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“An absolute must-see for any student journalist and any person interested in the workings of news media!”—ShortEnd Magazine

“What we see at The Collegian is a resonant microcosm: This paper’s crucible is every paper’s.”—The Boston Globe

THE PAPER
Directed by Aaron Matthews

A co-production of Aaron Matthews and the Independent Television Service (ITVS), with major funding provided by the Corporation for Public Broadcasting

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“Culture Jammers” are a new breed of revolutionary. Their mission is to artfully reclaim our mental environment by waging war on logos and symbols and causing a bit of brand damage to corporate mindshare.

CULTUREJAM: HIJACKING COMMERCIAL CULTURE punctures the illusion of free speech in public spaces as we follow three outlandish jammers: media tigress Carly Stasko, Reverend Billy of the Church of Stop Shopping, and Jack Napier with the Billboard Liberation Front. Armed with anti-ad stickers, custom neon, and stuffed mice on crosses, these jammers hijack, subvert and reclaim public space.

Ultimately Culture Jammers wage a war of meaning using the tools of the medium to re-wire the message. Hard hitting, controversial, wacky and engaging, this film captures the drama of jammers in action and asks: Is Culture Jamming civil disobedience? Senseless vandalism? The only form of self-defense left?

“Brilliant! It is clear that Al Jazeera has sparked a revolution in the world of Arab media, and [this documentary] has brilliantly shown us how.”
—Al Jadid, A Review & Record of Arab Culture and Arts

“Edgy and entertaining.”
—Journal of American Culture

“Highly Recommended! A thought-provoking video that... like the culture jammers themselves, aims to make people aware of and think about the omnipresence of corporate culture. Well-made and fun to watch.”
—Educational Media Reviews Online

AL JAZEERA: Voice of Arabia
A Film by Tewfik Hakem

Combining news footage, excerpts from various Al Jazeera programs, and interviews with executives, anchors, and journalists (from Yousri Fouida, trying to uncover stories on the Guantánamo detention camp, to the first Arab female sports reporter, Leila Smati), AL JAZEERA is an invaluable look at the challenges faced and issues raised by the most important television channel in the Arab world.

Founded in 1996, Al Jazeera (“The Island” in Arabic) was the first 24-hour news channel in the Arab world. Little noticed in the U.S. until after September 11th, 2001, the notoriety of this “Arab CNN” has exploded since then. Shot on location in Doha, Qatar, AL JAZEERA takes us behind the scenes of the Arab world’s most independent and popular satellite TV channel.

With a multinational staff of seventy journalists and numerous international correspondents, Al Jazeera seems to embody the idea of a unified Pan-Arab world. The film explores the paradoxes that emerge between the orthodoxy of Arab societies and the journalistic freedom flaunted by Al Jazeera. The station’s philosophy of open debate is not easily embraced in what the host of The Opposite Direction, Fayçal Al-Quassam, calls “a dictatorial, single-party culture which does not know the meaning of dialogue.”

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DEMOCRACY ON DEADLINE
A Film by Calvin Skaggs

If, as the saying goes, information is power, then journalists can be seen as watchdogs of our government leaders and custodians of the public good, providing truthful information to help citizens build or preserve democratic societies. DEMOCRACY ON DEADLINE is a comprehensive look at journalists worldwide, working in different media and languages, as they attempt to speak truth to power.

Among the many journalists featured are those at Radio SKY in Sierra Leone as they cover an election in a country where more people listen to radio than read newspapers; Moscow journalists, including Anna Politkovskaya before her assassination, discuss government control of the media and covering the Chechen War; the Israeli staff of Haaretz explain why it is important to document the violence directed against Palestinians in the Occupied West Bank; and U.S. journalists discuss how the press failed in its reporting of the Bush Administration’s misuse of intelligence on the lead-up to the Iraq War.

In an era when mainstream journalism, is being steadily eroded by political manipulation, commercial constraints, and circulation and ratings pressures, DEMOCRACY ON DEADLINE is an important reminder of the crucial political value of an independent news media in any democratic society.

“Graphic and intense,... A ‘must see’ for students of journalism and the social sciences. Highly recommended!”
—Educational Media Reviews Online

“Traveling to places where journalism, the oxygen of freedom, is being suffocated, this documentary captures the struggle of independent journalists risking everything to give voice to the voiceless.”
—Emmy Award Winner Joan Konner, Dean Emerita, Columbia University School of Journalism

117 minutes | color | 2006 | Order # C704

Two for the Price of One!
Sale/DVD: $298 | Order # C705

DRAWING CONCLUSIONS:
Editorial Cartoonists Consider Hillary Rodham Clinton
A Film by Elaine K. Miller

Editorial cartoonists mine the metaphors of our social landscape. DRAWING CONCLUSIONS takes up the questions of how cartoonists approach their work and the role of stereotypes in cartoon messages.

Nationally syndicated editorial cartoonists Jeff MacNelly, Mike Peters, Paul Szep, and Ann Telnaes (one of the very few women in the profession) comment on portrayals of Hillary Rodham Clinton, the then-First Lady who tapped a deep reservoir of gender-based sentiments on the part of the U.S. public. They also reflect on why there are so few women in the editorial cartooning profession, and what that might mean both for the profession and for the reading public.

“Succinctly and incisively helps viewers understand the nature of political satire and its place in American journalism.”—Journalism & Mass Communication Educator
26 minutes | color | 1998

RUNNING MATE:
Gender and Politics in the Editorial Cartoons
A Film by Elaine K. Miller

Geraldine Ferraro’s 1984 Vice Presidential candidacy, the first woman ever to appear on a major party Presidential ticket, provided editorial cartoonists access to a rich and previously untapped lode of material.

Drawn from a study of 172 cartoons in 12 U.S. newspapers, RUNNING MATE reveals the gender stereotypes which hounded the Mondale/Ferraro ticket from the moment she was chosen. Her political and legislative record notwithstanding, Ferraro was first and foremost a woman in a situation where, according to one cartoon, “any woman will do.” She was depicted in domestic, romantic, or explicitly sexual contexts, and as the campaign progressed, Mondale and Ferraro became a couple in the traditional sense of husband and wife, although she often “wore the pants.”

RUNNING MATES includes interviews with Pulitzer Prize winning cartoonists Signe Wilkinson and Tom Toles, and features Ferraro’s own reactions to the caricatures.

“★★★★! Highly Recommended!”—Video Rating Guide for Libraries
47 minutes | color | 1993

Call Toll Free: 800.878.1710 | 4 | First Run/Icarus Films
From Canal Street in Chinatown, uptown to Harlem, Broadway in New York City is the quintessential shopping strip of fake brand-named goods. In KNOCK OFF we meet corporate lawyers, anti-sweatshop activists, girly-girls searching for the perfect handbag, and immigrants selling knocked off merchandise to make a living (while staying a step ahead of the police).

In the logo-malls and designer zones, cultural critics sift through the baffling effects of underwear models that loom seven stories tall, while anti-shopping preachers testify to street side congregations about resisting the temptation of “the brand.” In Harlem, we watch as people create and crush selective branding strategies, and their knock-offs become an attempt to take back the means of cultural production, which have evaporated from their neighborhood.

With provocative interviews and witty editing and cinematography illuminating the power logos have on the street, KNOCK OFF documents an underground economy of people who resist the globalized culture of brands, by using the science of branding against itself.

“Fast-paced... [A] colorfully provocative excursion into piracy paradise.”—Library Journal

“[KNOCK OFF] is an excellent piece of storytelling, approaching knock-off goods as essential components of the economy of urban life; as products produced by the same people who produce the ‘real thing’; as objects that carry viewers into the business of branding and image-marketing, and as things that are transformed and renegotiated into new and unanticipated forms of creative expression. Excellent work.”—Stuart Ewen, Author, Channels of Desire
MADE OVER IN AMERICA
A Film by Bernadette Wegenstein & Geoffrey Alan Rhodes

In the age of surgically enhanced beauty and reality television, how do we perceive body image? MADE OVER IN AMERICA combines the style of reality television with experimental film to weave together the voices of producers and consumers, surgeons and their patients, clinical psychologists, media theorists, and youth who are coming of age in a culture where bodies seem to be customizable. Together they form a picture of how the desire for a better self operates within consumer culture and how this desire is fed by media, the makeover industry and culture at large.

Among those in the film are Cindy, a San Diego housewife who felt ugly all her life until she was made over in the first season of FOX’s show The Swan, a plastic surgery makeover show; The Swan producer Nely Galan, who says she invented the show to empower women; Cathy, a 21-year-old college student who dreams of carving her own belly into a six pack and her roommate’s nose and bottom down to average size; Beverly Hills celebrity cosmetic surgeon and artist Dr. Randal Hayworth, who uses the metaphor of Michelangelo carving beauty from marble to describe his instinctual approach to surgery; and maxillo-facial surgeon and beauty expert Dr. Stephen Marquardt, who has become famous for analyzing beauty according to a mathematically proportionate grid to which all beautiful faces conform.

MAKE OVER IN AMERICA includes archival material on child development, actual plastic surgery procedures, art video and collage montages showing popular imagery, combined with powerful stories of how far Americans will go to fit in, showing the power of media in shaping ideas of beauty.

LOOKING FOR AN ICON
A Film by Hans Pool & Maaik Krijgsman

Every year for the last fifty years, a professional jury of the World Press Photo Foundation has selected one photograph as winner of the “World Press Photo of the Year” competition. Some of these images have had such an impact on society that they have become symbols of their time—true historical icons.

LOOKING FOR AN ICON focuses on four World Press Photo winners, including Eddie Adams’s 1968 photo of the public execution of a Viet Cong prisoner, an anonymous photographer’s last image of Salvador Allende during the 1973 coup, Charlie Cole’s 1989 photo of a lone student confronting tanks in Tienanmen Square, and David Turnley’s 1991 photo of a grieving soldier during the first Gulf War. The film details the story behind each of those world-famous images, featuring interviews with the photographers, and showing additional images from the contact sheets.

“The much more than the story of four photographs... it is also an exploration of the meaning and importance of photojournalism itself.”
—CBC News

“Well-researched, easy to follow, and highly recommended as a teaching tool for cultural studies, journalism, or communication-related courses.”—Educational Media Reviews Online

“A freewheeling crash course in media studies... It’s heady stuff.”—Time Out New York

The film also features interviews with other photographers, photo editors, critics, educators, historians and members of the World Press Photo jury. This additional commentary offers insights into the social process by which a photo becomes iconic, the visual motifs they illustrate, the public’s voyeuristic fascination with horrific images, and how such images shape historical memory.

“★★★★ A freewheeling crash course in media studies... It’s heady stuff.”—Time Out New York
“Even though it is real life, it’s still just a video game,” says one of the players after ending a session of Kuma\War—a video game meticulously recreated from actual battles in Iraq. Three weeks after the Battle of Fallujah, gamers were online fighting the battle for themselves. Is this news? PLAYING THE NEWS profiles the first video game company to consider itself a legitimate news organization, taking us from the company’s Manhattan offices, equipped with satellite technology, to the frontlines of the war in Iraq.

Can such video games play a serious journalistic role or do they misconstrue the real nature of war for voyeuristic thrills? Do they represent the future of journalism or the dangerous blurring of news and entertainment? Through interviews with Kuma executives and designers, a media studies professor, a New Technology writer for The Economist, a war correspondent, and several video gamers, the film explores whether video games are a revolutionary new way to engage young people in current events or an unethical marketing gimmick that merely seeks to exploit the war.

“A provocative, balanced, and thought-provoking film...raises critical questions.”
—Leonardo Digital Reviews

“An excellent teaching tool...Highly recommended for academic and public libraries.”
—Educational Media Reviews Online

PLAYING THE NEWS
A Film by Jigar Mehta & Jeff Plunkett

20 minutes | color | 2006
Sale/DVD: $225 | Order #C712

During the social and cultural euphoria of a newly independent Niger in the 1960s, Philippe Koudjina worked as a photojournalist and later opened his own photo studio, earning a nice living. Today Koudjina has fallen on hard times, no longer able to take photos because of glaucoma and a car accident. His desperate situation is contrasted with the fortunes of his African photographers such as Malick Sidibé and Seydou Keita, whose work from the same period, day celebrated in table books and European exhibitions, has brought them renewed attention and financial rewards.

While the film documents the effort by two French photo connoisseurs to organize an exhibition of Koudjina’s work in Paris, PHOTO SOUVENIR reveals the fickle cultural process by which one-time “photo souvenirs” become “photographic art,” and whether or not an artistic reputation is made in the Western world.

“Golden Calf, Best Documentary, Netherlands Film Festival 2006”
54 minutes | color | 2006
Sale/DVD: $390 | Order #C718

PHOTO SOUVENIR
A Film by Paul Cohen & Martijn van Haalen

54 minutes | color | 2006
Sale/DVD: $390 | Order #C718

MALICK SIDIBÉ: Portrait of the Artist as a Portraitist
A Film by Susan Vogel

Malick Sidibé started out as a local photographer in Bamako, Mali. After independence in 1960, his snazzy studio portraits and party shots captured the buoyant optimism of a new nation. Today they are recognized internationally as masterpieces, and Malick is world famous.

This short but sweet film looks at the work of the renowned African artist whose photographs have documented Malian society over a forty-year period.

2007 Contact Toronto Photography Film Festival
2006 African Studies Association Film Festival

2006 African Studies Association Film Festival
8 minutes | color | 2006
Sale/DVD: $125 | Order #C711

2007 Contact Toronto Photography Film Festival
Drug manufacturers fund aggressive marketing campaigns designed to generate public awareness of previously unknown diseases, such as branding shyness as “Social Anxiety Disorder.” Meanwhile, the sale of SSRI anti-depressant medications such as Paxil, Zoloft and Prozac sold as cures to these disorders has become an annual $20 billion market.

SELLING SICKNESS exposes the unhealthy relationship between society and medicine, between the advertising and pharmaceutical industries. Co-written by Ray Moynihan, an internationally respected health journalist, the film features commentary from drug company consultants, advertising executives, patients and their advocates, researchers, attorneys, and psychiatrist Dr. David Healy, a former insider turned critic of the industry.

At trade shows and conferences, we see how the pharmaceutical industry promotes the use of its drugs within the medical community. Not revealed in the drug ads are dubious clinical trials sponsored by big pharma and facts like the highly addictive nature and many adverse side effects (like suicidal impulses among adolescent patients) of popular SSRI anti-depressants. Footage of an FDA hearing in Washington, D.C. captures the testimony of parents who have lost their children to suicide, starkly emphasizing the need for greater regulation of these heavily promoted and prescribed anti-depressants.

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It may be the greatest media technology paradigm shift since TV’s advent. From Rodney King to Osama Bin Laden, handicams aren’t just for weddings and family vacations anymore. Amateur camcorders have become the eyes of the world when no one else is watching.

Human rights activists, war crimes investigators, right-wing proselytizers and ordinary citizens are arming themselves with the tools of the new visual revolution. For two years filmmakers Katerina Cizek and Peter Wintonick crossed the world tracking media activists to look at what happens when front-line advocates pick up personal camcorders to document what they see. What are the risks and responsibilities? What are the wider impacts on television, audiences, and society?

SEEING IS BELIEVING discusses the history of the camcorder and illuminates the work and words of key international journalists and media activists. And it shines a vérité spotlight on the compelling story of Joey Lozano, a courageous video-activist who documents rights abuses against indigenous people in dangerous corners of the Philippines. But does Joey’s camera prevent violence—or jeopardize lives?

Drawn from original shooting around the world, and sampling hundreds of hours of exclusive contemporary archives, SEEING IS BELIEVING provides a dramatic and multi-faceted window into the power of do-it-yourself filmmaking. “Convincingly demonstrates the power of images in increasing awareness of wrongdoing and extremism, but also reveals how the same devices can be used to less altruistic ends. Recommended!”—Video Librarian

2003 Award of Commendation, Society for Visual Anthropology

Abraham Award, Conflict & Resolution Series, 2002 Hamptons Film Festival

58 minutes | color | 2003

Sale/DVD: $390 | Order #C713

“★★★! Recommended! A thoroughly researched and well-made film.”—Video Librarian

“Provocative... Bracing... A welcome, bitter tonic to the surfeit of glossy advertising and lucrative enticements that surround any practicing physician today.”—Journal of the American Medical Association

2005 American Public Health Association Conference

American Sociological Association Film Festival
THE DEMOCRATIC REVOLUTIONARY HANDBOOK
A Film by Tania Rakhmanova

In guidebook fashion, THE DEMOCRATIC REVOLUTIONARY HANDBOOK reveals how seemingly spontaneous democratic revolutions in Eastern Europe—Serbia in 2000, Georgia in 2003, and the Ukraine in 2004—actually resulted from carefully planned maneuvering, showing how modern marketing techniques have combined with revolutionary politics to transform the region's governments.

But the democratic revolutionary game plan doesn’t always succeed. The film also documents the failed 2005 attempt in Azerbaijan, when the protest movement was violently suppressed. Having learned their lessons, however, the Azerbaijan activists explain they are already preparing for the 2008 elections.

In THE DEMOCRATIC REVOLUTIONARY HANDBOOK, the techniques and tactics involved in the making of a modern revolution are explained by those who have actually succeeded in organizing the overthrow of dictatorships.

“A tremendous investigative work.”
—Telé 2 Semaines


15 minutes | color | 2007
Sale/DVD: $390 | Order #C716

TANGO OF SLAVES
A Film by Ilan Ziv

TANGO OF SLAVES, named after a popular tune from the Warsaw Ghetto, was produced by Ilan Ziv for his two daughters, in an effort to give them their own images of the Holocaust and their family history.

Frustrated by popular Holocaust imagery, Ziv decided to take his father back to Warsaw, his former home. TANGO OF SLAVES is the story of that return, a physical journey that became a meditative essay about history, memory, and their preservation in imagery; a meditation which has been made more pressing as the Holocaust is being inevitably transformed from a living experience into motion picture drama.

While Ziv’s and his father’s physical journey takes them through modern Warsaw, where the father was born and where the Ghetto stood, the meditative journey takes us far away into a world of dreams, photographs and visual representation of the Ghetto. In its failed attempt to find artifacts of his father’s life in Warsaw, TANGO OF SLAVES explores the only traces of the past that are left—photographs and documentary material produced by German soldiers, private individuals or Ministry of Propaganda professionals.

Early in the film, Ziv’s father refers to himself as “The Last of the Mohicans.” Out of 500,000 Jews that once lived in Warsaw, only a handful survived. “When we all die... it will become only a story... like the Trojan Wars.”

Alternating between telling his father’s story, the present futile search for documentary proof of it, and a critical reading of the images that did survive the Ghetto, TANGO OF SLAVES raises troubling questions about our ability to transmit historical memories to future generations.

“A hugely ambitious, honestly emotional film, a personal attempt to come to grips with the largest themes, which entirely succeeds.”
—The Times

“Ziv skillfully traces back the making of the [Nazi propaganda] footage ... [and] takes us on a deconstruction trip. For historians, this is a fascinating exercise in evaluating historical documents.”—American Historical Review

111 minutes | color | 1999
Sale/DVD: $375 | Order #C715

TANGO OF SLAVES
A Film by Ilan Ziv

14 | First Run/Icarus Films

See Page 23 for Ordering Information | 15
On most streets in major American cities, our field of view is crowded by advertising. Open area that is not sold to advertisers is called “dead.” But in downtown Manhattan, street artists have another idea—this public space can be employed as displays for artwork, not just selling products. Through a mix of interviews including Stuart Ewen, professor of media studies at Hunter College, artists Swoon, Michael DeFeo, Dan Witz, Skewville, Faile, The Wooster Collective, marketing specialist Marc Schiller, sociologists Sharon Zukin and Anette Baldauf, and others, TO BE SEEN looks at who is making street art and why; it examines the cultural and political significance of these expressions; and it investigates the public’s perception of this work. Is it Art or Vandalism? And what is art’s role within the context of public space and urban landscape?

The film takes a critical look at our consumer society by looking at the practice of street art in New York City. TO BE SEEN is a study of visual culture, of urban culture and an exploration of an age-old phenomenon of street art.

“Instead of viewing these stencils, stickers and other visual messages as vandalism, we begin to understand them as intelligent and creative responses to our consumer society.”

—Martha Cooper, New York Center for Urban Folk Culture
What happens in a war-torn country once the fighting ends and the world’s media machine turns its attentions elsewhere? Fifteen years after the end of the U.S.-financed Contra war against Nicaragua’s revolutionary government, filmmakers Peter Raymont and Harold Crooks, who made THE WORLD IS WATCHING, return to discover what became of the first revolution conducted in the glare of the world media.

Much has changed. The country is now replete with strip malls, prostitutes and McDonald’s. Literacy is down. Infant deaths are up. Traveling with the filmmakers are journalists who covered the conflict in the 80’s. They have also changed. Do they still feel like frustrated high-paid mouthpieces for a hidden editorial line? Has their commitment to the power of journalism increased or diminished?

"Important! An illuminating film... for Media Studies, Media Literacy, Journalism, as well as for classes in Latin American History and Politics.”
—Journalism Studies
More Communication & Media Studies Films!

**ADVERTISING MISSIONARIES**  
A Film by Chris Hilton & Gauthier Flander

In Papua New Guinea, where over three quarters of the population cannot be reached by the regular advertising mediums of television, small theater groups travel the remote highlands performing soap operas devised around advertising messages for a variety of products.

“Fascinating!” — Booklist
52 minutes | color | 1997
Sale/DVD: $390 | Order #C722

**ANTONIO NEGRI: A Revolt that Never Ends**  
Directed by Alexandra Weltz & Andreas Pichler

Traces the biography and current relevance of this controversial moral and political philosopher, his work, and his contemporary role as an intellectual leader of the anti-globalization movement.

2006 Society for Cinema & Media Studies Film Festival
52 minutes | color/B&W | 2005
Sale/DVD: $390 | Order #C723

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**IT’S YOUR TV TOO**  
A Film by Mariana Otero

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

60 minutes | color | 1998
Sale/DVD: $390 | Order #C725

**IRAN: A Cinematographic Revolution**  
A Film by Nader Takmil Homayoun

The story of the evolution of cinema and the interwoven political history of Iran, from the first silent films to the talkies, from the Shah’s regime to the Islamic revolution, to the international cinematic success of today.

“A glowing and precise appraisal... Intelligent and well-researched.”
—Variety
98 minutes | color/B&W | 2007
Sale/DVD: $440 | Order #C726

**DUCKTATORS**  
A Film by Wolter Braamhorst & Guus van Waveren

American propaganda during WWII had to obey one golden rule: it had to be entertaining. Cartoons proved to be an excellent way to deliver propagandistic and educational ideas in a seemingly innocuous manner to the general public and armed forces alike.

46 minutes | color | 1998
Sale/DVD: $375 | Order #C727

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**DISTRESS SIGNALS**  
A Film by John Walker  
Produced by the National Film Board of Canada

Shot in North America, Europe and Africa, this film explores the exportation of media, revealing the attitudes and inequalities created when regional producers are ignored in their own backyards.

55 minutes | color | 1991
Sale/DVD: $285 | Order #C728

**FROM LANGUAGE TO LANGUAGE**  
A Film by Nurith Aviv

For centuries, Hebrew was a sacred language, a written language of prayer and scripture. But today it is also the language of everyday life in Israel. Israeli writers, musicians, actors and a Rabbi/philosopher from varying countries and ethnic backgrounds discuss the relationship between their mother tongues and Hebrew.

56 minutes | color | 2005
Sale/DVD: $390 | Order #C729

**NAJI AL-ALI: An Artist with Vision**  
A Film by Kasim Abid

The story and evolution of Palestinian political cartoonist Naji Al-Ali who was killed in 1987 after being shot in the face at point blank range. This film examines the forces that shaped Naji as an artist, and shows how his experiences mirror those of other exiled Palestinians.

52 minutes | color | 2000
Sale/DVD: $390 | Order #C730

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**:30 SECOND DEMOCRACY**  
A Film by David Vainola

Explores how television advertising techniques, perfected to sell commercial products, are readily applied to political candidates, turning elections into marketing exercises and voting into another consumer choice.

“Provocative and critical!” — The Globe and Mail
51 minutes | color | 1997
Sale/DVD: $390 | Order #C724

**STARTING FIRE WITH GUNPOWDER**  
Directed by Boyce Richardson

Chronicles the origins and achievements of the Inuit Broadcasting Corporation (IBC), a model for aboriginal broadcasters the world over.

1994 Sundance Film Festival
59 minutes | color | 1991
Sale/DVD: $390 | Order #C731

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**A MOBILE WORLD**  
A Film by Jean-Michel Marliou, Francine Raymond & Jean-Paul Gerourd

Examines how telecommunications companies employ idealized, multi-ethnic and multi-cultural images to sell anything from cellular phones to laptops around the world. Yet, oppositely, while telecommunication technology has extraordinary benefits and possibilities, for countries that don’t have access to these technologies, the “digital divide” will persist.

49 minutes | color | 2000
Sale/DVD: $298 | Order #C732

**ZYGOSIS**  
A Film by Gavin Hodge & Tim Morrison

A radical and humorous electronic homage to John Heartfield, anti-Nazi German satirist who pioneered the photomontage.

“Extraordinary. It doesn’t just talk about Heartfield’s method, it emulates it.”
—Ballast Quarterly Reviews
26 minutes | color | 1991
Sale/DVD: $280 | Order #C733

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