

Films, Videos & DVD's on

Psychology, Psychiatry & Mental Health

The Secret Life of Babies

A Two-Part Series by Bernard George

new release Thirty years ago the conventional wisdom was that the fetus in the womb could not hear. Today scientists have shown that by the seventh month of pregnancy, all five of the fetus's senses are working and that the baby may actually remember and learn from prenatal experiences.

THE SECRET LIFE OF BABIES, a two-part documentary, explores the extent of the baby's vast world of perceptions, from intrauterine life (Part 1) to the first months following birth (Part 2). How does the baby perceive its world and ours? What are its capacities for learning and memorizing? Do babies respond to the voices of their mothers and other external stimuli? What happens when the baby leaves the intrauterine environment of amniotic fluid, where all its needs were satisfied almost instantly, and enters the world of air and gravity?

THE SECRET LIFE OF BABIES shows that, although all the brain's neurons are present when the baby is born, the process of connecting them, and of acquiring and organizing information, continues well into the teenage years. Indeed, the brain's processing of experience is a lifelong activity, and, in that sense, being alive is being perpetually born.

Filmed in the U.S., Canada and France, the documentary features remarkable intrauterine footage as well as scientific tests of the response to external stimuli of the fetus and newborn babies. Through interviews with some of the world's leading cognitive and developmental psychologists, doctors, and scientists—including Dr. Barbara Kisilevsky, Dr. Anthony DeCasper, Professor Robert Lickliter, Dr. Lorraine Bahrck and Dr. Linda Polka—THE SECRET LIFE OF BABIES investigates what we know today about the baby's experiences before and after birth, in particular how it organizes its perceptions and how this relates to fundamental and lifelong questions of memory, language and learning.

"One learns a thousand things about the sensorial development of the fetus and maternal projections." —**Libération**

"With a great deal of sensitivity and concrete examples, the film reveals the state of contemporary research... it attempts to understand how, and with what knowledge and capacities, humans are born." —**L'Humanité**

2 x 43 minutes | color | 2005 | [Order #PSY101](#)
Sale/VHS or DVD: \$440 | Rental/VHS: \$150



Selling Sickness

Directed by Catherine Scott

Co-written by Ray Moynihan (Author of the Book, *Selling Sickness*)

In examining the unhealthy relationship between society, medical science and the pharmaceutical industry, *SELLING SICKNESS* shows how drug manufacturers today fund aggressive marketing campaigns designed to create public awareness of previously unknown 'diseases.' Shyness has been branded as 'Social Anxiety Disorder,' constant worry is called 'Generalized Anxiety Disorder,' and premenstrual tension is now 'Premenstrual Dysphoric Disorder.' The sale of SSRI anti-depressant medications used to treat these and other diseases, such as Paxil, Zoloft and Prozac, has become an annual \$20 billion market.

The film features commentary from paid medical consultants to the drug companies, patients, researchers, patient advocates, advertisers, attorneys, and psychiatrist Dr. David Healy, a critic of the pharmaceutical industry. *SELLING SICKNESS* also visits trade shows and professional conferences to show how the pharmaceutical industry promotes the use of its drugs within the medical community.

Co-written by Ray Moynihan (author of the book *Selling Sickness*, 2005), an internationally respected health journalist and former guest editor at *The British Medical Journal*, the documentary reveals aspects of the drug trade not mentioned in commercials or magazines, including the deceptive use of clinical trials sponsored by the pharmaceutical companies, the highly addictive nature and many adverse side effects (like suicidal impulses among adolescent patients) of popular SSRI anti-depressants. At an FDA hearing in Washington, D.C., the testimony of parents who have lost their children to suicide starkly emphasizes the need for greater regulation of these heavily promoted and prescribed anti-depressants.

In a society where the techniques for selling diseases has become even more sophisticated than the medical science which develops cures for them, where everyday emotional problems are touted as epidemic diseases, *SELLING SICKNESS* sounds a vitally important cautionary note.

"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**

"Disturbing! Should make you think twice before popping a pill."
—**The Mercury**

"★★★★ Recommended! A thoroughly researched and well-made film."
—**Video Librarian**

 **2005 American Public Health Association Conference**

 **2006 Bronze Award, Health and Science Communications Association Media Festival**

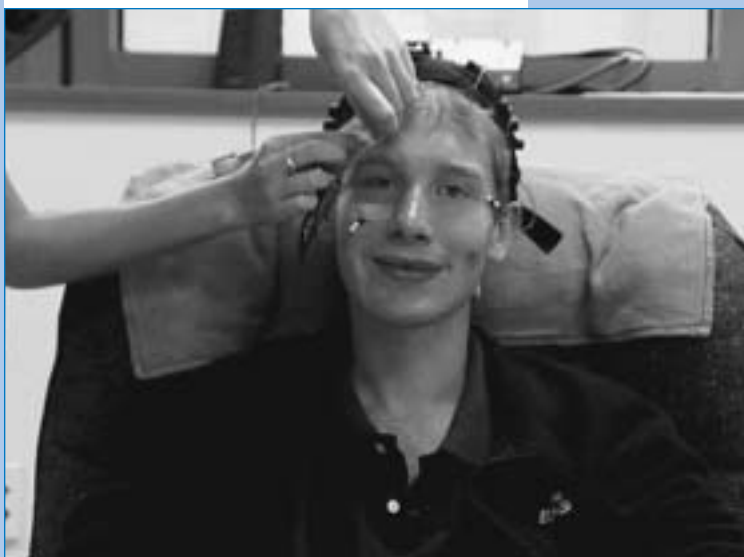
 **2005 American Sociological Association Film Festival**

52 minutes | color | 2004 | [Order #PSY102](#) 
Sale/VHS or DVD: \$390 | Rental/VHS: \$75



How Happy Can You Be?

A Film by Line Hatland



new release What are the factors that make a person happy? Does being happy actually improve our life? Can scientists measure one's degree of happiness? Is there an identifiable psychological profile for a happy person? Is it possible to arrange our lives to be as happy as possible? And how, exactly, does one define happiness?

In *HOW HAPPY CAN YOU BE?*, filmmaker Line Hatland, who admits to not being as happy as she'd like to be, seeks answers to these questions by interviewing and showing the work of some of the world's leading researchers on happiness, or "objective well being," including psychologists, anthropologists, sociologists, and neuroscientists. Among many other things, we learn the three main factors contributing to happiness, including life circumstances, intentional activity (what one chooses to do), and one's genetic makeup.

Filed throughout the world—including the U.S., Greenland, Europe, and Asia—*HOW HAPPY CAN YOU BE?* combines the interviews with these leading figures in the positive psychology field with archival footage, scientific experiments, impressive (if not always credible) statistical data from the World Database of Happiness, questionnaires submitted during anthropological field trips, the filmmaker's family history and her bemused reflections on what she learns about the keys to happiness.

Although it may not add up to a scientific guide to happiness, which is the unspoken but primary life goal for most people, *HOW HAPPY CAN YOU BE?* examines many factors that determine the extent of satisfaction with one's life, and their implications for one's personal well being and social relationships.


"Is it truly positive to always be positive, wonders the mischievous director of this documentary... which blends, with humor and intelligence, the personal impressions of the filmmaker, who questions her own inability to be happy, with very knowledgeable research results."

—**Pèlerin Magazine**

"A playful, surprising, and, above all, encouraging survey!"—**Famille Chrétienne**

"Although declaring her own inability to be happy, the director reels off a series of precepts which are both funny and sensible." —**Le Monde**

 **2005 Uppsala International Short Film Festival**

 **2006 Eurodok, European Documentary Film Festival**

52 minutes | color | 2005 | **Order #PSY103**
Sale/VHS or DVD: \$390 | Rental/VHS: \$75



Empathy

A Film by Amie Siegel

Exploring the relationship between psychoanalysts and their patients, EMPATHY features interviews with three psychoanalysts who are remarkably candid about their work, revealing their feelings, fantasies and anxieties about themselves and their patients. As they respond to seemingly simple questions (“Do you ever lie to your patients?,” “Do your patients ever lie to you?”), the complex emotional negotiations between analyst and patient are explored.

These probing discussions are combined with a fictional narrative concerning an actress in psychoanalysis, and the film’s offbeat approach offers an unusually provocative and often humorous examination of patient and therapist disclosure, performance and identity, authority and gender, power, manipulation, and voyeurism.

“Complex, nuanced, and multifaceted... compared to the depictions of the analytic space in traditional Hollywood movies, it is positively revolutionary.” —Robert J.

Benton, The Psychoanalytic Review



 **2003 Berlin Film Festival**

 **2003 Chicago International Film Festival**

92 minutes | color | 2003 | **Order #PSY104**
Sale/VHS or DVD: \$440 | Rental/VHS: \$150

Derrida’s Elsewhere

A Film by Safaa Fathy

An exploration of the man and his ideas, DERRIDA’S ELSEWHERE investigates the parallels between the personal life and the life work of arguably the most important philosopher of the 20th Century, Jacques Derrida (1930-2004), whose theory of deconstruction has been adopted as an analytic tool by many critical and discursive psychologists.

The film is woven around readings from Derrida’s book *Circumfession*, evoking a number of seemingly disparate themes including hospitality, religion, sexuality and the place of the subject in philosophy.

“Highly Recommended! A unique and intensely personal examination.”

—**Educational Media Reviews Online**

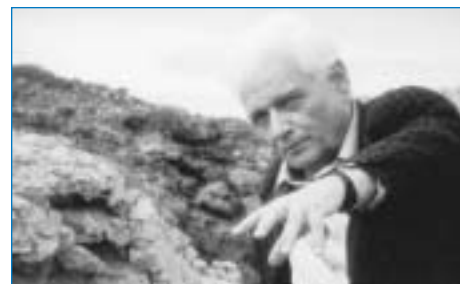
“Enthralling!”

—**Leonardo: Journal of the International Society of Arts, Sciences and Technology**

 **2001 Vancouver International Film Festival**

68 minutes | color | 2000 | **Order #PSY105**
Sale/VHS: \$298 | Rental/VHS: \$100

52 minutes | color | 2000 | **Order #PSY141**
Sale/VHS: \$248 | Rental/VHS: \$75



From Language to Language

A Film by Nurith Aviv

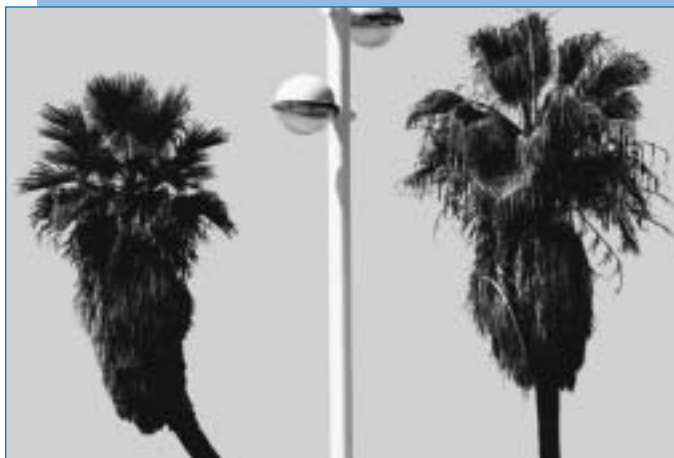
In Israel today, Hebrew is not only a written language of prayer and scripture, it is also the language of everyday life. In FROM LANGUAGE TO LANGUAGE, Israeli writers, musicians, actors and a Rabbi/philosopher from varying countries and ethnic backgrounds discuss the relationship between their mother tongues and Hebrew.

The film examines how people who use language as their intellectual or artistic métier cope with the transition from their native language to an adopted one, and how they negotiate between two languages, each of which represents a distinctive psychology and way of thinking.

“Highly Recommended!” —**Educational Media Reviews Online**

 **2005 New York Jewish Film Festival**

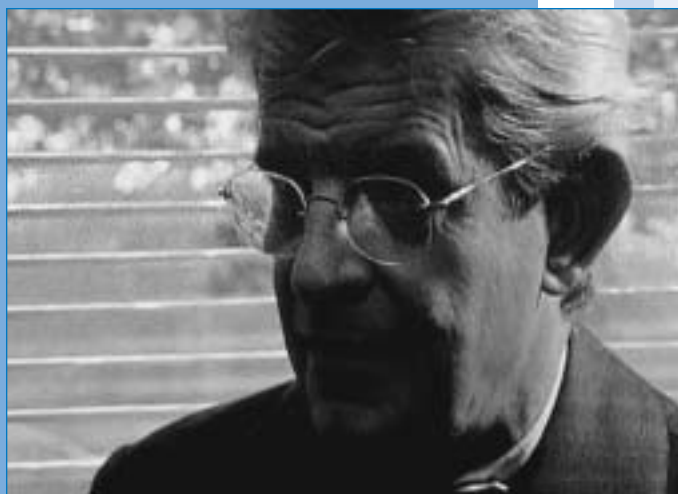
56 minutes | color | 2004 | **Order #PSY106**
Sale/VHS or DVD: \$390 | Rental/VHS: \$75



Jacques Lacan Speaks

A Film by Françoise Wolff

new release This remarkable documentary captures a historic moment. For more than two decades, legendary psychoanalyst Jacques Lacan had always prohibited any filming or other recordings of his famous seminars and lectures. For a 1972 speaking appearance before a packed hall of students at a Belgian university, however, for the first time he allowed one of his lectures to be filmed. That memorable presentation, along with an equally rare film interview, is featured in JACQUES LACAN SPEAKS.



Jacques Lacan (1901-1981) is widely regarded as one of the most influential psychoanalysts of the 20th century, one whose work has refashioned psychiatry both as a theory of the unconscious mind and as a clinical practice. His seminars and writings have also had a widespread influence throughout the humanities and social sciences, especially in education, legal studies, literary and film studies and women's studies.

As JACQUES LACAN SPEAKS makes clear, Lacan was also a highly controversial figure, with legions of both worshipful adherents and scornful critics. Appearing before a packed lecture hall, Lacan discourses—in his slow, deliberate, often circumlocutious speaking style—on such subjects as death, language, psychoanalysis, love, alienation, paranoia and life itself.

At one point his talk is disrupted by a young student, who contributes his own Situationist-inspired ridicule of self-styled public intellectuals such as Lacan. Rather than allowing security personnel to remove him, Lacan allows the young man to speak and later attempts to “respond” to his criticisms and to incorporate them into his presentation.

The following morning, Lacan submits to a filmed interview—interspersed with images of the various apartments, consulting rooms and lecture halls he used throughout his career—in which he responds to the filmmaker's questions about psychoanalysis, discussing how delirium reveals the unconscious, the role of the psychoanalyst, the relationship between doctor and patient, the process of transference, and the close bond between love and hate.

This generally respectful documentary does include some barbed criticisms, noting that as a psychoanalyst Lacan was most noted for his “short sessions and high fees,” and that his university seminars often looked like “sleepers’ conventions.” As a rare historical record, JACQUES LACAN SPEAKS will further fuel the continuing debate over his intellectual legacy.

“Twenty years after his death, the psychoanalyst transmits his oratorical magic thanks to this documentary... this is truly unique in that Jacques Lacan refused all recordings of his lectures even though his teaching was essentially oral.” —**Center of Wallonia-Brussels Interdisciplinary Studies, University of Quebec**

“To read Lacan is to tumble into an endless maze of contradictions, repetitions, and paradoxes. Just as language itself is a sinuous journey with endless associations, so too is our mind. Lacan presents his theories in the self-reflexive manner in which he believes the mind operates. His style and methodology became a touchstone for Structuralism, Poststructuralism, and Deconstruction, as well as for Marxist, Postmodern, and feminist critical thought.” —**ArtandCulture.com**

“The analyst asks neither that the subject get better nor that he become normal; the analyst requires nothing, imposes nothing. He is there so that the subject may gain access to the truth of his desire, his own desire, and not so that he may respond to the Other's demand.” —**Jacques Lacan**

 **2005 Marseille International Documentary Festival**

60 minutes | b&w | 1971 | [Order #PSY107](#)
Sale: VHS or DVD: \$390 | Rental/VHS: \$75

The Two Lives of Eva

A Film by Esther Hoffenberg

new release In this emotionally moving documentary, Esther Hoffenberg investigates the early life of her mother, Eva (née Lamprecht) to reveal how emotional traumas rooted in Eva's experiences during WWII eventually tragically affected not only her, but also her entire family.

Born in Poland to parents of Germany nationality, Eva was a young woman during the German invasion and occupation of Poland. As a member of a wealthy Lutheran family, Eva lived a protected life, although she was aware of the deportation of Poland's Jews, including one of her closest friends.

When the Soviet Army arrived in 1945, Eva left for Germany where she met Stas Hoffenberg, a Warsaw ghetto survivor. Together they left for Paris, where they married and began a new life. Eva converted to Judaism and, having learned more about the horrors of the Holocaust from her husband, passionately devoted herself to Jewish issues.

Her lifelong effort to reconcile the emotional conflicts of her two lives—fueled by a sense of shame about her German identity and feelings of cowardice about her inaction during the war—manifested itself during the Seventies in a series of mental breakdowns and hospitalizations.

THE TWO LIVES OF EVA is a classic case study of an individual attempting but failing to repress traumatic past experiences, which eventually manifest themselves in severe emotional repercussions not only for herself but also for her entire family, including her daughter, who produced the film in an effort to understand this psychological phenomenon.



 **Patrimony Prize, 2005**
Cinéma du Réel Festival

 **2005 New York Jewish**
Film Festival

"Occasionally dreamlike, frequently compelling." —**The Jewish Week**

"Shattering... engrossing." —**The Village Voice**

85 minutes | color | 2005 | **Order #PSY108**
Sale/VHS or DVD: \$440 | Rental/VHS: \$100

Charlotte: Life or Theater?

Directed by Richard Dindo

Produced by Esther Hoffenberg

CHARLOTTE: LIFE OR THEATER? is based on the work of Charlotte Salomon who, as a young Jewish painter from Berlin, took refuge in Nice during World War II.

"Life or Theater?"—a series of 769 poignant, unforgettable paintings—is her moving and singular masterpiece, an artistic legacy left after her deportation to Auschwitz, where she died at the age of 26.

Through these revealing paintings, CHARLOTTE: LIFE OR THEATER? tells the story of a daughter and granddaughter who, in the midst of the growing threat of the anti-Semitism of the Third Reich, are also struggling against a family history of depression, which led to the suicides of her mother and grandmother.

"Recommended! A moving introduction to Charlotte Salomon's unique creation, and to the terrible sad circumstances that engendered it."

—**Educational Media Reviews Online**

62 minutes | color | 1992 | **Order #PSY109**
Sale/VHS: \$375 | Rental/VHS: \$75



Remembering

A Film by Bruno Moll

new release REMEMBERING examines the phenomena of human memory: an incomprehensible flow of individual and collective references that determine our current and future life. Filmmaker Bruno Moll questions what memory is made of and what meaning these memories have for our life. What do we remember? What triggers memories? What can we learn from our memories? What meaning does forgetting have?

REMEMBERING profiles six individuals who, in different ways, deal with memory in their everyday lives. These personal accounts serve to illustrate the variety of ways in which human beings experience memory—whether as the pleasurable recall of experiences and people which cannot be brought back, the hauntingly persistent, psychologically devastating quality of traumatic experiences, or the passing along of valuable historical lessons.

REMEMBERING thereby dramatically reveals just how important memory, the experience of remembering, can be in determining the quality of our everyday lives.

“Unforgettable!” —**Sonntags Zeitung**

84 minutes | color | 2005 | **Order #PSY110**
Sale/VHS or DVD: \$440 | Rental/VHS: \$125



Monte Grande-What Is Life?

A Film by Franz Reichle

Featuring Francisco Varela and H.H. Tenzin Gyatso, XIV Dalai Lama

How is it possible for body and mind to exist as an integrated whole? The important Chilean neurobiologist Francisco Varela devoted his entire life to this question. In the last few months before Varela's death in 2001, filmmaker Franz Reichle filmed several intense conversations with him on themes central to his life and work.

MONTE GRANDE focuses on Varela's concepts of autopoiesis, ethics, consciousness, meditation and dying. The film also includes narrative accounts and reflections from Varela himself, his family (former partners and children), leading scientists, friends and thinkers, including His Holiness the 14th Dalai Lama, Heinz von Foerster (the father of cybernetics), Jean-Pierre Dupuy (philosopher and founder of Center for Research in Applied Epistemology at the Ecole Polytechnique, Paris), Harvard professor Anne Harrington (Co-Director of Harvard's Mind, Brain, and Behavior Initiative), Humberto Maturana (biologist, joint developer of the autopoiesis idea), and others.

“Recommended! A compact interdisciplinary introduction.”
—**Educational Media Reviews Online**

“A gentle and moving film... presenting challenging and provocative ideas... Franz Reichle is to be congratulated on creating a film that has taken a complex scientific and philosophical issue... and presenting it in an uncomplicated manner.” —**Leonardo Reviews**

 **Best Documentary, 2005**
ECOFILMS Rhodes Film Festival

 **2005 Vancouver International**
Film Festival

80 minutes | color | 2004 | **Order #PSY111**
Sale/VHS or DVD: \$398 | Rental/VHS: \$125



Western Eyes

Directed by Ann Shin
A National Film Board of Canada Production

How much do your looks have to do with who you are? WESTERN EYES examines the search for beauty and self-acceptance through the experiences of Maria Estante and Sharon Kim, two young women of Asian descent who believe that their appearance, specifically their eyes, affects the way they are perceived by others.

Layering interviews with references to super models and other pop-culture icons of beauty, award-winning filmmaker Ann Shin draws viewers into the real-time emotional journey of Maria and Sharon as each contemplates plastic surgery. Shin uses a variety of cinematic tools to reflect shifting perspectives, illustrating the relative nature of beauty.

"Takes viewers on a journey fraught with emotional conflict and pain."

—**Booklist**



 **2002 Association for Asian Studies
Film Festival**

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

40 minutes | color | 2000 | [Order #PSY112](#) ©
Sale/VHS: \$285 | Rental/VHS: \$75

Gorgeous

An Animated Film by Kaz Cooke

GORGEOUS follows the perils of cartoon character Hermoine, the Modern Girl, as she tackles plastic surgery, beauty therapy, and bulimia in a feral fit of inadequacy.

GORGEOUS asks why girls and young women feel insecure, and what thoughts tempt them towards eating disorders and other strange rituals. Hermoine proves that modern girls can stop feeling inadequate and regain their self-esteem.

11 minutes | color | 1994 | [Order #PSY113](#)
Sale/VHS: \$125 | Rental/VHS: \$45



The Perfumed Garden

A Film by Yamina Benguigui

THE PERFUMED GARDEN explores the myths and realities of sensuality and sexuality in Arab society, a world of taboos and of erotic literature. Through interviews with men and women of all ages, classes, and sexual orientation, the film discusses pre-marital sex, courtship and marriage, familial pressures, private vs. public spaces, social taboos (and the desire to break them), and issues of language.

"Looks unblinkingly at the political issues... that Muslim immigrants experience as well as at the tensions between religious practices and customs and the contemporary expressions of sexuality and female and male relationships [and] provides the viewer with first hand accounts of the repression and injustice that Muslim women live with." —**Gale H. Golden, Clinical Assistant Professor of Psychiatry, for the Archives of Sexual Behavior**

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

 **2002 OutFest—Los Angeles Gay
and Lesbian Film Festival**

52 minutes | color | 2000 | [Order #PSY114](#)
Sale/VHS: \$390 | Rental/VHS: \$75



The Clitoris: Forbidden Pleasure

A Film by Stephen Firmin & Variety Moszynski

This provocative and often humorous documentary explores the “mysteries” of female sexuality, focusing on the clitoris; a tiny, highly sensitive organ with 8,000 nerve endings at its tip, making it the most responsive organ in the human body, including the tongue or, in men, the penis.

In *THE CLITORIS* interviews with doctors, psychologists, writers, therapists, and sex educators are interwoven with graphic imagery, animation, and hilarious TV commercials to examine both historical and contemporary perceptions of the psychology and physiology of women’s sexual response.

The film also examines other issues, such as women’s response to erotica, whether or not the “G spot” actually exists, the nature of female sexual urges, women’s ability to have multiple orgasms, the debate over Viagra and the potential for a female version of this sexual-enhancement drug, and women’s basic right to sexual pleasure.

“★★★ Recommended!... *THE CLITORIS* is a serious, but also playfully risqué, documentary.” —[Video Librarian](#)

“A fine film, done with high production values, tasteful explicit nudity and sexual discussions. One can feel comfortable using it in a variety of settings.” —[David S. Hall, PhD, for The Electronic Journal of Human Sexuality](#)

“An entertaining overview... effective as a springboard for discussion in a human sexuality course or a women’s or men’s studies course.” —[Clinical Anatomy](#)



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

60 minutes | color | 2003 | [Order #PSY115](#)
Sale/VHS or DVD: \$390 | Rental/VHS: \$100

Our House


A Film by Meema Spadola


OUR HOUSE is a groundbreaking documentary that explores what it’s like to grow up with gay or lesbian parents. Traveling to urban, rural and suburban communities in Arizona, Arkansas, New Jersey and New York, *OUR HOUSE* director Meema Spadola (the daughter of a lesbian mom) profiles the sons and daughters of five families—African American, Latino and white; Mormon, Christian, and Jewish—who illustrate some of the diversity of America’s gay and lesbian families.

“What Spadola mostly shows is how much these kids are real kids, romantic and smart and fun and bratty, and how much they are forced to think about what other kids don’t have to and how they hate having to deal with the world’s ideas about their parents.”

—[San Francisco Examiner](#)

“Highly recommended!” —[Library Journal](#)

 **2002 Outstanding Achievement Award, Society for the Scientific Study of Sexuality**

 **Best Documentary, 2000 New York Lesbian & Gay Film Festival**

56 minutes | color | 2000 | [Order #PSY116](#) ©
Sale/VHS or DVD: \$298 | Rental/VHS: \$75



The 3 Rooms of Melancholia

A Film by Pirjo Honkasalo

This stunningly beautiful documentary reveals how the Chechen War has psychologically affected children in Russia and in Chechnya. Divided into three episodes—filmed at a military academy in Kronstadt, in Chechnya's devastated capital of Grozny, and in the Islamic republic of Ingushetia—THE 3 ROOMS OF MELANCHOLIA is characterized by an elegantly paced, observational style, which uses little dialog, minimal voice-over commentary and a spare but evocative musical score.




The film illuminates the emotional devastation wrought on youngsters who have little or no understanding of the historical and political reasons for the bitter conflict. In an even more troubling sense, THE 3 ROOMS OF MELANCHOLIA also makes clear how the seeds of hatred are being instilled in young minds that will likely fuel the conflict into the next generation.

"Editor's Choice! ★★★★★ Extraordinary!" —Video Librarian

"A MASTERPIECE! A profound meditation on the cost of war."

—Pat Aufderheide, *In These Times*

 **Seeds of War Award, 2005**
Full Frame Documentary Film Festival

 **Most Innovative Filmmaker Award,**
2005 Chicago Documentary Festival

104 minutes | color | 2004 | [Order #PSY117](#)
Sale/VHS or DVD: \$440 | Rental/VHS: \$150

First Kill

A Film by Coco Schrijber

What is the psychology of war? Do soldiers become murderers when they enjoy killing? Are all humans capable of monstrous acts? FIRST KILL examines these and other questions, as it explores what war does to the human mind and soul.

Interviews with several Vietnam veterans evoke the contradictory feelings that killing produces—fear, hate, seduction and pleasure. Director Coco Schrijber juxtaposes these confessional testimonies with images of Vietnamese, Americans and others who now visit the former killing fields as tourist sites, conveying people's fascination with war and its memory.

"Highly Recommended! Profoundly moving."

—Educational Media Reviews Online

 **2003 National Women's Studies**
Association Film Festival

52 minutes | color | 2001 | [Order #PSY118](#)
Sale/VHS: \$390 | Rental/VHS: \$75

Alone with War

A Film by Danielle Arbid



Expatriate filmmaker Danielle Arbid returns to Lebanon to interrogate its principal antagonists about their justifications for the civil war that killed 150,000 people between 1975 and 1991, while wondering about the collective amnesia that seems omnipresent.

Arbid interviews soldiers, widows and fugitives, as well as killers from both the Muslim and Christian militias. She looks for the sites where massacres were committed, and asks who was killed, how and why.

"A poignant documentary... made of humanity, doubts and emptiness."

—Le Soir

 **Best Documentary, 2000**
Locarno Film Festival

58 minutes | color | 2000 | [Order #PSY119](#)
Sale/VHS: \$390 | Rental/VHS: \$75

Facing the Demons

A Film by Aviva Ziegler

FACING THE DEMONS documents the effort to create an extraordinary event—a “conference” between those responsible for a terrible murder, and the family and friends of the victim. This notion of “restorative justice” has its origins in Maori culture, where part of the punitive ritual is to confront victims and accept responsibility.

Conferences like this can help criminals confront the enormity of their actions, perhaps preventing them from relapsing on the outside. For victims and their families, it can be a way of helping to end the ordeal.

“Powerful and deeply moving... Very, very highly recommended!”
—**Educational Media Reviews Online**

 **Best Film, 2000 Western Psychological Association Film Festival**

58 minutes | color | 1999 | [Order #PSY120](#)
Sale/VHS: \$390 | Rental/VHS: \$75



High Risk Offender

A Film by Barry Greenwald




Sooner or later, most criminals get out of prison and are reinserted into civilian life. What happens next? For ten months, filmmaker Barry Greenwald followed the lives of seven men on the brink of freedom—six deemed at high risk to reoffend—as they struggled to remain on the right side of the law.

HIGH RISK OFFENDER is a gripping, unadorned look into the universe of the parole office, and the tenuous relationships between offenders and their parole officers and therapists.

“Amazing... A solid recommendation for criminal justice students and personnel.” —**Library Journal**

 **Gold Apple, 1999**
National Educational Media Network

60 minutes | color | 1998 | [Order #PSY121](#) 
Sale/VHS: \$390 | Rental/VHS: \$75

Procedure 769: Witnesses to an Execution

A Film by Jaap van Howijk

On April 21, 1992, just before 6:00 a.m., inmate Robert Alton Harris, convicted of murder, stepped into the brightly lit gas chamber at San Quentin Prison, where he would be executed before an audience of 49 people—including his brother, a few friends, relatives of his victims, state’s witnesses, reporters and several VIP’s.

Although 49 people gathered to see Harris die, PROCEDURE 769 reveals how each person saw very different things happen that morning. As they share their accounts of the event, the film reveals the psychological processes at work in witnessing such an event, with each person’s highly subjective interpretation determined by their connection to the condemned man or their view of him as influenced by news media reports.

“Fascinating... astonishing.” —**Variety**

“A disconcerting study of the functioning of human observation and memory.”

—**Amsterdam Documentary Film Festival**

80 minutes | color | 1995 | [Order #PSY122](#)
Sale/VHS: \$440 | Rental/VHS: \$100

 **1995 Toronto International Film Festival**

 **1995 Nyon International Film Festival**



Repetition Compulsion

A Film by Ellie Lee

REPETITION COMPULSION is an animated documentary which explores how prolonged childhood abuse in the lives of homeless women has set the stage for further victimization on the streets.

Many homeless women develop intimate yet ultimately destructive relationships with homeless men for companionship and protection. Weaving dark and violent charcoal imagery with actual interviews of homeless women, the film describes their crippling feelings of worthlessness, depression, powerlessness, paranoia and terror.

"Burrows intimately into the world of battered women... enlightening."

—The Boston Globe

 **Best of Festival, 1998**
New England Film and Video Festival

 **Second Place, 1998**
Black Maria Film and Video Festival

7 minutes | color | 1997 | [Order #PSY123](#)
Sale/VHS: \$125 | Rental/VHS: \$45



Cul De Sac: A Suburban War Story

A Film by Garrett Scott

In May 1995, Shawn Nelson, a 35 year-old plumber from Clairemont, California, emerged from an eighteen foot mine shaft he had dug beneath his backyard in search for gold. An ex-soldier and methamphetamine

abuser, he stole a tank from a nearby National Guard armory and went on a rampage through the residential streets of his neighborhood, crushing cars and lampposts until the cops took him down.

CUL DE SAC goes far beyond this apparently minor news story and provides extensive political, economic and social context that ties Nelson's life to the larger story of a working class community in decline.

"Thoughtful, unpredictable, and gripping... a brilliant cultural and political essay, packed with insights into grass-roots attitudes about violence and war." —Christian Science Monitor

 **Best Director, 2002**
CinemaTexas International Film Festival

57 minutes | color | 2001 | [Order #PSY124](#) 
Sale/VHS or DVD: \$390 | Rental/VHS: \$75



Dream Deceivers

A Film by David Van Taylor

On December 23, 1985, two young men in Reno, Nevada put shotguns to their own heads after drinking and smoking marijuana as they listened to a record by the English rock group Judas Priest. Raymond Belknap shot himself fatally, while the other, James Vance, was grossly disfigured.

Their parents, claiming that subliminal messages in the heavy metal band's songs mesmerized the boys into their bizarre suicide pact, filed suit against CBS Records. DREAM DECEIVERS looks at this tragedy through interviews with Vance, his and Belknap's parents, other Reno "metalheads", and members of Judas Priest.

"DREAM DECEIVERS provides a nightmare glimpse into America's spiritual drought and the way people fill that void with diametrically opposed faiths." —Interview

 **Blue Ribbon, 1993**
American Film & Video Festival

60 minutes | color | 1991 | [Order #PSY125](#)
Sale/VHS: \$390 | Rental/VHS: \$125


Lost

Directed by Teresa MacInnes & Kent Nason
A National Film Board of Canada Production

After nine-year old Andy Warburton disappeared into the Nova Scotia forest, Ken Hill, along with thousands of others, tried to help find him. The failed rescue operation and Warburton's death left Hill, a psychologist at Saint Mary's University, devastated. He decided to dedicate his research to understanding the behavior of lost people. LOST conveys what he and other researchers have learned so far about the human reaction to being lost and how we find our way to safety.

"An intelligent and extraordinary film... Highly recommended."
—Educational Media Reviews Online

 **Chris Award for Education & Information,
48th Columbus International Film and Video Festival**

52 minutes | color | 1999 | [Order #PSY126](#) 
Sale/VHS: \$390 | Rental/VHS: \$75



The Tube

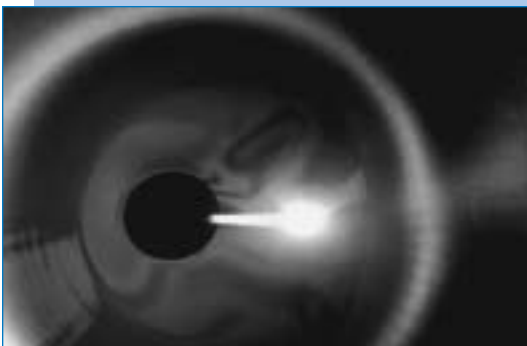
A Film by Peter Entell

Is there proof that television is habit forming, as some people have suspected for years?

Corporations, TV networks, and the advertising industry have been funding research about the physiological effects of television for decades. THE TUBE penetrates the very heart of these industries, to find out what they know about TV addiction.

"A convincing, methodical and well-argued denunciation, not on the contents of television, but on the psychological and physical effects of watching the TV screen itself." —Le Monde

87 minutes | color | 2001 | [Order #PSY128](#)
Sale/VHS: \$440 | Rental/VHS: \$100



Dreamland

Directed by Lisanne Skyler
Produced by Greg Little

A penetrating look at compulsive gambling, DREAMLAND draws parallels between it and other addictions, showing how gambling is used to avoid pain, loneliness and distress by giving the gambler a fleeting sense of control and happiness. Without judgment and condemnation, the film uses frank interviews, compassionately evoking the contradictory reality behind America's high-stakes pastime.

"Recommended to students of the subject but also to therapists and to the victims of problem gambling who are struggling to find the answers to guide them toward recovery." —Journal of Gambling Issues

71 minutes | color | 2000 | [Order #PSY127](#)
Sale/VHS: \$440 | Rental/VHS: \$100

57 minutes | color | 2000 | [Order #PSY142](#)
Sale/VHS: \$390 | Rental/VHS: \$75



Keeping It Real

A Film by Sunny Bergman

As more of our everyday reality is experienced through media representations, giving us the impression of being surrounded by artificiality, many have developed a vague sense of dissatisfaction, a feeling that we're not fully experiencing all that life has to offer.

In KEEPING IT REAL, filmmaker Sunny Bergman examines this increasing desire for "authenticity," while at the same time trying to fathom the meaning of the concept itself, both in her own life and that of so many others.

"Fascinating! Recommended!" —Educational Media Reviews Online

 **2005 American Sociological Association
Film Festival**

51 minutes | color | 2004 | [Order #PSY129](#)
Sale/VHS or DVD: \$348 | Rental/VHS: \$75



Mademoiselle and the Doctor

A Film by Janine Hosking

The current international debate about the right to die—involving legal restrictions, religious objections, and medical ethics—is comprehensively examined in this thought-provoking, illuminating documentary. The eponymous protagonists of *MADEMOISELLE AND THE DOCTOR* are Nigot, a retired French-born professor, and Dr. Philip Nitschke, a proponent of euthanasia who counsels those who want control over their own deaths.

Dr. Nitschke is alternately condemned by some as “Doctor Death” and hailed by others as a “medical hero.” Before a Rights of the Terminally Ill Act was overturned by the Australian Parliament in 1997, Nitschke was the first doctor in the world to legally administer voluntary euthanasia. Through his organization, Exit International, Nitschke leads workshops that provide medical and legal advice on how to achieve death with dignity.


It is Lisette Nigot who clearly represents the ultimate test case for a legalized policy of voluntary euthanasia. At 79, she is in good health, feels no pain, and does not seem depressed. Throughout an extended discussion, this intelligent, rational woman offers articulate and often witty replies to the filmmaker’s objections that she has no reason to die.

Before *MADEMOISELLE AND THE DOCTOR* reaches its dramatic conclusion, it has made a persuasive argument as to why the right to die should be guaranteed by law.

“Provocative! Does what no one has been able to do before... It explores the mind and thoughts of people who believe death can be a choice in a non-hysterical way. Whether you agree or disagree with the issue of euthanasia this documentary is a Must-see!” —Pop Politics

“A heartbreaking yet thought-provoking film...Philosophical fires ignite all along the way and ethical and moral arguments abound.”
—SilverDocs Festival

 **2006 National Women’s Studies Association Film Festival**

 **Silver Sterling Award, 2004 Silverdocs Festival**

90 minutes | color | 2004 | [Order #PSY139](#)
Sale/VHS: \$298 | Rental/VHS: \$100

55 minutes | color | 2004 | [Order #PSY143](#) 
Sale/VHS or DVD: \$248 | Rental/VHS: \$75



More Films, Videos & DVD’s

Between Two Worlds

A Film by Barry Greenwald
Produced by Peter Raymont

This portrait of Joseph Idlout, an Inuit hunter who attained celebrity status in 1950’s Canada as a “model” Eskimo, a symbol of his people for white Canada, also shows the price of “progress.” *BETWEEN TWO WORLDS* shows how, as the South wiped out an established way of life by sending more education, religion, and commerce north to help “civilize” the Inuit, Idlout and many others became unable to cope.

58 minutes | color | 1990 | [Order #PSY131](#)
Sale/VHS: \$390 | Rental/VHS: \$75

Bride Kidnapping in Kyrgyzstan

A Film by Petr Lom

This is the first film to document the custom of bride kidnapping, an ancient marriage tradition in Kyrgyzstan, a former Soviet Republic in Central Asia. *BRIDE KIDNAPPING* is a remarkably illuminating look at what will seem to most Westerners as a shocking social custom but one that, at the same time, raises provocative questions about the nature of love and marriage.

51 minutes | color | 2004 | [Order #PSY132](#)
Sale/VHS or DVD: \$390 | Rental/VHS: \$75

Chain of Love

A Film by Marije Meerman

This documentary examines the Philippines’ second largest export product—maternal love—and how the international trade in love and care affects the women involved, their families, and families in the West.

50 minutes | color | 2001 | [Order #PSY133](#)
Sale/VHS or DVD: \$390 | Rental/VHS: \$75

A Child’s Century of War

A Film by Shelley Saywell
Narrated by Christopher Plummer

A CHILD’S CENTURY OF WAR takes the viewer on a journey through the past century, the bloodiest in history, from the perspective of children. It is an examination of the way in which modern wars have increasingly threatened and targeted children.

We hear their stories in their voices.

90 minutes | color | 2001 | [Order #PSY134](#)
Sale/VHS: \$248 | Rental/VHS: \$75

Forging Identity

A Film by Jacques Falck

FORGING IDENTITY recounts the remarkable ‘underground’ life over nearly 40 years of Adolfo Kaminsky, a member of the French Resistance who provided false identity papers to Jews in Nazi-occupied Paris. It is a rare glimpse into the clandestine world of underground resistance movements.

52 minutes | color | 1999 | [Order #PSY135](#)
Sale/VHS: \$285 | Rental/VHS: \$75

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.



76 minutes | color | 2003 | [Order #PSY136](#)
Sale/VHS or DVD: \$440 | Rental/VHS: \$125

Sandcastles: Buddhism and Global Finance

A Film by Alexander Oey

Featuring commentary from an economist, a sociologist and a Tibetan Buddhist teacher, *SANDCASTLES* offers a fascinating interdisciplinary interpretation of the world of global finance, examining its underlying psychology, including herd behavior, desire, rumors, self-interest, the value of material wealth, and illusionary perceptions of reality.

30 minutes | color | 2003 | [Order #PSY144](#)
Sale/VHS or DVD: \$225 | Rental/VHS: \$75

SOS in Tehran

A Film by Sou Abadi

What is on the minds of contemporary Iranians?

To answer this question Sou Abadi spent five months in Tehran, documenting what happens in the city’s social service and psychological institutions, which have never been filmed by Iranian filmmakers.

52 minutes | color | 2000 | [Order #PSY137](#)
Sale/VHS: \$390 | Rental/VHS: \$75

Your Own True Self

A Film by Paul Athanas & Jay Rooney

YOUR OWN TRUE SELF visits residents at the all male Duplex nursing home in Jamaica Plain, Massachusetts and discovers a vibrant community that dispels many misconceptions about the aging. Through their answers, the interviewees reveal their individual personalities, and each his unique wit, charm, patience, and—sometimes—outrage.

44 minutes | color | 1992 | [Order #PSY138](#)
Sale/VHS: \$245 | Rental/VHS: \$65



Elisabeth Kübler-Ross: Facing Death

A Film by Stefan Haupt

Dr. Elisabeth Kübler-Ross devoted her life to death and dying and achieved world fame in the process. Through her strong commitment to the subject, she did much to de-stigmatize dying and to draw attention to the treatment of the terminally ill. This remarkably intimate film was produced in 2002, when Kübler-Ross lived secluded in the desert, and was awaiting—as she says—her own death, on the verge of the transition she researched so passionately.

Conversations with Elisabeth Kübler-Ross in Arizona form the core of the film. She looks back on her life, describes her childhood and her work, and explains how she herself faces aging and impending death. Interviews with her sisters, friends and colleagues, as well as extensive archival material provide a comprehensive look into the life and work of this extraordinary woman.

"A beautiful video and a remarkable story... should be seen by all students in the field of Thanatology, all hospice volunteers and professions, medical personnel, and all those who care about the end of life." —**Journal of American Hospice & Palliative Care**

"Recommended!... a powerful and thoughtful film." —**Video Librarian**

"A marvelous look at the forces that shaped Elisabeth Kübler-Ross and her life's work... The strength of this film lies in its honesty. The viewer is privy to the admirers as well as the detractors, the strengths of Dr. Ross as well as her foibles, and with a balanced presentation is then left to draw her own conclusions about this important teacher in the arena of death and dying." —**Journal of Psychosocial Oncology**

"The film allows Kubler-Ross' amazing personal charisma to come across with the same power that made her a media personality beginning in 1969... The film is, then, a wonderful vehicle to pass on who and what she was." —**Dennis Klass, The Gerontologist**

"A comprehensive look into the life and work of this extraordinary woman." —**Oncology Nursing Forum**



Ordering Information

Please refer to Order Numbers on all Orders.

Sales: Videos are "leased for the life of the tape." A rental fee may be deducted from the sale price if the video is purchased within 60 days of the rental.

Rentals: Prices shown are classroom rates. Inquire for open or public showings. Order at least three weeks ahead of your screening date.

Shipping: An additional fee for shipping and handling is added to sales and rentals. Videos must be returned via UPS or PRIORITY MAIL.

Ordering: Submit all orders by purchase order, on official institutional letterhead stationery, or pay in advance of shipping. Please refer to Order Numbers on all orders.

 **2004 Finalist, "Coping,"**
FREDDIE International Health & Medical Media Awards

98 minutes | color | 2002 | [Order #PSY140](#)
Sale/VHS: \$298 | Rental/VHS: \$100

57 minutes | color | 2002 | [Order #PSY145](#) 
Sale/VHS or DVD: \$248 | Rental/VHS: \$75

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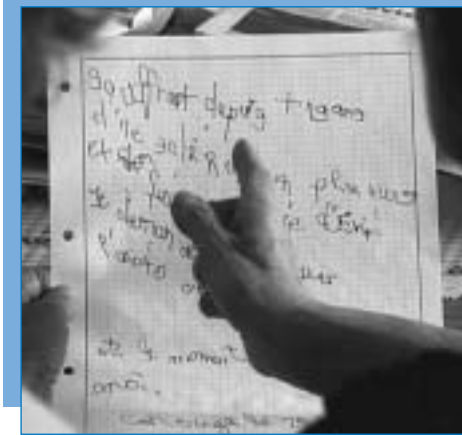
Exit: The Right to Die


A Film by Fernand Melgar

new release No one knows the day or hour of one's death, and most of us hope ours will be quick and painless. But when incurable illness strikes—accompanied by extreme pain, physical incapacity, and reduced quality of life—one is confronted with difficult questions about how to spare oneself, as well as family members and loved ones, the long, slow, drawn-out agony of our ultimate demise. Social taboos about death have generated legal, medical, and ethical prohibitions against voluntary euthanasia or physician-assisted suicide.

Switzerland is presently the only country in the world where suicide assistance is legal. EXIT: THE RIGHT TO DIE profiles that nation's EXIT organization, which for over twenty years has provided volunteers who counsel and accompany the terminally-ill and severely handicapped towards a death of their choice. The film reveals intimate conversations between terminally-ill patients, family members and EXIT escorts, visits an annual membership meeting, an international conference, an EXIT staff meeting and frank conversations between its volunteers about the personal emotional toll of their work.

This remarkable documentary illuminates the many sensitive issues surrounding this controversial social issue, and, in chronicling several real-life stories, confronts us with the question: Why, when necessary, shouldn't one have the right to choose the means and time of one's own death?



 **Best Documentary, 2006**
Swiss Cinema Awards

 **Best Documentary, 2005**
Namur International Film Festival

75 minutes | color | 2005 | **Order #PSY130**
Sale/VHS or DVD: \$440 | Rental/VHS: \$125

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