto Pinochet's army.

Patricio Guzmán and five colleagues had been filming the political developments in Chile throughout the nine months leading up to that day. The bombing of the Presidential Palace, in which Allende died, would now become the ending for Guzmán's seminal documentary *THE BATTLE OF CHILE* (1975-76), an epic chronicle of that country's open and peaceful socialist revolution, and of the violent counterrevolution against it.



THE BATTLE OF CHILE (Part 1): The Insurrection of the Bourgeoisie (96 minutes) examines the escalation of rightist opposition following the left's unexpected victory in Congressional elections held in March, 1973. Finding that democracy would not stop Allende's socialist policies, the right-wing shifted its tactics from the polls to the streets. The film follows months of activity as a variety of increasingly violent tactics are used by the right to weaken the government and provoke a crisis.

THE BATTLE OF CHILE (Part 2): The Coup d'Etat (88 minutes) opens with the attempted military coup of June, 1973 which is put down by troops loyal to the government. It serves as a useful dry run, however, for the final showdown, that everyone now realizes is coming. The film shows a left divided over strategy, while the right methodically lays the groundwork for the military seizure of power. The film's dramatic concluding sequence documents the coup d'etat, including Allende's last radio messages to the people of Chile, footage of the military assault on the presidential palace, and that evening's televised presentation of the new military junta.

The Battle of Chile (Part 3): The Power of the People

A Film by Patricio Guzmán

THE POWER OF THE PEOPLE deals with the creation by ordinary workers and peasants of thousands of local groups of "popular power" to distribute food, occupy, guard and run factories and farms, oppose black market profiteering, and link together neighborhood social service organizations. First these local groups of "popular power" acted as a defense against strikes and lock-outs by factory owners, tradesmen and professional bodies opposed to the Allende government, then increasingly as Soviet-type bodies demanding more resolute action by the government against the right.

"An exultant depiction of people becoming politicized and taking charge of their own destinies, responding ingeniously to further acts of oppression and attempting to reorganize every aspect of their lives along communal lines."—*The Los Angeles Times*

 **1979 London Film Festival**
 **1979 Berlin Film Festival**

78 minutes | b&w | 1978 | **Order #LA6-25**
Sale/VHS: \$285 | Rental/VHS: \$100



For this first-ever video release of *THE BATTLE OF CHILE*, First Run/Icarus Films has prepared a new digital master has been made from a 35mm print. The original commentary track has been updated by the director, and new English subtitles prepared under his supervision.

"Not only the best film about Allende and the coup d'etat, but among the best documentary films ever made, changing our concepts of political documentary within a framework accessible to the widest audience."—*Time Out Film Guide*

"Great films rarely arrive as unheralded as *THE BATTLE OF CHILE*."—*Pauline Kael, The New Yorker*

"The major political film of our times—a magnificent achievement."—*Tom Allen, Village Voice*

"A landmark in the presentation of living history on film."
—*Judy Stone, San Francisco Chronicle*

"A stunningly conceived and brilliantly executed work of art."
—*Artforum*

 **1998 Award of Merit in Film,**
Latin American Studies Association

 **Premiere, Director's Fortnight,**
1975 & 1976 Cannes Film Festivals

 **Grand Prize, 1975 & 1976**
Grenoble International Film Festivals

184 minutes | b&w | 1976 | **Order #LA6-23**
Sale/VHS: \$490 | Rental/VHS: \$175

Chile, Obstinate Memory

A Film by Patricio Guzmán

Hearing only the official version, a generation of young Chileans has grown up with little knowledge of the historical facts surrounding the events of September 11, 1973, when Salvador Allende's democratically elected government was overthrown in a bloody coup.

More than twenty years later, filmmaker Patricio Guzmán returned to show *The Battle of Chile* in his homeland for the first time, and to explore the terrain of the confiscated (but maybe reawakening) memories of the Chilean people.

CHILE, OBSTINATE MEMORY visits with Chileans who experienced the coup first-hand (some of whom are seen in *The Battle of Chile* from 25 years ago). Survivors reminisce as they watch that film, recognizing lost comrades and recalling their courage, gaiety and love of life.

On the streets of Santiago a group of young people are seen marching and singing the Unidad Popular anthem from the time of Allende. Looks of uneasy surprise can be seen on the faces of passers-by. They have not heard this song in almost a quarter century.

In the end it is to students such as these that Guzmán shows *The Battle of Chile*. The surprising intensity of their reaction reveals an unquenchable thirst for truth about the past. Through them, the repressed feelings of an entire nation seem to find expression.



"Beautiful and deeply moving."—*The Nation*

"Extraordinary... achieves poetic intensity."—*The New Yorker*

🏆 1998 Award of Merit in Film,
Latin American Studies Association

🏆 Grand Prize, 1997
Florence Film Festival (Italy)

58 minutes | color | 1997 | Order #LA6-26
Sale/VHS: \$390 | Rental/VHS: \$100

The Pinochet Case

A Film by Patricio Guzmán

In September 1998, Augusto Pinochet flew from Chile to London on a pleasure trip. But after experiencing back pain, he underwent an operation in the London Clinic. Upon waking from surgery, he was arrested by the London police.

Featuring interviews with prosecutor Carlos Castressana and Judge Baltasar Garzón, THE PINOCHET CASE explores how a small group of people in Madrid laid the groundwork for this incredible feat—catching a dictator 25 years after his rise to power.

THE PINOCHET CASE also movingly incorporates the stories of many Chileans, most of them women, relatives of the "disappeared," and ex-prisoners who had been tortured, who traveled to Madrid to testify.

"Eloquent, meticulously structured. A gripping step-by-step account of the case. Sober political and legal analysis alternates with grim first-hand accounts of torture and murder in a film that has the structure of a choral symphony that swells to a bittersweet finale. A beautifully layered mosaic that is all the more powerful for never raising its voice to a shout..."—*New York Times*

"Haunting! A magisterial documentary about the force of memory."
—*New York Magazine*

"Both a legalistic thriller and a searing documentary, THE PINOCHET CASE is a fitting coda to a magnificent trilogy... (and) Guzmán's trilogy is one of the finest documentaries ever made."

—*Simon Hattenstone, The Guardian*



🏆 Premiere, Semaine de la Critique,
2001 Cannes Film Festival

🏆 Golden Gate Award, 2002
San Francisco Film Festival

109 minutes | color | 2001 | Order #LA6-27
Sale/VHS: \$440 | Rental/VHS: \$125

Fernando Is Back

A Film by Silvio Caiozzi

During General Augusto Pinochet's reign in Chile following the 1973 coup, thousands of civilians were 'disappeared'—arrested and killed—by the military. **FERNANDO IS BACK** follows the workings of Chile's Forensic Identification Unit in its quest to reclaim the identities of the disappeared.



"Powerful and moving, this film shows the viewer the consequences of the Chilean dictatorship and what it did to the people of the nation. Recommended!"

—**Educational Media Reviews Online**

 **Award of Merit in Film, 2001 Latin American Studies Association**

31 minutes | color | 1998 | **Order #LA6-28**
Sale/VHS: \$225 | Rental/VHS: \$60

Devils Don't Dream!

A Film by Andreas Hoessli

Through the story of Jacobo Arbenz, the President of Guatemala from 1951-1954, **DEVILS DON'T DREAM** examines the CIA-sponsored coup that overthrew him in 1954 and sent him into exile.

"A monument of analysis... Riveting viewing."—**Sheila Whitaker, London Film Festival**

"Required viewing for the young generation, and for the historical memory of Guatemala."—**Eduardo Antonio Velásquez Cerrera, Prensa Libre (Guatemala)**

"Andreas Hoessli captures the essence of a country... His sensitive portrait of the Guatemalan national reform leader, Jacobo Arbenz, is an extraordinary work of art. And yet, through the magic alchemy of film, he has turned one of the most tawdry and shameful episodes in American foreign policy into an extraordinary tribute to the endurance of Guatemala."

—**Stephen Schlesinger, Director, World Policy Institute, and author of Bitter Fruit**

90 minutes | color | 1995 | **Order #LA6-36**
Sale/VHS: \$440 | Rental/VHS: \$100



El Dia que Me Quieras (The Day You'll Love Me)

A Film by Leandro Katz

After Che Guevara was captured and killed, in October 1967, a wire photograph was transmitted from Bolivia. The photograph shows the corpse in a room full of military men.

THE DAY YOU'LL LOVE ME deconstructs this infamous photograph, asks questions about its content, attempting to expose the indeterminate powers of photographic and cinematic representation. But the film also counters the mythologizing of Guevara by placing him back into the Latin American intellectual life of his day through references to Borges, Gardel, Neruda, Castro and contemporary Andean culture.

"Visually exquisite and deeply moving... at once an elegy to the passing of the age of revolution in Latin America and an investiga-



tion into the history and myths surrounding the infamous photograph of the beatific corpse of its central icon: Che Guevara."—**Jeffrey Skoller, Afterimage**

"Like a police investigator, Katz draws out all the circumstances of the photo's making and puts the photo into a powerful material context."—**John Hess, Jump Cut**

"A powerful video... Leandro Katz deconstructs both the photo and its meaning in dramatic fashion... providing a sort of photohistoric context for exploring the death of a leader and its impact for people around the world."—**Educational Media Reviews Online**

 **2000 Award of Merit in Film, Latin American Studies Association**

30 minutes | color | 1998 | **Order #LA6-37**
Sale/VHS: \$225 | Rental/VHS: \$75

If You Only Understood

A Film by Rolando Díaz

A Cuban film director embarks upon the search for a black woman dancer and singer to play the lead role in his next film. With the aid of a small video camera, he and his film crew scour the streets of Havana in search of his actress.

IF YOU ONLY UNDERSTOOD follows the experiences of the film. By way of the questions they pose to the candidates for the film cast, we are constantly drawn to the underlying conflicts inherent in Cuban society today.

"Painting a multi-faceted portrait of contemporary Cuban life, the film doesn't hesitate to criticize the racism, sexism, and economic inequality that cause daily unhappiness for many of the women... who candidly discuss their lives before the camera."

—**David Sterritt, Christian Science Monitor**

"Provocative, somewhat subversive... Bewitching... totally charming. The women... are the shining stars of the film."

—**John Anderson, Newsday**

 **2000 Award of Merit in Film, Latin American Studies Association**

87 minutes | color | 1998 | **Order #LA6-41**
Sale/VHS: \$440 | Rental/VHS: \$125



Death Squadrons—The French School

A Film by Marie-Monique Robin

Throughout the 1970s and 1980s, much of Latin America was under the control of brutal military juntas engaged in what they perceived as a life-and-death war against communists. The role of the United States government in this has been well documented, but until now, France's contribution was more shadowy.

DEATH SQUADRONS—THE FRENCH SCHOOL convincingly reveals how French veterans of the wars in Indochina and Algeria provided the inspiration, the training, and some of the intelligence that allowed Latin America's dictators to torture and kill thousands of their own citizens.

Filmmaker Marie-Monique Robin traces the development of the theory of counterrevolutionary warfare, first tested in Indochina and in Algiers (where 20,000 civilians died). Some of its foremost practitioners, like French General Paul Aussaresses, freely admit their contributions, even with a hint of pride.

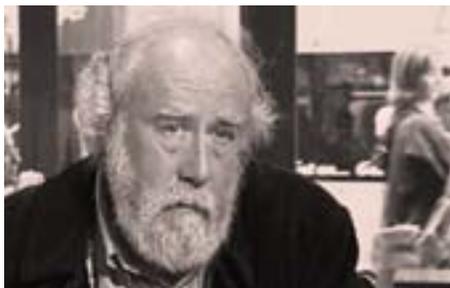
Others are surreptitiously captured on a hidden camera, admitting high-level political and military links between the dictators and the French government. Many of those interviewed are now either in custody or under indictment.



DEATH SQUADRONS serves a cautionary note about what can happen when governments and the military are convinced that enemies are everywhere, and that any means necessary can be employed to fight them. It's an important lesson to bear in mind as the war on terror continues.

"A sobering account of French involvement in Latin America's dirty wars."
—*Journal of Latin American Anthropology*

"A valuable contribution to the study of state terror... Highly Recommended"
—*The Americas: A Quarterly Journal of Inter-American Cultural History*



 **Award of Merit in Film,**
2004 Latin American Studies Association

 **2003 International Film Festival for Human Rights**
in Latin America & the Caribbean

60 minutes | color | 2003 | **Order #LA6-32**
Sale/VHS or DVD: \$390 | Rental/VHS: \$100

Tupamaros

A Film by Heidi Specogna & Rainer Hoffmann

In 1963, a group of young men raided the Swiss Gun Club in Uruguay. This armed action signaled the birth of Latin America's most famous urban guerrilla group, the Tupamaros. Their military successes and their popular Robin Hood-type actions made them well-known. They came to serve as a role model for European urban guerrillas. The early 1970s brought disintegration, and during the military dictatorship, the group survived prison and torture.

Today, the Tupamaros is one of the few Latin American resistance movements that have made the transition to a legal political force. Since spring 1995, it has been represented in the Uruguayan parliament by the 62 year old Pepe Mujica. In this film, he reflects on the Tupamaros' development over the last 30 years.



"A superb job of telling the riveting story of a social movement through the lives of a few fascinating and charismatic individuals... Highly Recommended!"
—*Educational Media Reviews Online*

93 minutes | color | 1996 | **Order #LA6-34**
Sale/VHS: \$440 | Rental/VHS: \$100

For These Eyes

A Film by Gonzalo Arijon & Virginia Martinez

During Argentina's 'Dirty War', it was not uncommon for soldiers to illegally adopt the children of prisoners they tortured and killed. Often these children were just infants, and grew up unaware of their true identities.

FOR THESE EYES tells the story of one young woman who was actually found, of her two families, their histories and their competing claims on her, and it explores in an anguished, powerfully personal way issues of history and justice, memory and love.

"Gives a good outline of the military dictatorship of General Videla and its aftermath. Skillfully edited. A very good film. Highly recommended."
—*MC Journal: the Journal of Academic Media Librarianship*

 **Award of Merit in Film,**
2000 Latin American Studies Association

 **2000 National Women's Studies Conference Film Festival**

52 minutes | color | 1998 | **Order #LA6-33**
Sale/VHS: \$390 | Rental/VHS: \$75



More Films & Videos For Latin American Studies

AMERICAS IN TRANSITION

A Film by Obie Benz

AMERICAS IN TRANSITION provides a concise and fast-paced history of the volatile forces that rocked Chile, El Salvador, Guatemala, and Nicaragua in the 1970s and 1980s.

Drawing on numerous interviews, the film examines the roots of dictatorship, attempts at democracy, communist influences, and the U.S. role in Latin American politics.

 **1981 Academy Award Nominee, Best Short Documentary**

29 minutes | color | 1982 | **Order #LA6-35**
Sale/VHS: \$280 | Rental/VHS: \$55

DANCE OF HOPE

A Film by Lavonne Poteet & Deborah Shaffer

Through intimate portraits of eight women, DANCE OF HOPE examines key issues of social policy and human rights in Chile.

The women, including members of the Association of the Relatives of the Detained and Disappeared, dig for the remains of loved ones in the Chilean desert. The film demonstrates how they have become the collective Chilean conscience.

75 minutes | color | 1989 | **Order #LA6-31**
Sale/VHS: \$375 | Rental/VHS: \$100

THE DEVIL'S MINER

A Film by Kief Davidson & Richard Ladkani

 This award-winning documentary tells the story of the Vargas brothers, aged 12 and 14, who work in the Bolivian silver mines of Cerro Rico. Through the children's eyes, we experience the world of devout Catholic miners who believe that the devil determines the fate of all who work there.

Raised without a father and living in virtual poverty with their mother on the slopes of the mine, the boys must work in order to pay for the clothing and supplies for their education, without which they have no chance of escaping their destiny of a life spent working in the mines.

 **Emerging Filmmaker Special Mention, 2005 Tribeca Film Festival**

 **Silver Hugo for Best Documentary, 2005 Chicago International Film Festival**

82 minutes | color | 2005 | **Order #LA6-49**
Sale/VHS: \$348 | Rental/VHS: \$125

DON'T THREATEN ME

A Film by Juan Andres Racz

DON'T THREATEN ME is a fast paced and enlightening document of the events of 1988 to 1990, which marked the end of the military dictatorship in Chile. Combining poetry, music, and various spectacles with razor sharp analyses, Chilean filmmaker Racz reveals his people's struggle for democracy during the final years of the Pinochet regime.

52 minutes | color | 1990 | **Order #LA6-29**
Sale/VHS: \$375 | Rental/VHS: \$75

EL SALVADOR: Another Vietnam

A Film by Glenn Silber & Tete Vasconcellos

This documentary examines the civil war in El Salvador in light of the Reagan administration's decision to "draw the line" against "communist interference" in Central America. Archival material offers an overview of U.S. military and economic policy in Central America since 1948, while footage drawn from sources in the U.S., Mexico, and Europe provides extensive background to the current political and military situation.

 **1981 Academy Award Nominee, Best Short Documentary**

53 minutes | color | 1981 | **Order #LA6-38**
Sale/VHS: \$390 | Rental/VHS: \$75

FALN

A Film by Peter Gessner & Robert Kramer

 This 1965 documentary portrait of a civil war is today a remarkable time capsule of Venezuelan political and social history, and valuable background to the ongoing social conflicts in that country.

FALN chronicles key events of the era, from the 1958 overthrow of dictator Perez Jimenez, and the flawed attempts at social reform by Romulo Betancourt's government, to the 1962 emergence of the national liberation movement—the FALN.

30 minutes | b&w | 1965 | **Order #LA6-39**
Sale/DVD: \$225 | Rental/DVD: \$65

FOR MAN MUST WORK OR THE END OF WORK

Directed by Jean-Claude Búrger
A National Film Board of Canada Production

Filed in the U.S., Canada, France and Mexico, FOR MAN MUST WORK is a provocative look at the future of labor in the changing global economy.

"Highly Recommended... a superb piece of work."—*Educational Media Reviews Online*

52 minutes | color | 2001 | **Order #LA6-40** 
Sale/VHS: \$390 | Rental/VHS: \$75

MACHITO—A LATIN JAZZ LEGACY

A Film by Carlos Ortiz

Cuban bandleader Frank "Machito" Grillo embodied Latin Jazz and influenced generations of musicians, contributing to a cultural explosion on the international music scene. MACHITO weaves together vintage film clips and recordings, Hollywood production numbers, and one-of-a-kind street performances in Cuba and New York. Sensational shows at such hot spots as the Cotton Club highlight the golden era of Latin Jazz in the 40s and 50s.

"Hugely informative, with astonishing archival footage."—*The New York Times*

58 minutes | color | 1987 | **Order #LA6-42**
Sale/VHS: \$390 | Rental/VHS: \$100

100 CHILDREN WAITING FOR A TRAIN

A Film by Ignacio Aguero

100 CHILDREN WAITING FOR A TRAIN 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 where she conducts a workshop for children, most of whom have never seen a movie. In the workshop they watch movies and learn about the cinema, including camera angles and movement, film genres, and much more.

Finally, each child designs his own film with drawings. And then, for the first time, the children go to the movies in downtown Santiago.

 **Best Documentary, 1990 Festival Latino (New York)**

55 minutes | color | 1988 | **Order #LA6-30**
Sale/VHS: \$375 | Rental/VHS: \$75

TODOS SANTOS CUCHAMATAN: Report From A Guatemalan Village

A Film by Olivia Carrescia

This film provides an intimate look at everyday life in the mountain village of Todos Santos before the violence of the 1980s. As Todosanteros go about their daily routines, they discuss the increasing importance of cash to this once self-sustained farming community. The annual harvest is reaped, the elaborate Fiesta of Todos Santos is celebrated, and the workers migrate out of the mountain village in search of work on the lowland cotton plantations.

41 minutes | color | 1982 | **Order #LA6-43**
Sale/VHS: \$298 | Rental/VHS: \$85

TODOS SANTOS: The Survivors

A Film by Olivia Carrescia

Demonstrating the effect of the political turmoil of the 1980s on this once quiet village, this film documents the legacy of a bloody civil war, and the wounds that remain unhealed even after the guns have stopped firing.

58 minutes | color | 1989 | **Order #LA6-44**
Sale/VHS: \$298 | Rental/VHS: \$100

YA BASTA! THE BATTLE CRY OF THE FACELESS

Directed by Thierry Zeno

In Mexico on January 1, 1994, Indians of Mayan origin staged an armed take-over of several Chiapas municipalities, with the Zapatista Army of National Liberation demanding land, work, housing, education, healthcare, food, justice, independence, freedom and democracy.

The Zapatista movement's cause continues to echo worldwide but the lives of the Indians today in the mountains and the jungles of Chiapas are no less precarious than before.

50 minutes | color | 1997 | **Order #LA6-13**
Sale/VHS: \$390 | Rental/VHS: \$75

The Global Film Initiative

This exciting annual series of ten feature films from Asia, Africa, Latin America and the Middle East help promote cross-cultural understanding through the medium of cinema. Three films from the 2005 series are from Latin America.

Lili's Apron

A Film by Mariano Galperin

This is the love story of Ramón and his wife Lili, whose life together is dramatically impacted by Argentina's abrupt economic crisis.

When Ramón, a chef in a restaurant, is laid off and all efforts to find alternative income fail, their furniture is repossessed, their family life is disrupted, and Ramón must cope with his wife's nervous breakdown. Out of both a sense of responsibility and panic, he devises a desperate, income-generating plan but hides its implications from Lili.

Mariano Galperin approaches the poverty and social disintegration among ordinary people with humor and charm, balancing the story on the edge of very dark satire.

With strong images of the dismantled capital accompanied by a powerful soundtrack, LILI'S APRON captures a troubled society where unlikely events have become part of everyday life.

2004 Rotterdam Film Festival

90 minutes | color | 2004 | **Order #LA6-45**
Sale/VHS: \$248 | Rental/VHS: \$125

Today and Tomorrow

A Film by Alejandro Chomski

The seemingly unavoidable downward spiral of Argentina's middle class during the current economic and social crisis is vividly brought to life in the character of young, street-smart Paula.

A talented, would-be actress with a paying job as a waitress, she is always on the run: from her landlord, from the gas bill, from being late for work, and from her father's demands. Her energy is matched in the nervous yet intimate camera work that follows her closely though the 24 hours she is given to raise the money required to avoid being evicted. Paula's disillusion and emotional turmoil become increasingly disturbing as her desperation leads her to darker corners of Buenos Aires' nightlife.

Alejandro Chomski tracks actress Antonella Costa in every frame, lending enormous credibility to the troubled Paula with her appropriately wired performance.

Best Film by First Time Director, 2003 Los Angeles Latino Film Festival

2003 Cannes Film Festival

87 minutes | color | 2003 | **Order #LA6-46**
Sale/VHS: \$248 | Rental/VHS: \$125

Whisky

A Film by Juan Pablo Rebella & Pablo Stoll

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.

FIPRESCI Prize, 2004 Cannes Film Festival

Silver Hugo, 2004 40th Chicago Film Festival

94 minutes | color | 2004 | **Order #LA6-47**
Sale/VHS: \$248 | Rental/VHS: \$125

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Aristide and the Endless Revolution

A Film by Nicolas Rossier

new release Jean-Bertrand Aristide, the former president of Haiti, was twice removed from office with the complicity of the international community. An investigation into the events that led to his most recent ouster, *ARISTIDE AND THE ENDLESS REVOLUTION* exposes the geopolitical intrigue, the economic alliances between the Haitian and U.S. elite, the armed criminals posing as freedom fighters and other factors that have consistently threatened this young democracy.

The film includes physician and anthropologist Paul Farmer, President Aristide himself, UN goodwill ambassador Danny Glover, Noam Chomsky, Roger Noriega (recently Assistant Secretary of State under George W. Bush), Congresswoman Maxine Waters, James Dobbins (director of the International Security and Defense Policy Center at Rand and former U.S. Special Envoy in Haiti), John Shattuck (former Assistant Secretary of State for Democracy, Human Rights and Labor) and many Haitian voices.

Ultimately, *ARISTIDE AND THE ENDLESS REVOLUTION* reveals the tangled web of hope, deceit, and political violence that has brought the world's first black republic to its knees. Filmmaker Nicolas Rossier travels to Haiti, Pretoria, Boston, Miami, New York and Barbados to investigate the events that led to the collapse of Aristide's government.

"Taut, well-balanced, insightful... A probing look into Haiti's contentious modern history."—*The New York Times*

"Powerful! I learned so much from the film."—*Professor Kristine Samuelson, Stanford University*

"Insightful... the documentary challenges the viewer to think of Haiti as a very complicated scenario, and also as a highly polarized issue."—*Professor Robert Maguire, Haiti Program, Trinity University*

83 minutes | color | 2005 | **Order #LA6-48**
Sale/VHS or DVD: \$348 | Rental/VHS: \$125

60 minutes | color | 2005 | **Order #LA6-24**
Sale/VHS: \$298 | Rental/VHS: \$100



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