

## Video Catalogue

Eric Roberts

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### **AN ACT OF CONSCIENCE, Robbie Leppzer, 1997, 1:30.**

This film follows the history of Randy Kehler and Betsy Corner, two tax resisters from Colrain, Massachusetts. After years of refusing to pay war taxes, the Federal Government seized their home and sold it to pay the arrears. The film chronicles the campaign of nonviolent resistance to save their home but also explores the class and political conflicts that arise between the resisters and the family that buys the home.

### **THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT, Stephen Elliot, 1994, 1:42.**

The story line of the film involves a group of three drag performers from the Sydney gay nightclubs who drive their lavender bus, Priscilla, across the desert to perform in Alice Springs. The fun comes from the energy that the trio and supporting cast bring to the adventure, which ends up being a wonderfully funny and life-affirming tale.

### **AGAINST THE CURRENT, Dmitri Delov, The Glasnost Film Festival, 1988, 0:27.**

“This is a film about ecological crime. Despite being labeled extremists, the residents of Kirishi protest a major synthetic protein plant. ‘We couldn’t breathe, we coughed, we buried our children . . . but we couldn’t put up with it anymore,’ a young woman shouts indignantly at a rally.” [from the film notes]

### **ALICE’S RESTAURANT, Arthur Penn, 1969, 1:51.**

At one level, this is the story told by Arlo Guthrie’s song, with the half-a-ton of garbage, the twenty-seven 8x10 colored glossy photographs, and the draft induction center where you get injected, inspected, detected, infected, neglected, and selected. But the film is much more than the song, and, in total, has a much more depressing tone as it looks at the failure of the 1960’s vision.

### **ALL GOD’S DANGERS, Jennifer and Michael Hadley, 1990.**

A public television rendition of a one-man show in which Cleavon Little recounts the life history of Ned Cobb, a black sharecropper who lived from 1885-1973. [Taped together with *Uncommon Women and Others*]

### **AMADEUS, Milos Forman, 1984, 2:38.**

A look at the genius of Mozart through the eyes of Antonio Salieri, a lesser composer driven mad by envy of the young composer’s talent. The film stars F. Murray Abraham as Salieri and Tom Hulce as Mozart.

### **AMERICAN DREAM, Barbara Kopple, 1992, 1:38.**

In the early 1970s, filmmaker Barbara Kopple spent four years in Eastern Kentucky documenting the ultimately successful strike by local miners to win a United Mine Workers contract. The result, *Harlan County, U.S.A.*, won the 1976 Academy Award for Best Documentary. A decade later, Kopple took her cameras to Austin, Minnesota, to record the struggle by Local P9 workers, not only against wage cutbacks imposed by the Hormel meat-packing company, but against their own international union. This time — reflecting the decline in the strength of labor throughout the United States — her film *American Dream* records the painful history of a labor defeat. In doing so, however, Kopple in no way minimizes the complexity of the situation and helps us understand the different perspectives of the local and the international union representatives. *American Dream* is a sophisticated documentary, and one of the few with character development. It richly deserved the Best Documentary Award it won in 1990.

### **AMISTAD, Steven Spielberg, 1997, 2:32.**

This film dramatizes the 1839 revolt by Africans who take over the slave ship Amistad only to find themselves put on trial when they land in the United States. The film stars Djimon Honsou as Cinqué, the leader of the slave revolt.

### **ANIMAL FARM, John Halas, 1954, 1:12.**

This animated adaptation of Orwell’s novel was a prizewinner at Cannes in the year it was released.

### **ANNE FRANK REMEMBERED, Jon Blair, 1995, 2:02.**

This documentary presents a vivid portrait of Anne Frank in the years that her family spent hiding from the Nazis in Amsterdam. The interviews with survivors of that period, including Miep Gies, the Dutch woman who rescued Anne’s diary, are particularly moving. This film received the Academy Award for best documentary in 1995.

**AS YOU LIKE IT, Paul Szinner, 1936, 1:36.**

This film adaptation of Shakespeare's comedy features an excellent portrayal of Orlando by a young Lawrence Olivier but is marred by a weak performance by Elisabeth Bergner as Rosalind.

**ATTICA, Marvin Chomsky, 1980, 1:35.**

A documentary of the uprising at Attica prison in September 1971 and of the violence used by state authorities to put it down. Based on *A Time to Die* by Tom Wicker.

**AUTOBIOGRAPHY OF MISS JANE PITTMAN, John Korti, 1973, 1:46.**

Based on the novel by Ernest J. Gaines, this film traces black history in America from the Civil War to the 1960s as seen through the eyes of a 110-year-old ex-slave, brilliantly portrayed by Cicely Tyson.

**BALLOT MEASURE 9, Heather MacDonald, 1995, 1:12.**

This film is a documentary about the successful 1992 campaign against an anti-gay initiative in Oregon. By including interviews with the right-wing sponsors of the proposition, the film exposes the depth of homophobia in our culture. Its message, however, is ultimately positive, because it shows how dedicated activists can work together to defeat a campaign based on hatred, prejudice, and fear. *Ballot Measure 9* won the Audience Award at the Sundance Film Festival in 1995.

**THE BAM ZONE: PERMANENT RESIDENTS, Mikhail Pavlov, The Glasnost Film Festival, 1987, 0:19.**

"The Baikal-Amur Mainline (BAM) Railroad in Siberia is the longest monument to the stagnation of the Brezhnev years. Behind the marches and songs praising the project, equipment was breaking down, lives were broken, and souls became calloused." [from the film notes]

**BEDTIME FOR BONZO, Frederick de Cordova, 1951, 1:23.**

The cult classic with Ronald Reagan consistently upstaged by a chimpanzee. In many ways, this film is surprising. Even on its own merit, the film is nowhere near as bad as it might be. And, when you think about some of the lines that come from Reagan's character, it becomes downright hilarious.

**BERKELEY IN THE SIXTIES, Mark Kitchell, 1988, 1:57.**

Covers the history of radical activity in Berkeley, from the HUAC demonstrations in 1960 to People's Park in 1969, with major segments on the Free Speech Movement, the campaign to shut down the Oakland Induction Center, and the Black Panthers. The film combines archival footage with recent interviews of some of the participants, including Jack Weinberg, Frank Bardacke, Susan Griffin, and Bobby Seale. My collection also includes the rough cut for part III of the film, which has considerably more footage about the influence of the counterculture and the struggle for People's Park.

**THE BIG CHILL, Lawrence Kasdan, 1983, 1:45.**

*The Big Chill* is Hollywood's version of John Sayles's *Return of the Secaucus 7* and follows a group of '60s college activists into the 1980s. The film has political problems, but the music and the spirit make this film quite attractive to this generation of college students.

**BIOGRAPHY: CHRISTA MCAULIFFE, Arts and Entertainment Network, 1994, 1:30.**

This entry in the A&E *Biography* series, aired around the time of the 25th anniversary of the Apollo 11 landing on the moon, profiles Christa McAuliffe, the teacher from New Hampshire who died in the explosion of the Challenger space shuttle. The film lays much of the blame for the disaster on NASA's decision to launch in cold weather, but does not dig deeper into the issue of why the launch was allowed to proceed or mention the warnings from Morton Thiokol engineers like Rojer Bosjoli, which were ignored by NASA. This video is in my collection primarily because the musical score was composed by a high-school classmate, Catherine Stornetta.

**BLACK PANTHERS: HUEY NEWTON, Black Panther Newsreel, 1968, 0:53.**

Filmed mostly at a birthday rally for imprisoned Black Panther Party chairman Huey P. Newton, this film includes speeches by Stokely Carmichael, H. Rap Brown, Ron Dellums, and Bob Avakian.

**BLACK SQUARE, Joseph Pasternak, The Glasnost Film Festival, 1988, 0:56.**

“Black Square tells the story of Russia’s artistic avant-garde from the 1950s to the 1970s, when artists’ works could be smashed by a bulldozer, flooded with acid, or covered with concrete. The film is a cinematic appreciation of works only recently allowed to be exhibited and of the artists that created them.” [from the film notes]

**BLADE RUNNER, Ridley Scott, 1982, 1:58.**

This film is an adaptation of the Philip K. Dick science-fiction novel *Do Androids Dream of Electric Sheep*. The setting for the film is Los Angeles at a time when the city’s decay, hastened by technological commercialism, is nearly total. The “blade runner” character, played by Harrison Ford, must find and destroy a group of androids that has escaped into the city in a desperate struggle to live. While the film is dark, upsetting, and violent, it is nonetheless expertly directed and stands as one of the best examples of the dystopian genre that has come to be known as cyberpunk.

**BOB ROBERTS, Tim Robbins, 1992, 1:45.**

In this wonderful but profoundly scary film, Tim Robbins (who also wrote the script, directed the film, and collaborated on the music with his brother) plays Bob Roberts, an ultraconservative folksinger who runs for the Senate from Pennsylvania. The character of Bob Roberts is the image of Bob Dylan reflected in a political mirror where left has become right. The parallels between the two singers are entirely intentional; one of Roberts’s songs is “The Times They are a’ Changing Back,” and one of his rock videos is an absolutely hilarious send up of film *Don’t Look Back*, which documents Dylan’s tour of England in 1965. By drawing these parallel, the film makes it easier to appreciate how the right wing can have a strong emotional appeal.

**BOEING AND PARTICIPATORY DESIGN, Boeing, 1992, 0:17.**

Participatory design is a philosophy for computer systems development predicated on the assumption that the users of those systems must be intimately involved with the design process. (The film *Computers and Context* provides excellent background on the design philosophy itself.) Although participatory design has been used for several decades in Europe, it is relatively new in the United States. This short film describes the experience of the Boeing Corporation in attempting to apply participatory design techniques.

**BRASSED OFF, Mark Herman, 1996, 1:49.**

When the Tories held power under Maggie Thatcher and John Major, British unemployment soared, particularly in the blue-collar industries. A year before *The Full Monty* put a human face — and then some — on the problems of the steel industry, the British film *Brassed Off* gave us a glimpse of what was happening to miners throughout England at the time. The film is set in the early 1990s in the Yorkshire town of Grimley, where the mine — and the miners’ brass band — have existed for a century. Now, however, the mine is being closed, leaving the band with an uncertain future. Pete Postlethwaite gives a wonderful performance as the band leader, supported by a strong cast that includes Ewan McGregor and Tara Fitzgerald.

**BREAKING THE CODE, Herbert Wise, 1996, 1:30.**

Based largely on Andrew Hodges book, *Alan Turing: The Enigma*, this film dramatizes the life of the British mathematician Alan Turing, one of the founders of modern computer science. Although he was awarded an OBE for his work breaking German codes during World War II, Turing was later condemned by British society for breaking the more firmly entrenched social code against homosexuality. The performances, particularly by Derek Jacobi as Alan Turing, are extremely strong.

**CASABLANCA, Michael Curtiz, 1942, 1:43.**

As one of the best-known films of all time, *Casablanca* hardly needs an introduction. With the strength of marvelous performances by Ingrid Bergman, Humphrey Bogart, and Claude Rains, the film won the Academy Award for best picture in 1942. It is interesting to note that the film was shot in the earlier years of World War II and was one of the first films that brought images of the plight of European refugees to the screen. Several of the actors in the film were themselves refugees, which lends considerable poignancy to the production.

**THE CHANGER: A RECORD OF THE TIMES, Frances Reid and Judy Dlugacz, Olivia Records, 1991.**

This film chronicles the history of the women’s music revival from its beginnings in the early 1970s into the 1990s. By combining interviews and performances with such artists as Cris Williamson, Meg Christian, Margie Adam,

Holly Near, Vicki Randle, June Millington, and Bonnie Raitt, the film captures well the excitement of the early years and how that mood has evolved over time.

**CHERNOBYL: CHRONICLE OF DIFFICULT WEEKS, Valdamir Shevchenko, The Glasnost Film Festival, 1986, 0:54.**

“Shevchenko’s film crew was the first in the disaster zone following the meltdown of the Chernobyl nuclear power plant in 1986. They shot continuously for more than three months. Portions of the film are exposed with white blotches — a radiation leakage.” [from the film notes]

**CHICAGO 1968, David Grubin, WGBH, 1995, 1:00.**

This film is a public-television documentary of the events surrounding the Democratic National Convention and the demonstrations and riots that took place in the streets of Chicago in 1968.

**THE CHINA SYNDROME, James Bridges, 1978, 2:03.**

A film about a near meltdown at a nuclear power plant that eerily foreshadowed the Three Mile Island incident in 1979. Jane Fonda stars as a TV reporter who is present at the reactor when the accident occurs.

**CINEMA PARADISO, Guiseppe Tornatore, 1989, 2:01.**

This film tells the story of a young Italian boy who befriends the projectionist in a small-town theater back in the early days of movies. *Cinema Paradiso* won the Academy Award for Best Foreign Film of 1989.

**CITIZEN KANE, Orson Welles, 1941, 1:59.**

Often described as the best American film ever made, *Citizen Kane* is based on the life of newspaper tycoon William Randolph Hearst.

**CIRCLE OF FRIENDS, Pat O’Connor, 1995, 1:52.**

This film is an adaptation of Maeve Binchy’s novel about sexual awakening in Catholic Ireland of the 1950s. Minnie Driver offers a charming performance in her first major film role.

**CLARENCE DARROW, John Houseman, 1980, 1:21.**

Few people in American history have fought as vigorously for justice as the legendary defense attorney Clarence Darrow (1857-1938). Endowed with great oratorical skills and an ironic sense of humor, Darrow took part in many of the great social battles of his day, serving as a champion of labor and the downtrodden against the rich and powerful. In this filmed version of a one-man stage play, Henry Fonda becomes Darrow as he reminisces about his life and the cases he fought, from his early defense of labor leaders like Eugene V. Debs and Bill Haywood, through his many fights against the death penalty, to his impassioned arguments on behalf of John Scopes, a Tennessee biology teacher charged with the crime of teaching evolution. Of this film, *New York Times* critic Clive Barnes writes “I urge every man, woman, and child interested in justice and America to see this. . . . It is just plain wonderful.”

**THE COLOR PURPLE, Steven Spielberg, 1985, 2:34.**

Based on the novel by Alice Walker, *The Color Purple* tells the story of a black woman in the rural south, portrayed brilliantly by Whoopi Goldberg, who finds in her friendship with other women the strength to escape the oppression she has endured from her father and husband.

**COMMON THREADS: STORIES FROM THE QUILT, Robert Epstein and Jeffrey Friedman, 1989, 1:19.**

*Common Threads* traces the lives of five individuals whose lives are memorialized in the Names Project quilt. Because the film lets us into the lives of individual people with AIDS and their communities, we come to know them in a way that makes their loss an intensely personal one. This is an extraordinarily moving film, which won the Academy Award for Best Documentary in 1989.

**COMPUTERS IN CONTEXT, California Newsreel, 1987, 0:35.**

This video reviews the approach taken in Scandinavia to computers in the workplace, concentrating on the needs of the workers in three different application areas: banking, newspaper graphic design, and jet aircraft maintenance.

**CONDUCT UNBECOMING AMERICA: U. S. ARMS EXPORTS, Friends Committee on National Legislation, 0:30.**

In this film, FCNL analyzes the arms-export industry and points out the inherent conflict in continuing the arms trade and the goal of a more peaceful world.

**CONSPIRACY, Jeremy Kagan, HBO, 1987, 1:58.**

In documenting the trial of the Chicago 8, *Conspiracy* combines a dramatization of the courtroom testimony with footage from Vietnam and Chicago as well as with modern interviews of the defendants. The result, according to the review in the *Guardian* is a “superior film” that “brilliantly dramatizes the key cultural and political ideas.”

**COVERUP, Barbara Trent, Gary Meyer, and David Kasper, 1988, 1:12.**

*Coverup* investigates those aspects of the Iran-contra scandal that never made it into the public eye and tells “a tangled tale of politics, drugs, hostages, weapons, assassinations, covert operations, and the ultimate plan to suspend the constitution of the United States.”

**CRISIS IN THE GULF, Operation Real Security, 1990, 0:50.**

Excerpts from a national teach-in on the Persian Gulf, featuring Ron Kovic, Daniel Ellsberg, Daniel Sheehan, Brian Willson, and Eric Larson.

**CSPP: NII PERSPECTIVES, Computer Systems Policy Project, 1983, 0:09.**

The Computer Systems Policy Project is an organization formed by the largest computer hardware manufacturers to promote the interests of the computing industry in Washington. This short video outlines CPSR’s principles and recommendations for action with respect to the National Information Infrastructure.

**CUBA VA, Gail Dolgin and Vincente Franco, 1993.**

Subtitled “The Challenge of the Next Generation,” this film looks at the future of the Cuban revolution from the perspective of young people born after the fall of the Batista government in 1959.

**DAVE, Ivan Reitman, 1993, 1:50.**

This film is an upbeat political comedy in which Kevin Kline plays a presidential impersonator who ends up with a real opportunity to govern from the Oval Office.

**THE DAY AFTER TRINITY, Jon Else, 1981, 1:28.**

On July 16, 1945, with the successful “Trinity” test in the deserts of New Mexico, mankind entered the nuclear age. The documentary film *The Day after Trinity* examines the life of J. Robert Oppenheimer, the principal architect of the first atomic bomb. The film begins with the early history of the Los Alamos project and traces its development through the destruction of Hiroshima and Nagasaki. Finally, as Oppenheimer came to oppose further development of the hydrogen bomb, the film turns to the McCarthy hearings and the public humiliation of Oppenheimer in 1954. *The Day after Trinity* was nominated for the “Best Documentary” Academy Award in 1981.

**THE DAY THE EARTH STOOD STILL, Robert Wise, 1951, 1:32.**

*The Day the Earth Stood Still* is best remembered as one of the classic science-fiction movies of the 1950s, and its appearance here in a catalogue of political films may seem a little out of place. At the same time, the story argues very strongly for an end to the insanity of international conflict just as the Cold War was beginning its dominance over world events.

**DEAD MAN WALKING, Tim Robbins, 1995, 2:02.**

This film is an adaptation of Sister Helen Prejean’s autobiographical account of her attempt to offer spiritual comfort to a convicted killer facing execution. Susan Sarandon and Sean Penn give extraordinary performances.

**DEAD POETS SOCIETY, Peter Weir, 1989, 2:04.**

In this film, Robin Williams takes the role of a young, unorthodox teacher of English who returns to his preparatory school driven by the desire to instill in his students a love for poetry and intellectual freedom. While the political position of the film is understated, I believe that its setting at the end of the 1950s is intended to presage the generational rebellion that these students and their contemporaries would launch in the decade to come.

**DEADLY DECEPTION, Debra Chasnoff, INFACT, 1991, 0:29.**

This film exposes both the environmental damage caused by the General Electric Company's work on nuclear weapons and the long-standing attempts by the company to cover up those problems. Winner of the Academy Award for Best Documentary of 1991.

**DEAR DETECTIVE, Philippe de Broca, 1977, 1:30.**

This French comedy follows the budding relationship between a police detective (Annie Girardot) on the trail of a serial killer and an antiestablishment college professor (Philippe Noiret).

**RON DELLUMS: TWENTIETH ANNIVERSARY TRIBUTE, 1990, 1:08.**

Videotape of a speech by Congressman Ron Dellums of Berkeley on the occasion of the 20th anniversary of his election to Congress.

**DESPERATELY SEEKING SUSAN, Susan Seidelman, 1985, 1:44.**

Even though the premise of the story seems improbable — a bored New Jersey housewife gets amnesia and assumes the identity of another woman whose life she has been following through the personals — this film works for me. It's very funny and features extremely good performances by Rosanna Arquette and Madonna as the two women.

**DESTINATION NICARAGUA, Barbara Trent and David Kasper, 1985, 0:58.**

"This award-winning documentary follows some of the more than 100,000 U.S. citizens who have traveled to Nicaragua since the Sandinista revolution. It is the story of average people who embark on an extraordinary journey of conscience, moved by an intense desire to understand Nicaragua and the impact of U.S. foreign policy on its citizens. It offers viewers the opportunity to witness the issues, the people, and the war zones of Nicaragua through the eyes of U.S. citizens." [from the AFSC Audiovisual Library catalog]

**DIALOGUES, Nikolai Obukhovich, The Glasnost Film Festival, 1987, 0:29.**

"A bacchanal of rock-jazz music erupts in an abandoned Leningrad palace. Collective singing, dancing, and playing makes this group of people a community and an ensemble, not just a crowd." [from the film notes]

**DISCOVER RUSSIA, National Geographic Society, 1990, 0:30.**

Produced in a year when the Soviet Union was being swept by such changes that the film was obsolete when it appeared, *Discover Russia* does have excellent footage of the sights of Russia, including Moscow, Leningrad, and the surrounding countryside.

**THE DOLLMAKER, Daniel Petrie, 1984, 2:20.**

Based on the book by Harriette Arnow, *The Dollmaker* tells the story of a woman from the hills of Kentucky who moves with her family to the industrial Midwest and its empty promise of a better life. Jane Fonda won an Emmy award for this television adaptation and does a wonderful job showing both the enormous strength and human vulnerability that are part of this woman's character.

**DOMINOES, John Lawrence Re and Barry Brown, 1988.**

The directors describe *Dominoes* as an "impressionistic rock video [which] documents the unfolding events and movements that collectively shaped that era while tracking the development of the music most dramatically associated with those movements."

**A DOONESBURY SPECIAL, John and Faith Hubley and Garry Trudeau, 1978, 0:27.**

Animated short featuring the residents of the Walden Puddle commune as they look back on the way things have changed. Winner of the Special Jury Award at the Cannes International Film Festival of 1978.

**DR. STRANGELOVE, Stanley Kubrick, 1963, 1:33.**

The classic 1960s black comedy against nuclear war, with Peter Sellers, Sterling Hayden, George C. Scott, and Slim Pickens.

**DRIVING MISS DAISY, Bruce Beresford, 1989, 1:39.**

One of the smash hits of 1989, *Driving Miss Daisy* follows the relationship that develops between an elderly Jewish woman in Atlanta and her black chauffeur—brought vividly to life through outstanding performances by Jessica

Tandy and Morgan Freeman. The film won four Academy Awards, including Best Picture and Best Actress.

**DSA 1991 CONVENTION PLENARY, Democratic Socialists of America, 1991.**

Film of the plenary session from the DSA Convention in 1991, featuring Bernie Sanders, Jo Ann Mort, and other speakers.

**DSA 1993 CONVENTION HIGHLIGHTS, Democratic Socialists of America, 1991.**

This video begins with the “Breaking Bread” outreach event in South Central Los Angeles with speeches by Cornel West, Joe Hicks, Gloria Romero, BongHwan Kim, and Jan Breidenback and also includes the dinner talks honoring women in politics.

**EARLY ON SUNDAY, Murat Mamedov, The Glasnost Film Festival, 1988, 0:16.**

“*Early on Sunday* is a simple, endearing film. On a Sunday morning in winter several old village women go to the forest to gather wood. Their unpretentious observations evoke bursts of laughter, feelings of compassion, and an immense respect for the dignity and patience of these women.” [from the film notes]

**EIGHT MEN OUT, John Sayles, 1988, 2:00.**

The story of the Chicago Black Sox scandal, in which eight team members were barred from baseball for throwing a game during the 1919 World Series.

**EL NORTE, Gregory Nava, 1983, 2:19.**

This film follows the odyssey of a young brother and sister fleeing Guatemala after their parents are killed by security forces. They make it to “El Norte,” only to find that life there may be just as hard.

**THE ELEANOR ROOSEVELT STORY, Richard Kaplan, 1965, 1:30.**

This film documents the life of Eleanor Roosevelt, a tireless activist for peace and justice who is generally credited as the driving force behind the United Nations’ Universal Declaration of Human Rights. *The Eleanor Roosevelt Story* received the Academy Award for Best Documentary in 1965.

**THE EMPEROR JONES, Dudley Murphy, 1933, 1:12.**

Based on a play by Eugene O’Neill, this story traces the history of an escaped convict who becomes the emperor of a Caribbean island. Paul Robeson played the lead role in the film with a performance that established his reputation as an actor.

**THE EMPIRE STRIKES BACK, Irwin Kershner, 1980, 2:04.**

This film is the second installment in George Lucas’s *Star Trek* series.

**ERNESTINE: PEAK EXPERIENCES, Lily Tomlin and Jane Wagner, 1992, 0:15.**

This short video contains three clips of Lily Tomlin’s character Ernestine: the monologue from the 1969 *Laugh-In* show that introduced the character, a *Saturday Night Live* satire about the phone company, and a parody of the movie *Flashdance*.

**ERNESTO CHE GUEVARA: THE BOLIVIAN DIARIES, Richard Dindo, 1994, 1:34.**

When Fidel Castro overthrew the Cuban dictatorship of Fulgencio Batista in 1959, his chief lieutenant was a young Argentinean doctor named Ernesto “Che” Guevara. In the years that followed, Che led groups of revolutionaries into battle in Africa and South America, seeking to stir popular uprisings against dictatorships throughout the world. Throughout that time, Che wrote extensively about the philosophy and strategy of guerrilla warfare — writings that have made Che one of the best known revolutionaries of the century. This film adapts Che’s diary of his final campaign in 1968 through the mountains of Bolivia, where he was captured and killed by soldiers in the Bolivian army accompanied by agents from the CIA. The film is slow-moving and could stand additional editing, particularly in its later stages.

**EYES ON THE PRIZE, Henry Hampton, Blackside Inc., 1987.**

A six-part PBS documentary on the civil-rights movement from 1954-1965.

**EYES ON THE PRIZE II, Henry Hampton, Blackside Inc., 1990.**

This eight-part follow-on to the original PBS documentary traces the later years of the civil-rights movement as it moved from nonviolent resistance to Black Power.

**THE FABULOUS SIXTIES, CTV Television Network, 1970.**

With narration by Peter Jennings before he moved south to the United States, this documentary consists of ten 45-minute segments, one for each year. The political activism of the decade is covered, but with quite a bit of emphasis on movie stars, current fads, and the like.

**FAIL-SAFE, Sidney Lumet, 1964, 1:51.**

Based on the 1962 thriller by Eugene Burdick and Harvey Wheeler, the film tracks what happens after a computer error launches a nuclear attack on the Soviet Union.

**FALUDI AND IVINS, Mother Jones Magazine, 1992, 1:00.**

As a fundraising benefit, *Mother Jones* magazine sponsored a dialogue between two feminist writers: Susan Faludi, the author of the runaway bestseller *Backlash*, and Molly Ivins, a Texas-based essayist and columnist known for her extremely funny and insightful readings of the modern world.

**A FAMILY THING, Richard Pearce, 1996, 1:49.**

This film follows the life of a middle-aged Southern man, raised as white, who discovers that his mother was African-American. He goes to see his black relatives in Chicago, where he and his new-found half-brother meet and are forced to come to terms with each other. James Earl Jones and Robert Duvall as the brothers give strong, memorable performances, as do the supporting actors, especially Irma P. Hall, who plays their aunt. The script was written by Billy Bob Thornton who later wrote, directed, and starred in *Slingblade*.

**FANTASIA, Walt Disney Productions, 1940, 2:00.**

This film consists of a series of animated vignettes backed up by classical selections including Dukas' "The Sorcerer's Apprentice," Moussorgsky's "Night on Bald Mountain," Stokowski's "Rite of Spring," Beethoven's "Pastorale Symphony," and Tchaikovsky's "Nutcracker Suite."

**FAT MAN AND LITTLE BOY, Ronald Joffe, 1989, 2:06.**

The film traces the history of the Manhattan Project by focusing on the conflict between its military commander, General Leslie Groves, and its chief scientist, J. Robert Oppenheimer. The chief weakness of the film is that the acting between the principals is not well-matched, and Paul Newman's portrayal of Groves in many ways overshadows Dwight Schultz's depiction of Oppenheimer. Even so, by concentrating on the dramatic tension between these individuals, this film does offer a somewhat different perspective on the history than *The Day After Trinity*, which is, on the whole, a much stronger film.

**FIELD OF DREAMS, Phil Robinson, 1989, 1:46.**

Kevin Costner stars as Ray Kinsella, an Iowa farmer who build a baseball stadium in his cornfield after he hears a voice saying, "If you build it, they will come."

**FIGHTING FOR OUR LIVES, United Farm Workers, 1974.**

A documentary of the 1973 strike by farmworkers in California to win the right to choose their own union, despite harassment and violence by the growers.

**THE FILE ON FATHER GUADALOUPE, BBC, 1987.**

In 1983, U.S. Jesuit priest Jim Carney disappeared in Honduras, presumably murdered by death squads because of his support for liberation theology. This documentary (based in part on the book *To Be a Revolutionary*) follows Jim's family as they search for information about what happened. [Included on the tape with the Peter, Paul and Mary concert.]

**FIRES IN THE MIRROR, George Wolfe, PBS American Playhouse, 1993, 1:22.**

Stanford Professor and playwright Anna Deavere Smith conceived, wrote, and starred in this one-woman show about racial tension in Brooklyn's Crown Heights district after a young black child was killed by a Hasidic driver and the subsequent stabbing of a rabbinical student.

**FIRST STRIKE: PORTRAIT OF AN ACTIVIST, Douglas Dibble, 1989.**

A powerful film about Katya Komisaruk, an anti-nuclear activist who, alone and unarmed, entered Vandenberg Air Force Base in 1987 and destroyed parts of the NAVSTAR computer system, which she regarded as part of the nerve center of the U.S. “first strike” capability. Much of the film concentrates on her trial, at which the judge disallowed all testimony about her motivation, making it impossible for Katya to offer a “defense of necessity” and to argue that her actions were required under the Nuremberg Charter. Katya served a five-year sentence in Federal prison.

**THE FIVE BLIND BOYS OF ALABAMA, LIVE IN CONCERT, Adrian Carrizales, 1993, 1:10.**

Five Blind Boys of Alabama is a Black gospel singing group founded in the 1940s by students at a Southern college for the blind, three of whom are still singing with the group today. The energy that the singers put into their music, particularly as the spirit grows in the course of the concert, is astonishing. This film was taken from a live outdoor concert in Santa Monica in 1993.

**FOLK SONG TRIBUTE, Kip Walton, 1983, 1:15.**

This film is a condensation of two programs in the PBS *America's Music* series that focus on the folk revival of the 1960s. The featured artists in this anthology are Buffy St. Marie, The New Christy Minstrels, Odetta, The Limeliters, Josh White, Jr., Doc Watson, Jean Richie, Dave Van Ronk, and Hoyt Axton. Theodore Bikel acts as host and provides background on the performers.

**FOREVER ACTIVISTS, Judy Montell, 1990, 1:00.**

Several films have been made about the Spanish Civil War and the heroic efforts of the International Brigades in the fight against fascism. This wonderful documentary, which is subtitled “Stories from the Veterans of the Abraham Lincoln Brigade” follows those activists as they continue the fight for freedom and justice throughout their lives. *Forever Activists* was nominated for the Best Documentary Academy Award of 1990.

**\$4 A DAY? NO WAY!, American Labor Education Center, 1991, 0:19.**

An examination of the problems of the 1991 free-trade agreement, particularly the export of jobs to Mexico.

**FOUR WEDDINGS AND A FUNERAL, Mike Newell, 1993, 1:57.**

This delightful romantic comedy stars Hugh Grant and Andie MacDowell as lovers who remain separated by circumstances even as they are drawn together by four weddings and a funeral. High points of the film include the performance by Simon Callow and some readings of Auden's poetry.

**FRAGILE PROMISE OF CHOICE, Dorothy Fadiman, 1996, 0:57.**

This film is the third part of a trilogy that begins with *When Abortion was Illegal* and *From Danger to Dignity*. In this segment, Fadiman shows how inequality of access, the shortage of providers, and the increasing attacks on doctors, patients, and abortion clinics are affecting women's lives.

**FREDERICK DOUGLASS: AN AMERICAN LIFE, William Greaves, 1968, 0:30.**

A fast-paced documentary of the life and times of abolitionist, writer, and editor Frederick Douglass, including dramatic reenactments of his meetings with Harriet Tubman, John Brown, and Abraham Lincoln.

**FREEDOM ON MY MIND, Connie Field and Marilyn Mulford, 1994, 1:50.**

By weaving archival footage together with the reminiscences of veterans of the civil rights movement, this film not only recounts the history of the Mississippi Voter Registration Project but also manages to recreate the mood of Freedom Summer. It is one of the finest documentaries we've ever seen.

**FRIDA, Paul Leduc, 1984, 1:48.**

Of the several biographies that have been made of Mexican artist and revolutionary Frida Kahlo, Paul Leduc's film is one of the most highly acclaimed and won first-place honors at the Havana Film Festival in 1984. Using cinematography that mirrors Kahlo's own artistic style, Leduc blends passion, politics, and painting in a way that brings to life the beauty of the whole.

**FRIED GREEN TOMATOES, Jon Avnet, 1991, 2:10.**

Based on Fannie Flagg's novel *Fried Green Tomatoes at the Whistle-Stop Cafe*, this film offers such strong women's roles that you can feel nothing but uplifted by the experience. The performances by Jessica Tandy, Kathy Bates,

Mary Stuart Masterson, and Mary Louise Parker — both individual and ensemble — are tremendous.

**FROM DANGER TO DIGNITY, Dorothy Fadiman, 1995, 0:57.**

This film, the second in a trilogy that also includes *When Abortion was Illegal* and *The Fragile Promise of Choice*, traces the history of the struggle to decriminalize abortion prior to *Roe v. Wade* in 1973. The film weaves together two parallel stories: the evolution of the underground networks that helped women find safe abortions outside the law, and the courageous efforts of activists and legislators to decriminalize abortion through legislative and judicial channels.

**THE FUGITIVE, Andrew Davis, 1987, 2:11.**

A fast-paced remake of the 1960s television series about an escaped doctor falsely condemned for a murder he did not commit and his search to find the real killer. The film version features strong performances from Harrison Ford in the title role and from Tommy Lee Jones as the pursuing detective.

**THE FULL MONTY, Peter Cattaneo, 1997, 1:35.**

This film was the sleeper hit of 1997, ending up with an Academy Award for best musical score and a nomination for best picture. When you first hear it, the premise — a group of unemployed steelworkers in Sheffield decide to put on a Chippendales-style strip show — does not inspire much confidence, but the fine ensemble performances and wonderful human quality of the film makes it a real gem as it chronicles the triumph of the human spirit over the adversity of unemployment and working-class life.

**FURTHER, Joan Saffa, KQED, 1987.**

An independent documentary about Ken Kesey and the Merry Pranksters.

**GALLIPOLI, Peter Weir, 1981, 1:50.**

This film tells the story of a group of young Australian men who volunteer to fight in World War I, where they discover the horrors of war.

**GLORY, Edward Zwick, TriStar Pictures, 1990, 2:02.**

Historical drama about the Black 54th Regiment of Massachusetts and their service in the Civil War. Starring Matthew Broderick, Cary Elwes, Morgan Freeman, and Denzel Washington, who won an Academy Award for Best Supporting Actor.

**THE GOOD FIGHT, Noel Buckner, Mary Dore, and Sam Sills, 1984.**

In 1936, the Spanish army, led by General Franco and supported by Hitler and Mussolini, rose up to overthrow the Spanish Republic. Over the next two years, American volunteers of the Abraham Lincoln Brigade went to Spain to fight the first battles in the war against fascism (only to be labeled during the McCarthy era as “premature anti-fascists”). *The Good Fight* tells the story of the Lincoln Brigade in the Spanish Civil War.

**GRANDPA WORKED ON THE RAILROAD, Peter Shoemaker and Andy Fahrenwald, 1994, 0:30.**

This film for children tells the stories of old steam trains and how they work.

**THE GRAPES OF WRATH, John Ford, 1940, 2:09.**

This film is a brilliant adaptation of John Steinbeck’s classic, which portrays the physical and spiritual realities of migrant workers struggling to survive in the 1930s.

**THE GREAT DEPRESSION: A JOB AT FORD’S, Jon Else, 1993, 1:00.**

This film is part of a six-part series on the depression and covers the downturn in the industrial economy.

**THE GREAT ESCAPE, John Sturges, 1963, 2:53.**

This classic action film follows a group of POWs who escape from a Nazi camp during World War II. The film has remarkable ensemble performances by an impressive cast, including Nigel Stock, David McCallum, James Coburn, Donald Pleasence, Charles Bronson, Richard Attenborough, James Garner, and Steve McQueen.

**GUAZAPA, Don North, North Star Productions, 1988, 0:37.**

In this film subtitled “The Face of War in El Salvador,” veteran war correspondent Don North takes us behind rebel lines just twenty miles from San Salvador. *In These Times* says that “*Guazapa* may be the most effective introduction to this ‘issue’ for Americans who are taking their first steps beyond news reports.”

**HAIR, Milos Forman, 1979, 2:01.**

This is a 1979 movie remake of the musical *Hair*. The plot is completely different (there is one) and the spirit seems a little less free, but the music is as powerful as ever.

**HAMLET, Lawrence Olivier, 1948, 2:27.**

Lawrence Olivier directed and starred in this classic film version of Shakespeare’s *Hamlet*, which won the Academy Award for Best Picture in 1948.

**HARLAN COUNTY, U.S.A., Barbara Kopple, Cabin Creek Films, 1976, 1:43.**

Barbara Kopple’s *Harlan County, U.S.A.* chronicles four years in the lives of 180 coal-mining families struggling to win a United Mine Workers contract at the Brookside mine in Harlan County, Kentucky. The film illustrates the strength of those families during their confrontations with strikebreakers and police, and concentrates on the growing political awareness of the women, many of whom become active and militant for the first time in their lives. *Harlan County, U.S.A.* won the Academy Award for Best Documentary of 1976.

**HAROLD AND MAUDE, Hal Ashby, 1972, 1:30.**

Brilliant comedy starring Bud Cort the late Ruth Gordon, with music by Cat Stevens. The love that grows between the 18-year-old Harold and the 80-year-old Maude is more than simply heartwarming — it also challenges our stereotypes about age and makes a profoundly liberating statement about the beauty that one can find in life.

**MICHAEL HARRINGTON: A MEMORIAL TRIBUTE, Institute for Democratic Socialism, 1989, 2:00.**

A transcript of the New York City memorial service for Michael Harrington on September 15, 1989.

**MICHAEL HARRINGTON: THE NEW AMERICAN POVERTY, Institute for Democratic Socialism, 1988, 1:00.**

A presentation by the late Michael Harrington, the founding chair of the Democratic Socialists of America (DSA) and a leader in both the U. S. and international socialist movements.

**MICHAEL HARRINGTON: THE NEXT LEFT, Institute for Democratic Socialism, 1989, 1:00.**

Filmed shortly before his death, Michael Harrington records his thoughts for the future of the left in the United States.

**HEARTS AND MINDS, Peter Davis, 1974, 1:50.**

“*Hearts and Minds* is an emotionally-charged journey that every American should take. It explores not only the events of the Vietnam War, but also the attitudes that led us there and kept us in the longest and most controversial war in American history. Clark Clifford, General William Westmoreland, Daniel Ellsberg and other U.S. policy-makers are interviewed, as are American Vietnam veterans and Vietnamese leaders.” *Hearts and Minds* won the Academy Award for Best Documentary of 1974.

**HENRY V, Kenneth Branagh, 1989, 2:17.**

Kenneth Branagh offers a powerful performance in the title role of this Shakespeare classic. His soliloquy as he wanders through the battle lines is marvelous.

**HIDDEN WARS OF DESERT STORM, Audrey Brohy and Gerard Ungerman, 2000, 1:01.**

This documentary is an extremely powerful documentary of the 1991 “Desert Storm” campaign against Iraq. Released in 2000, this hour-long film explores the history of the war and the suffering caused by both the continuing embargo and the medical effects of depleted uranium weapons used in the conflict. Narrated by actor John Hurt, the documentary includes extensive footage that was never shown on television, along with interviews of both supporters and opponents of U. S. policy.

**HIGH CRIMES AND MISDEMEANORS, Bill Moyers, 1990, 1:00.**

In this documentary, produced for the PBS *Frontline* series, Bill Moyers extends his investigation into the Iran-Contra scandal and its cover-up, building on the earlier documentary *The Secret Government: The Constitution in Crisis*. I believe that the first documentary is the better piece, but the follow-up is also compelling and delivers a much more serious indictment of the Reagan/Bush administration.

**HIROSHIMA, MON AMOUR, Alain Resnais, 1959, 1:28.**

A love story between a French actress in Japan doing an antiwar film and a Japanese architect, interspersed with scenes of war. “A poetic evocation of love and a passionate plea for world peace.”

**HOMECOMING, Tatyana Chubakova, The Glasnost Film Festival, 1987, 0:17.**

“Veterans of the Soviet involvement in Afghanistan returned home with unresolved feelings about a demoralizing and unpopular war. ‘Nobody asked my generation whether we should have this war or not,’ one veteran remarks bitterly in this film, the first to document the human impact of the Afghan war.” [from the film notes]

**HOORAY FOR ABBIE, 1990, 1:16.**

This film tribute to Abbie Hoffman consists of footage taken at two memorials following the activist’s death in 1989 — the event at the New York Palladium and the picnic at Washington’s Crossing. The footage includes testimonials from many of Abbie’s friends, including William Kunstler, Jerry Rubin, and Allen Ginsburg.

**HOW THE GRINCH STOLE CHRISTMAS, Chuck Jones, 1966, 0:26.**

This musical adaptation of the Dr. Seuss children’s classic is quite wonderful. Boris Karloff offers the narration.

**HOWARDS END, James Ivory, 1992, 2:22.**

This film is an exceptionally good adaptation of E. M. Forster’s novel about how the inequalities of British social class influence the lives of two sisters, Margaret and Helen Schlegel (Emma Thompson and Helena Bonham Carter).

**IN THE NAME OF DEMOCRACY, Pamela Cohen and Jose Ponce, 1984.**

An analysis of the May 1984 elections in El Salvador, focusing on the U.S. role. [Appears on the same tape as *Tell Me a Riddle*.]

**IN THE NAME OF THE FATHER, Jim Sheridan, 1993, 2:13.**

Based on a true story, this film follows the life of Gerry Conlon, a young Irishman in London who is falsely accused for an IRA bombing. Members of his family are also implicated in the case by the British legal system, which is only too happy to overlook evidence that would uphold their claims of innocence. Gerry and his father spend 14 years in prison as they fight to clear their names and regain their freedom.

**IN THE NUCLEAR SHADOW, Vivienne Verdon-Roe, 1984.**

“Children of varied races and backgrounds talk about their responses to the threat of nuclear war. In this deeply moving documentary they express their fear, anger, and feelings of helplessness as well as their hope that the nuclear dilemma can and will be solved.” Nominated for the Best Short Documentary Academy Award in 1984.

**INCIDENT AT OGLALA, Michael Apted, 1992, 1:30.**

This documentary examines the case of American Indian Movement activist Leonard Peltier, who was convicted of killing two FBI agents on the Pine Ridge Reservation in 1975, despite the lack of any evidence tying him to the crime. The film paints a compelling picture of a deliberate abuse of power by government officials and a tragic miscarriage of justice.

**INGRID: PORTRAIT OF A STAR, Gene Feldman, 1984, 1:10.**

This film traces the life and acting career of actress Ingrid Bergman, from her early years in Sweden, through her enormous success in Hollywood, to the controversies that surrounded her personal life.

**INSIDE THE CIA, Allan Francovich, 1987.**

An analysis of the CIA, broken down into three parts: “The History,” “Assassination,” and “Subversion.” Includes interviews with former high-level CIA employees David Atlee Phillips and John Stockwell.

**INVASION OF THE BODY SNATCHERS, Don Siegel, 1955, 1:20.**

This film is deservedly the most famous science fiction/horror film of the 1950s. Unlike most entries in that genre, the acting in this film about aliens that take over human bodies is so strong that the horror comes through in an extraordinarily memorable way.

**IPHIGENIA, Michael Cacoyannis, 1979, 2:07.**

*Iphigenia* is based on the Euripides tragedy *Iphigenia at Aulis*, which tells the story of the sacrifice of Iphigenia by her father Agamemnon at the beginning of the Trojan War. This film focuses on the contrast between a group of war-like men, driven by greed and ambition, and two women, Iphigenia and Clytemnestra, whose strength and courage are brilliantly portrayed. In the process, Cacoyannis has produced what one of my friends described as “the most powerful feminist film” she had ever seen.

**IRAN/CONTRA: THE STORY BEHIND THE SCANDAL, Christic Institute, 1987, 2:00.**

An interview with Daniel Sheehan at Forum West in Los Angeles about the Christic Institute lawsuit against the “secret team.”

**IT’S A WONDERFUL LIFE, Frank Capra, 1946.**

A Christmastime classic in which community values triumph over greed. Jimmy Stewart and Donna Reed star.

**JEFFREY, Christopher Ashley, 1995, 1:32.**

This film, adapted from a stage play by Paul Rudnick, follows the life of a young gay man in Manhattan who has decided to become celibate, finding that sex in the age of AIDS is too much trouble. His resolve, however, weakens when he meets a wonderful man who happens to be HIV+.

**JUMPING JACK FLASH, Penny Marshall, 20th Century Fox, 1986, 1:38.**

Whoopi Goldberg stars as a computer operator in a bank who becomes embroiled in a web of international intrigue when a British agent trapped in Eastern Europe connects to her computer.

**KENT STATE, James Goldstone, 1981, 2:00.**

*Kent State* follows the personal stories of the four students who were killed by the National Guard at Kent State in 1970.

**KILAUEA: CLOSEUP OF AN ACTIVE VOLCANO, John Kjargaard, 1991, 0:30.**

This film contains some great footage of the 1990-91 eruptions of Kilauea on the Big Island of Hawaii.

**THE KILLING FIELDS, Roland Joffe, 1984, 2:22.**

Adapted from the story “The Death and Life of Dith Pran” by Sydney Schanberg in the New York Times Magazine, *The Killing Fields* details the horror of war in Cambodia. The film focuses on the dramatic escape of Dith Pran, Schanberg’s Cambodian advisor, who disappeared and was believed killed by the Khmer Rouge. Haing Ngor won an academy award for his portrayal of Pran.

**KING LEAR, Michael Elliott, 1984, 2:38.**

This adaptation of Shakespeare’s tragedy stars Laurence Olivier as Lear.

**KING: I HAVE A DREAM, 1963, 0:25.**

Includes a complete film of King’s speech to the March on Washington, August 28, 1963.

**KING: MONTGOMERY TO MEMPHIS, Ely Landau, 1970.**

Follows the life of Martin Luther King, Jr., from the Montgomery bus boycotts of the late 1950s up to his assassination in Memphis in 1968.

**KING: THE OTHER AMERICA, Stanford, 1968.**

A videotape of a speech by Dr. Martin Luther King, Jr., at Stanford University. [Taped together with *Tailspin*.]

**THE KINGSTON TRIO AND FRIENDS REUNION, John Robins, 1981, 0:50.**

This retrospective on the beginnings of the folk music revival of the 1950s brings together the members of the Kingston Trio along with many of the musicians who followed in their footsteps.

**LAND AND FREEDOM, Kenneth Loach, 1995, 1:44.**

This film takes most of its story line from George Orwell's *Homage to Catalonia*, which tells how a young, British communist fighting in the Spanish Civil War becomes disillusioned with the factionalism that exists in the democratic forces. Loach has added a love story and placed a modern-day frame around the story that shows the continuity of political struggle.

**LAS MADRES, Susana Munoz and Lourdes Portillo, 1987.**

The story of the mothers of the disappeared in Argentina.

**THE LAST EPIDEMIC, Ian Thiermann, 1981, 0:28.**

Interviewing members of Physicians for Social Responsibility, this film examines the medical consequences of nuclear weapons and nuclear war.

**THE LAST STARFIGHTER, Nick Castle, 1984, 1:41.**

This science-fiction comedy centers on the character of Alex Rogan (Lance Guest), a young man whose dreams stretch far beyond the desert trailer park in which he lives. Early in the film, we see Alex break the record on a video game called *Starfighter*, in which he does battle for the Star League against the evil Kodan armada. When an alien (Robert Preston, in a wonderful role that in many ways reprises his character from *The Music Man*) arrives to recruit Alex for the Star League, he must decide whether to remain on earth or defend the galaxy.

**A LEAGUE OF THEIR OWN, Penny Marshall, 1992, 2:07.**

During World War II, when so many men were away at the front, many new jobs opened up for women. *Rosie the Riveter*, for example, tells the story of women working in factories. *A League of the Own* follows those women to the baseball field, at a time when women's leagues started to have a significant, if short-lived, public following. Given that it stars Geena Davis, Tom Hanks, and Madonna, this film could hardly avoid being tainted by the Hollywood style, but it does feature some strong women's roles.

**A LEAGUE OF THEIR OWN, THE DOCUMENTARY, Mary Wallace, 1986, 0:27.**

This film is a short documentary about the same women's teams depicted in a *A League of the Own*. The documentary was produced six years earlier before its Hollywood counterpart, where it received little attention until the mainstream film appeared.

**LES MISERABLES, Richard Boleslawski, 1935, 1:44.**

This 1935 production is regarded by many critics as the best film adaptation of *Les Miserables*, Victor Hugo's 1862 novel about one man's struggle to escape the injustice of a legal system that does not take human suffering into account. It features good performances by Fredric March as Jean Valjean and Charles Laughton as police inspector Javert, but often seems somewhat overly romantic to modern viewers.

**LES MISERABLES, Bille August, 1998, 2:39.**

This film is an excellent adaptation of Victor Hugo's *Les Miserables*, which seems much better than the more famous 1935 version. The film stars Liam Neeson as Jean Valjean and Geoffrey Rush as Inspector Javert.

**LETTER TO THE NEXT GENERATION, James Klein, 1990, 1:30.**

A retrospective look at the Kent State tragedy that includes interviews both with activists from that time and with today's students. Included in the PBS P. O. V. series in 1990.

**LIANNA, John Sayles, 1982, 1:50.**

John Sayles (*Return of the Secaucus 7*, *Brother from Another Planet*) introduces us to Lianna, a young faculty wife discovering her love for another woman.

**LILY TOMLIN: APPEARING NIGHTLY, Lily Tomlin and Jane Wagner, 1992, 1:10.**

*Appearing Nightly* is the film version of Lily Tomlin's one-woman Broadway show of the same name, for which Tomlin received a Tony award. As in most of her other plays, Tomlin switches almost instantaneously between various characters, somehow managing to create the impression of a well-populated stage.

**LILY FOR PRESIDENT?, Lily Tomlin and Jane Wagner, 1992, 0:50.**

With the help of her standard characters, Lily Tomlin decides to run for President in this fast-moving political comedy.

**LILY SOLD OUT!, Lily Tomlin and Jane Wagner, 1992, 0:50.**

In this satirical review of show business, Lily Tomlin takes a performing job in Las Vegas and quickly sells out to the glitter and banality of the city and its culture.

**LINES IN THE SAND, Griffin-Wirth Associates, 1993, 0:12.**

This film is one of the first documentaries to appear about the Gulf War and focuses on how the media created the political consensus for U.S. policy.

**THE LONG WALK HOME, Richard Pearce, 1990, 1:38.**

In 1955, Rosa Parks refused to give up her seat on a bus in Montgomery, Alabama. Her arrest led to a massive protest movement against segregation led by a young pastor newly arrived in Montgomery, Dr. Martin Luther King, Jr. For month after month, black people throughout Montgomery refused to ride on public transportation in what was to become one of the important early victories in the struggle for civil rights. *The Long Walk Home* brings to life the human dimensions of the bus boycott. With Whoopi Goldberg as Sissy Spacek's housekeeper, the film explores how the boycott affects their lives, their sense of themselves, and their relationship. Spacek and Goldberg's finely drawn portrayals make the film a memorable experience.

**THE LORAX, Dr. Seuss, 1989.**

"I am the Lorax. I speak for the trees." So we are introduced to the Lorax in Dr. Seuss's story of the fight for the environment over the ravages of capitalism. A bit longer than the original book, with new words and songs, but still fun.

**LOSING CONTROL?, Gary Krane, Ideal Communications, 1989, 0:55.**

This film dramatically illustrates the risks of accidental nuclear war by proceeding step by step through a completely believable scenario.

**MAKING SENSE OF THE SIXTIES, David Hoffman, 1991, 6:00.**

A six-part documentary on the 1960s, produced for PBS television.

**MANUFACTURING CONSENT, Mark Achbar and Peter Wintonick, 1992, 2:46.**

For more than 25 years, Noam Chomsky, Professor of Linguistics at MIT, has been a tireless campaigner for peace and justice, speaking out all over the world against U. S. imperialism and the abuses of corporate power. In recent years, he has become a prominent critic of the media, which he regards as propagandists working to generate public support for a violent, antidemocratic foreign policy. From 1987 to 1992, two Canadian filmmakers, Peter Wintonick and Mark Achbar, followed Noam Chomsky on his speaking tour through seven countries, documenting his life and political philosophy.

**MARCHING FOR FREEDOM, NGLTF, 1993, 1:18.**

On April 24, 1993, more than 700,000 people marched in Washington to demand justice for lesbians and gay men in the United States. *Marching for Freedom* is a documentary of the march that captures the spirit and urgency of the demonstration in a way that few other films have ever managed to do.

**MARSHAL BLUCHER: A PORTRAIT AGAINST THE BACKGROUND OF AN EPOCH, Vladimir Eisner, The Glasnost Film Festival, 1988, 0:50.**

"This film tries to unlock the riddle of the dramatic 1930s in the Soviet Union through the biography of one hero. Marshal Vasily Blucher was one of the best Red Army commanders. Yet, in 1938 he was declared an 'enemy of the people' and perished in Stalin's torture chambers. Rare archival footage illustrates the excesses of the Stalin era."

[from the film notes]

**MARY POPPINS, Robert Stevenson, 1964, 2:19.**

Julie Andrews and Dick Van Dyke star in this Disney adaptation of the P. L. Travers children's story, which won the Academy Award for Best Picture in 1964.

**MCCARTHY: DEATH OF A WITCH HUNTER, Emile de Antonio, 1964, 1:37.**

Study of the life and career of Senator Joseph McCarthy, concentrating on the Army hearings of 1954.

**MEN WITH GUNS, John Sayles, 1997, 2:07.**

This haunting, ethereal film centers on the political awakening of Dr. Humberto Fuentes (Federico Luppi) who begins searching for his former medical students, only to discover that several have been murdered by right-wing death squads in an unnamed Central American country.

**METROPOLIS, Fritz Lang, 1928, 1:45.**

*Metropolis* is one of the early classics of the science fiction genre as it presents an image of the class struggle of the future. Silent.

**A MIDSUMMER NIGHT'S DREAM, Peter Hall, 1968, 2:00.**

This film rendition of Shakespeare's classic comedy seems a bit too much like the filming of a stage play, but does include strong performances by a cast from the Royal Shakespeare Company that includes Diana Rigg as Helena, Helen Mirren as Hermia, and Judi Dench as Titania.

**MIRACLE ON 34TH STREET, George Seaton, 1964, 1:36.**

This film tells the story of Mr. Kris Kringle, an old man who thinks he's Santa Claus, a little girl who wants to believe in him even though her mother is much too serious for this sort of nonsense, and a young lawyer who defends Kris at his sanity hearing. This film, based on a story by Valentine Davies and directed by Eric's uncle George Seaton, won three Academy Awards in 1947.

**MISSING, Costa-Gavras, Universal Studios, 1982, 2:02.**

Based on the true story of the disappearance of American writer Charles Horman after the Pinochet coup in Chile, *Missing* focuses on the political transformation of Charles's father Ed Horman, an New York businessman who arrives in Chile to try to find his son. Initially trusting his advice from the U.S. embassy, Ed Horman comes to recognize the complicity of the United States in the coup. Strong performances by Sissy Spacek and Jack Lemmon.

**MIT 2.070 CONTEST, 0:12.**

This fascinating televised segment of a *Discover* program focuses on a Mechanical Engineering course at MIT taught by Professor Woody Flowers in which the students compete to build machines to play King of the Hill. It's lots of fun and shows how engaging hands-on courses of this sort can be.

**MODERN TIMES, Charlie Chaplin, 1936, 1:27.**

One of Chaplin's most famous films, *Modern Times* finds Chaplin as an assembly-line worker who falls in love with a young girl (Paulette Goddard) made homeless by the Depression.

**MONTEREY POP, D. A. Pennebaker, 1969, 1:18.**

In the late '60s, summer was a time for music. This documentary takes us back to the 1967 Monterey Pop Festival, which features performances by such legendary artists as Janis Joplin, Jimmi Hendrix, Ravi Shankar, Jefferson Airplane, The Mamas and the Papas, Simon and Garfunkel, and the Who.

**MUSIC MAN, Morton DaCosta, 1962, 2:31.**

Robert Preston stars as a traveling salesman who makes his living selling boys bands in this extremely well-done adaptation of Meredith Willson's successful Broadway musical.

**MY HOME, MY PRISON, Susana Blaustein Munoz and Erica Marcus, 1992, 1:03.**

*My Home, My Prison* is based on the autobiography with the same title by Palestinian journalist Raymonda Hawa Tawil, in which she describes her struggle to secure peace and a homeland for both Palestinians and Israelis. The

film also highlights the struggle for women's rights in a male-dominated culture.

**HOLLY NEAR: SINGING FOR OUR LIVES, Ron Gould, Redwood Cultural Work, 0:30.**

Using a medley of concert footage, interviews, and readings from her autobiography, this film paints a moving portrait of Holly Near's life and work.

**NIGHT OF THE SHOOTING STARS, Taviana Brothers, 1982, 1:46.**

Set in Italy in the last days of World War II, the film builds on the memories of the director as a young girl, creating what the Facets film catalog calls "a beautiful tapestry of fact, myth, and wartime memory that moves effortlessly in a universal story of human joy and sadness under duress." Winner of the overall prize at the Cannes Film Festival in 1982.

**1968: AMERICA IS HARD TO SEE, Emile de Antonio, 1968, 1:28.**

A film that presents what the Facets catalog describes as "a probing analysis of the crucial, kaleidoscopic year 1968, revealing a nation divided: between war and peace, young and old, black and white.

**1989 MARCH FOR WOMEN'S EQUALITY / WOMEN'S LIVES, Don Campbell, 1989.**

A documentary of the Washington Pro-Choice March, focusing principally on the speakers at the rally.

**NORMA RAE, Martin Ritt, 1979, 1:57.**

Sally Field won the Academy Award for Best Actress for her portrayal of a young Southern woman who courageously organizes a union in the mill for which she works.

**OCCURRENCE AT OWL CREEK BRIDGE, Robert Enrico, 1962, 0:22.**

An Academy Award winning adaptation of the Ambrose Bierce story of a Confederate sympathizer sentenced to be hung for sabotage.

**THE OFFICIAL STORY, Luis Puenzo, 1985, 1:52.**

During the 1970s, the junta that ruled Argentina carried out a brutal campaign resulting in the kidnapping and murder of thousands of *desaparecidos* —the ones who have disappeared. *The Official Story* tells the story of a family caught up in the legacy of terror, as a woman uncovers the history of her adopted daughter. Based on a true story, this film has received widespread critical acclaim and won the Academy Award for Best Foreign Film in 1986.

**O'KEEFFE, Perry Adato, 1977, 1:00.**

This documentary follows the life of the American painter Georgia O'Keeffe.

**OLIVER NORTH: FIGHT FOR FREEDOM, American Freedom Coalition, 1987.**

Issued by defenders of Oliver North, this film lets us all know how our fine, upstanding American hero was just trying to make the world safe for democracy. A friend was given this tape by his right-wing mother and then passed it on to me. I certainly didn't buy it.

**OLIVIA RECORDS FIFTEENTH ANNIVERSARY CONCERT HIGHLIGHTS, 1988.**

Recorded live at the Olivia Records concert celebrating fifteen years of the first women's music recording company.

**ONE FINE DAY, Kay Weaver, Ishtar Films, 1985, 0:05.**

Billed as "a celebration of the American woman from the 18th century to the present," this short "video anthem" provides quick glimpses of the many women in our history who are too often hidden.

**OPERATION DESERT CALM, Operation Real Security, 1991, 0:25.**

A videotape documentary of the January 26, 1991, March on Washington.

**OLOF PALME: A LIFE IN POLITICS, Kelly Candaele, 1992, 0:53.**

This film celebrates the life and work of the former Swedish prime minister from his political beginnings up to his assassination in 1986.

**PART OF THE USA, GVI Films, 1987.**

Documentary of the March on Washington for Lesbian and Gay Rights, October 11, 1987. Includes the unfolding of the commemorative quilt, the rallies at the Supreme Court and the Mall, and the march itself.

**A PASSAGE TO INDIA, David Lean, 1984, 2:43.**

This film is an adaptation of E. M. Forster's novel about life in India during the colonial period and the tensions that arise between the British rulers and the people of India, both Hindu and Muslim.

**PASSION FISH, John Sayles, 1993, 2:15.**

This film explores the growing relationship between two women whose lives are thrown together on the Louisiana bayou: an actress consigned to a wheelchair by an auto accident and the nurse sent to work with her. The film features exceptional performances by the lead characters, Mary McDonnell (who was nominated for Best Actress for this role) and Alfre Woodard, as well as by many members of the supporting cast.

**PAUL ROBESON: TRIBUTE TO AN ARTIST, Saul Jurell, 1979, 0:29.**

This film, narrated by Sidney Poitier, looks at the life and work of Paul Robeson, one of the first African Americans to break the color barrier of Hollywood until his political convictions got him blacklisted during the anticommunist hysteria of the 1950s. This film won the Academy Award for Best Short Documentary of 1979. [On the same tape with *Emperor Jones*]

**THE PEOPLE vs. THE NUCLEAR HAIR TRIGGER, Judith Levine, 1988.**

A locally-produced documentary on Cliff Johnson's legal fight to have "launch-on-warning" declared unconstitutional.

**A PERFECT CANDIDATE, R. J. Cutler and David Van Taylor, 1996, 1:50.**

Five years after his indictment in the Iran-Contra affair, Lieutenant Colonel Oliver North was back in the limelight — this time as the Republican senatorial candidate in Virginia. This film is an amazing — and scary — documentary about the North campaign in 1994. The filmmakers had extensive access to North's campaign, which we see from the inside, giving us a glimpse of the inner workings of electoral politics and the packaging of a right-wing ideologue as a candidate for national office.

**PETER PAUL AND MARY: 25TH ANNIVERSARY, 1985, 1:30.**

In the summer of 1960, three folk musicians — Peter Yarrow, Paul Stookey, and Mary Travers — started performing together at a small music club in Greenwich Village. Over the many years since then, they have continued to lend their voices to progressive causes. This film was made at their 25th Anniversary concert in 1985 and includes such old favorites as "Blowing in the Wind," "Puff the Magic Dragon," and "If I Had a Hammer," along with many others.

**PLAN 9 FROM OUTER SPACE, Ed Wood, 1956, 1:19.**

Once voted the worst movie of all time, *Plan 9 from Outer Space* epitomizes so much of the worst of 1950s science-fiction films that it has acquired a camp appeal. Bela Lugosi receives top billing on the production, even though he died before filming began and appears only in unrelated footage shot earlier.

**PURE PETE SEEGER, Bill Moyers, 1994, 1:30.**

two years ago. For more than fifty years — from his early work with Woody Guthrie in the Almanac Singers, through his long years as a blacklisted member of the Weavers, to his recent environmental activism — Pete has dedicated his music and his energy to progressive social change. This film consists of Bill Moyers' interview Pete Seeger, filmed in celebration of his 75th birthday in 1994.

**THE QUARREL, Eli Cohen, 1990, 1:30.**

The story of this film revolves around the chance meeting of two Jewish men — best friends in Poland before the war — each of whom thought that the other had died. The two have taken different lessons from the Holocaust. One has lost faith in a god that would allow such horrors to happen; for the other, faith has become a source of strength against the evils of the world. In the space of an afternoon, the two men — powerfully portrayed by Saul Rubinek and R. H. Thomson — seek to find common ground that will restore their bond of friendship.

**RACE AND GENDER IN SCIENCE, Student Pugwash, 1989.**

This video is a transcript of the session on “Race and Gender in Science” presented at the Student Pugwash conference in Boulder, Colorado, in June 1989. The panelists were Shirley Malcom of the American Association for the Advancement of Science; Caroline Whitbeck, Professor of Philosophy at MIT; and Nicholas Steneck, Director of the Collegiate Institute for Values and Science, University of Michigan.

**RAINBOW QUEST, Pete Seeger, 1960s, 1:00.**

The *Rainbow Quest* program, which featured Pete Seeger and his musical guests, ran for several years on a local television station in New York. The full series is available from Norman Ross Publishing. We have the following episodes:

- #3 Elizabeth Cotten, Rosa Valentin, and Rafael Martinez
- #5 Jean Ritchie and Bernice Reagon
- #6 Malvina Reynolds and Jack Elliott
- #14 Pete Seeger: Solo
- #16 Mimi and Richard Farina
- #20 Tribute to Woody Guthrie
- #23 Donovan and Reverend Gary Davis
- #32 Judy Collins
- #38 Buffy Sainte-Marie

**RAISIN IN THE SUN, Daniel Petrie, 1961, 2:08.**

Starring Sidney Poitier and Ruby Dee, this film is an adaptation of the Lorraine Hansberry play about a black family which has just received an insurance settlement of \$10,000 and how that money affects the family.

**REEFER MADNESS, Louis Gasnier, 1936, 1:07.**

The evils of marijuana revealed! A cult classic.

**RELIABILITY AND RISK: COMPUTERS AND NUCLEAR WAR, CPSR, 1986, 0:34.**

This is a videotape version of the multi-image presentation prepared by the Boston chapter of Computer Professionals for Social Responsibility. It details the risks associated with computer control of military systems and includes a section on the Star Wars system. *Reliability and Risk* was awarded a Gold Medal by the New England Association for Multi-Image in 1986.

**THE RETURN OF THE JEDI, Richard Marquand, 1983, 2:14.**

This film is the third installment in George Lucas’s *Star Trek* series.

**ROGER AND ME, Michael Moore, 1990, 1:30.**

At one level, *Roger and Me* is a documentary about the economic collapse of Flint, Michigan, after General Motors closed the auto plants. At another, it is an extremely funny film about director Michael Moore’s attempts to find General Motors chairman Roger Smith. The great strength of this film is that its comedy never comes at the expense of those most affected by the tragedy of Flint; instead the humor somehow seems to make the suffering all the more real by giving it a new, more human dimension.

**ROMANCING THE STONE, Robert Zemekis, 1984, 1:46.**

In this takeoff on the *Indiana Jones* genre, Kathleen Turner plays a romance novelist who gets drawn into a real-life adventure in Colombia, where she meets up with an American expatriot played by Michael Douglas.

**ROMERO, John Duigan, 1989, 1:45.**

Raul Julia gives a fantastic performance as Archbishop Oscar Romero, who was assassinated in 1980 by representatives of the right-wing government that still holds power in El Salvador.

**A ROOM OF ONE’S OWN, Patrick Garland, 1990, 0:55.**

In 1928, Virginia Woolf gave a pair of talks on the subject of women and fiction, which she published as the essay *A Room of One’s Own*. The wit and insight with which Woolf depicts situations women have faced since Shakespeare’s time have made the essay a classic. In this film adaptation of a one-woman stage play, British actress Eileen Atkins does a wonderful job of bringing Virginia Woolf to life.

**THE RUSSIANS ARE COMING! THE RUSSIANS ARE COMING!, Norman Jewison, 1965, 2:07.**

Alan Arkin leads an excellent cast as he takes the role of a Soviet submarine who runs aground off Nantucket in this delightful comedy about Cold War fear. It's a bit on the silly side, but it's also one of the first films after the McCarthy era to portray Soviets as human beings. The title is a reference to a 1962 propaganda film called *The Commies are Coming! The Commies are Coming!* describing the takeover of the U.S. by the Soviet Union.

**SALT OF THE EARTH, Herbert Biberman, 1954, 1:34.**

"*Salt of the Earth* portrays the true events of a bitter strike of Chicanos in the zinc mines of New Mexico. When an injunction is issued against the workers, the wives take up the battle with a fury, leaving the husbands to care for home and children. Shot on location in 1953 by blacklisted filmmakers, *Salt of the Earth* was completed in the face of vigilante attacks, its star's deportation to Mexico, and a concerted denial of technical facilities. Boycotted by almost every theater in America, the film won major awards in Europe, and is now regarded as a classic." [from the Voyager Press promotional material]

**SALVADOR, Oliver Stone, 1985, 2:00.**

This film tells the semi-autobiographical story of reporter Richard Boyle as he begins to recognize the horror of death-squad repression.

**SANDERS FOR CONGRESS, 1990, 0:10.**

Several commercials from the campaign of the first Socialist candidate elected to Congress in forty years.

**SAVING EDGEWOOD PARK, Save Edgewood Park Coalition, 1993.**

This film was produced by a local environmental organization in a successful campaign to block the construction of a golf course on a nature preserve.

**THE SAVIO MEMORIAL, 1996.**

This footage was taken at the December 1996 memorial for Mario Savio, leader of the Berkeley Free Speech Movement. We attended the memorial, which drew over 1000 people.

**SCHINDLER'S LIST, Steven Spielberg, 1994, 3:17.**

This film, which won several Academy Awards in 1994 including Best Director and Best Picture, follows the life of Oscar Schindler, a German industrialist who ends up saving the lives of many Polish Jews working in his factory. The film is emotionally intense and expertly crafted, with top-notch performances by several of the actors including Ralph Fiennes, who plays the Nazi commandant Amon Goeth with an unbelievable intensity.

**SCHOOL OF ASSASSINS, Maryknoll World Productions, 1994, 0:18.**

Of the many forms of U.S. complicity in right-wing repression in Central America, one of the clearest is the U.S. Army School of the Americas in Fort Benning, Georgia, which has trained many of the military security officers who run the death squads in the region. This film, which was nominated for an Academy Award, examines the School of the Americas and its legacy of oppression throughout the hemisphere.

**SDI: IS THE SOFTWARE FEASIBLE?, Congressional Research Service, 1986.**

Transcript of a debate for congressional staffers between Eastport Chairman Danny Cohen and David Redell of the Palo Alto chapter of Computer Professionals for Social Responsibility.

**THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE, Lily Tomlin and Jane Wagner, 1992, 2:00.**

*The Search for Signs of Intelligent Life in the Universe* is an adaptation of Lily Tomlin's highly acclaimed Broadway show from 1986. The movie version captures all the fast-paced action of Jane Wagner's script while making it a little easier to keep track of the transitions between Tomlin's various endearing characters.

**THE SECRET GOVERNMENT: THE CONSTITUTION IN CRISIS, Bill Moyers, PBS, 1987, 1:30.**

In this PBS essay, Bill Moyers traces the history of covert U.S. operations since World War II and uses that history to show that the Iran-contra scandal is only the latest example of how "clandestine military operations, the subversion of other governments, and dirty tricks have become a permanent feature of national policy, carried out with no accountability to democratic institutions or democratic values." The historical section begins by documenting the

recruitment of Nazi war criminals by the United States to work as agents against the Soviets, and continues with the CIA involvement in Iran, Guatemala, Cuba, Vietnam, Laos, Chile, Nicaragua, and here in the United States. The program also includes some fascinating intercutting of the Watergate investigation with the Iran-contra hearings that emphasize how little concern was felt for the institutions of democracy in each case.

**SEEING RED, James Klein and Julia Reichert, 1983.**

*Seeing Red* takes a retrospective look at the American Communist Party from its rapid growth in the 1930s into the McCarthy period. The film integrates archival material with interviews of fifteen people who were active in the Party during that time. *Seeing Red* was nominated for the “Best Documentary” Academy Award in 1983.

**SENSE AND SENSIBILITY, Ang Lee, 1995, 2:16.**

This film presents a reasonable adaptation of Jane Austen’s classic novel with good performances by Emma Thompson, Kate Winslet, and Hugh Grant.

**SERVING IN SILENCE, Jeff Bleckner, 1994, 1:32.**

This film follows the life of Margarethe Cammermeyer (Glenn Close), a much decorated colonel who mounts a legal challenge to her discharge after the army discovers she is gay.

**SEVEN DAYS IN MAY, John Frankenheimer, 1963, 1:57.**

This film, which features strong performances by Kirk Douglas, Burt Lancaster, and Frederic March, chronicles a conspiracy by the military and their conservative supporters in Congress to overthrow the U. S. government.

**7 TO 28 UP, Michael Apted, 1984.**

This documentary traces the lives of several young Londoners from widely differing backgrounds, starting at age 7 and then checking back at 14, 21, and 28.

**SEX AND JUSTICE: THE HIGHLIGHTS OF THE ANITA HILL/CLARENCE THOMAS HEARINGS, Julian Schlossberg, 1993.**

This documentary selects the most vivid portions of the Senate Judiciary Committee hearings prior to the confirmation of Clarence Thomas as Supreme Court Justice. The film is narrated by Gloria Steinem.

**SHAKESPEARE IN LOVE, John Madden, 1998, 2:02.**

In this wonderful comedy written by Tom Stoppard and Marc Norman, Joseph Fiennes plays a young Will Shakespeare facing a severe case of writer’s block, which vanishes only when he meets Viola De Lesseps (Gwyneth Paltrow), a young noblewoman with a love for the stage. *Shakespeare in Love* won the Academy Award for Best Picture in 1998.

**THE SHAWSHANK REDEMPTION, Frank Darabont, 1994, 2:22.**

In this film based on the Steven King novel, Tim Robbins plays Andrew Dufrense, a successful lawyer wrongly imprisoned for murder in a brutal prison in Maine. Morgan Freeman, in a performance nominated for an Academy Award, plays one of the convicts he comes to know in prison.

**SHIRLEY VALENTINE, Lewis Gilbert, 1989, 1:48.**

This film, based on a highly-acclaimed Broadway one-woman show, introduces us to Shirley Valentine — a middle-aged British housewife who sets out on an adventure to make real her dreams and establish her independence. Pauline Collins is brilliant in the title role.

**SILVERLAKE LIFE: THE VIEW FROM HERE, Tom Joslin and Peter Friedman, 1993, 1:39.**

This film is essentially a home movie about the real life story of a gay couple coming to grips with AIDS and the reality of death.

**SISTER ACT, Emile Ardolino, 1992, 1:40.**

This film is a wonderfully fun story of a Reno lounge singer (Whoopi Goldberg) who finds herself in a San Francisco convent as part of a witness-protection program. While there, Goldberg brings new life to the convent choir, much to the joy of the parishioners and the consternation of the Mother Superior (Maggie Smith).

**SIX DEGREES OF SEPARATION, Fred Schepisi, 1993, 1:41.**

This film is an adaptation of John Guare's stage play, which is based on events that actually occurred in the 1980s. The story circles around a young man who convinces an upscale Manhattan couple that he is Sidney Poitier's son and thereby gains access to their world. The film features outstanding performances by Will Smith, Donald Sutherland, and Stockard Channing, who received an Academy Award best-actress nomination for her role.

**SLEUTH, Joseph Mankiewicz, 1972, 2:19.**

This film is an adaptation of the Anthony Shaffer stage play about a British mystery writer and game enthusiast who invites his wife's lover to his home. The story line from there has wonderful twists and turns, but the real joy of the production comes from the outstanding performances of Laurence Olivier and Michael Caine in the leading roles.

**SMOKE SIGNALS, Chris Eyre, 1998, 1:28.**

Based on stories from Sherman Alexie's book *The Lone Ranger and Tonto Fistfight in Heaven*, this 1998 film follows the adventures of two young Indians, Victor Joseph and Thomas Builds-the-Fire (Adam Beach and Evan Adams), as they leave their reservation in Eastern Washington to find Victor's father. The film was written and directed by Native Americans and won the Audience Award at last year's Sundance Film Festival.

**SMOTHERS BROTHERS COMEDY HOUR HIGHLIGHTS, 1968-70.**

From February 1967 until they were fired in April 1969, Tom and Dick Smothers hosted a variety show on CBS television—a program that gave a prime-time voice to the many social and cultural movements of what were some pretty exciting years. In 1993, the E! television network rebroadcast the original 70 episodes, plus the final episode that never aired. We have assembled two different anthologies of the highlights. The four-hour version is divided into two parts: one of which features the musicians who appeared on the show (including The Association, Joan Baez, Harry Belafonte, Judy Collins, Donovan, Cass Elliot, Jefferson Airplane, Peter Paul and Mary, Pete Seeger, Ravi Shankar, Simon and Garfunkle, The Temptations, The Turtles, and Mason Williams) and one that highlights the political satire (including the Pat Paulson campaign for president in 1968) and the censorship battles that eventually forced the program off the air. The two-hour version combines both aspects into a single, somewhat shorter piece.

**SONG OF FREEDOM, England, 1936, 1:10.**

Described in the Facets catalog as "one of Paul Robeson's great roles as a dockhand who returns to Africa to discover his roots. Contains Robeson singing many great songs." This film, however, has some serious political problems and seems fairly wedded to the idea that Africa will be saved only by being westernized.

**THE SPANISH CIVIL WAR, Granada Video, 1983.**

A six-hour compilation of film footage and documentary material on the Spanish Civil War including historical background from 1931–36, the war itself, and the aftermath.

**STAR WARS, George Lucas, 1977, 2:05.**

This film is the first in George Lucas's science-fiction epic of the revolt against the Empire "a long time ago in a galaxy far, far away."

**STAR WARS: A SEARCH FOR SECURITY, Ian Thiermann, Physicians for Social Responsibility, 1986.**

Interviews leading supporters and critics of the Star Wars program to assess the feasibility and desirability of the program.

**STAR WARS RESEARCH: A UNIVERSITY PERSPECTIVE, Diane Honigsberg, Stanford University, 1988, 0:28.**

A student-made video about SDI funding at Stanford which includes both critics and supporters of on-campus research.

**STRANGERS IN GOOD COMPANY, Cynthia Scott, Canadian Film Board, 1992, 1:41.**

This film is one of the most heartwarming and life-affirming films about older women ever made. At the beginning of the film, a group of retired women is forced to find shelter in an abandoned cabin when their bus breaks down on a country road. As the film progresses, the reminiscences of the women and their interactions give the audience a strong sense of the women as individuals and demonstrate how they gain strength from each other through the

experience.

**STRONGER THAN BEFORE, Women's Video Collective, 1983.**

A documentary of the Seneca Women's Peace Encampment actions in 1981-82.

**THE SWEET HEREAFTER, Atom Egoyan, 1997, 1:52.**

This film, based on a novel by Russell Banks, follows the lives of people in a small town after a school bus accident kills 20 children. Ian Holm plays a big-city lawyer who comes to the town trying to convince the families of the victims to sue.

**SWIMMING TO CAMBODIA, Jonathan Demme, 1987, 1:25.**

Inspired by his experience playing a minor role in *The Killing Fields*, Spalding Gray delivers a 90-minute monologue that is simultaneously hilarious, tragic, and inevitably compelling.

**THE TAILOR, Vladislav Mirzoyan, The Glasnost Film Festival, 1988, 0:50.**

"*The Tailor* is a sobering look at the spiritual void and disillusionment of the current generation of middle-aged adults. They entered life with faith in their destiny and in love. But by the dawn of the Brezhnev years, they were aged before their time, having lost the opportunity for creative self-realization." [from the film notes]

**TAILSPIN: BEHIND THE KOREAN AIRLINER TRAGEDY, David Darlow, HBO, 1989.**

Based on the story of the 1983 downing of Korean Airline flight 007, *Tailspin* illustrates the story from inside the Washington military and political establishment, where fact runs up against politics and propaganda. An exciting adventure story, but also an excellent look at the conflicts one faces in government between telling the truth and telling your superiors what they want to hear.

**THE TALK OF THE TOWN, George Stevens, 1942, 1:59.**

Of the many Hollywood comedies from the 1930s and early 1940s that manage to poke some fun at capitalism while supporting the working class, *The Talk of the Town* is one of the best. Ronald Colman plays an ivory-tower law professor, who has rented a country house so that he will have peace in which to write. Cary Grant is Leopold Dilg, a factory worker and soapbox radical who stumbles into the same house while fleeing a trumped-up murder rap. With the delightfully funny Jean Arthur in the middle — it's her house and she's Dilg's old schoolmate — the two men must confront their different perspectives on politics and power.

**TELL ME A RIDDLE, Lee Grant, 1980, 1:34.**

Based on the Tillie Olsen story of the same name, *Tell Me a Riddle* is the story of a dying woman reliving the memories of her life.

**THAT THING YOU DO, Tom Hanks, 1996, 1:50.**

This film tells the story of a rock group in the early 1960s who rise from local talent shows to top-ten status over the course of a few months. It's by no means a deep film, but it's wonderful fun. Tom Hanks wrote, directed, starred in, and composed many of the songs for the film.

**THELMA AND LOUISE, Ridley Scott, 1991, 2:10.**

Susan Sarandon and Geena Davis star in this feminist updating of the classic buddy movie genre. Somehow, this movie managed to generate an enormous level of controversy, mostly from men who seemed unable to handle the portrayal of women in that role. Callie Khouri won an Oscar for the story.

**36 HOURS, George Seaton, 1964, 2:10.**

In this World War II thriller set on the eve of D-Day, James Garner plays an allied officer captured by the Germans who is psychologically manipulated to believe that the war is long over and that he has been suffering from amnesia.

**THIS IS HOW WE LIVE, Vladimir Oseledchik, The Glasnost Film Festival, 1987, 0:30.**

"A shocking look at the alienation of many Soviet young people. The ugliest of them are homegrown fascists who happily introduce us to their program for reconstructing society through sterilization. One self-styled 'punk' says: 'They turn us into robots. We can't think like we want.'" [from the film notes]

**THIS IS MY LIFE, Nora Ephron, Fox, 1992, 1:34.**

*This Is My Life* is a delightful comedy written and directed by Nora Ephron. In it, Julie Kavner (who also supplies the voice of Marge Simpson) plays a department store salesclerk from New York as she struggles to succeed as a stand-up comic, changing her life along with the lives of her two daughters. Putting women center stage and focusing on how they interact, the film is a welcome contrast to the male-oriented Hollywood standard.

**THROUGH THE WIRE, Nina Rosenblum, 1990.**

A documentary exposing the use of the Federal prison system against political prisoners in the United States. The film examines the lives and situation of three women who were held in the control unit of the Female High Security Unit in Lexington, KY. Included in the PBS P. O. V. series in 1990.

**THUNDERHEART, Michael Apted, 1992, 3:00.**

British director Michael Apted was so taken by the story of Leonard Peltier, a leader of the American Indian Movement who was convicted in 1975 of the killing of two FBI agents on the Pine Ridge Reservation despite the fact that the government's principal evidence was shown to be coerced and inconsistent, that he made two movies about the subject. *Incident at Oglala* is a documentary; *Thunderheart* is a dramatization based on the same incident.

**THE TIMES OF HARVEY MILK, Robert Epstein and Richard Schiechen, 1984, 1:27.**

*The Times of Harvey Milk* vividly illustrates the strength of the gay community in San Francisco from the early political struggles, through the successful defeat of the Briggs initiative, and on through the tragedy of the assassination. Winner of the 1984 Academy Award for Best Documentary.

**TORCH SONG TRILOGY, Paul Bogart, 1989.**

A fine film adaptation of the stage play with excellent performances by Harvey Fierstein, Anne Bancroft, and Matthew Broderick.

**TRIAL OF THE AVCO PLOUGHSHARES, Julie Gustafson and John Reilly, 1987.**

Records the trial of seven activists who were charged with trespass and malicious damage to computer systems and office equipment at a nuclear-weapons manufacturer in Massachusetts.

**TURNING TECHNOLOGY AROUND, Labour Council of Metropolitan Toronto, 1988.**

A discussion of the implications for labor of technological change.

**TWENTY YEARS AGO TODAY, Granada, 1987.**

Retrospective honoring the 20th anniversary of the release of the Beatles' "Sergeant Pepper" album. [Taped together with *The Fabulous Sixties*]

**TWILIGHT ZONE CHRISTMAS: NIGHT OF THE MEEK, Rod Serling, 1963, 0:27.**

This film is the Christmas episode from 1963 of Rod Serling's *The Twilight Zone*. Art Carney—in a performance that never fails to bring tears to Eric's eyes—plays a drunken department-store Santa who wishes he could bring the joy of Christmas to the poor.

**2001: A SPACE ODYSSEY, Stanley Kubrick, 1968, 2:19.**

This film, loosely based on a short story by Arthur C. Clarke, set an entirely new standard for science-fiction filmmaking when it appeared in 1968.

**UNCOMMON WOMEN AND OTHERS, Steve Robman and Merrily Mossman, 1978.**

A television adaptation of Wendy Wasserstein's play about life in a women's college. Includes an early performance by Meryl Streep.

**UNDERGROUND, Emile de Antonio and Mary Lampson, 1974, 1:28.**

A history of the Weather Underground.

**VELVET REVOLUTION, 1989, 1:10.**

This film, which is unfortunately in Czech with no subtitles, is a documentary of the peaceful revolution there in 1989.

**VIETNAM EXPERIENCE, Daniel Keller and Country Joe McDonald, 1987.**

The horror of the war in Vietnam packaged into a “music video” with Country Joe’s songs, including, of course: “And it’s one, two, three, what are we fighting for?”

**VIETNAM: IN THE YEAR OF THE PIG, Emile de Antonio, 1968, 1:43.**

Widely considered to be the best documentary film on the Vietnam War ever produced.

**VIETNAM: THE WAR AT HOME, Glenn Silber and Barry Alexander Brown, 1976.**

Concentrates on student opposition to the Vietnam War at the University of Wisconsin, this film tells a “compelling story of how the anti-war movement grew as a genuine people’s revolt and documents how American foreign policy and American values at home were challenged and changed.”

**A VISION SHARED, Jim Brown, 1982, 1:18.**

This musical tribute to Woody Guthrie and Leadbelly features a series of performances by later folk musicians who kept that early spirit alive.

**WALLACE AND GROMIT, Nick Park, 1995.**

This set consists of three episodes in this wonderful British claymation series: “A Close Shave,” “The Wrong Trousers,” and “A Grand Day Out.”

**THE WAR GAME, Peter Watkins, 1965, 0:46.**

An extremely hard-hitting BBC documentary about the possibility of nuclear war in Great Britain. Winner of the Academy Award for Best Feature Documentary.

**THE WAR IN EL CEDRO, Don North, Northstar, 1987.**

This film follows ten veterans to Nicaragua where they are forced to reflect on their own service with the U.S. military.

**THE WAR ROOM, Chris Hegedus and D. A. Pennebaker, 1993, 1:36.**

This documentary goes inside the Clinton campaign for President in 1992, focusing on the campaign team of James Carville and George Stephanopoulos.

**THE WAR WITHIN: A PORTRAIT OF VIRGINIA WOOLF, John Fuegi and Jo Francis, 1995, 0:52.**

This documentary offers a glimpse into the life and death of novelist Virginia Woolf.

**WARGAMES, John Badham, 1983, 1:54.**

A high school computer whiz accidentally taps into the NORAD computers and initiates a war game — a game that the computer is playing for real. The movie is a fine thriller with considerable cleverness and charm. Rather surprisingly, much of the early part of the film (such as gaining access to NORAD through a “back door” left by the original designer) is quite believable from the computing point of view.

**WASN’T THAT A TIME, Jim Brown, 1981.**

*Wasn’t That A Time* tells the story of the Weavers (Pete Seeger, Ronnie Gilbert, Lee Hays, and Fred Hellerman) from their early years in New York, through the blacklisting of the McCarthy era, to their 1980 reunion concert at Carnegie Hall. The film is a marvelous tribute to the triumph of the spirit over bad times, and is one of the most upbeat and joyful political films I have ever seen.

**WE SHALL OVERCOME, Jim Brown, 1989, 0:58.**

This documentary traces the history of the civil-rights ballad “We Shall Overcome.”

**WELLSTONE FOR SENATE, Northwoods Advertising, 1990, 0:07.**

This short series contains some of the most entertaining political commercials of all time, which were part of a successful campaign by progressive Carleton College professor Paul Wellstone to unseat Rudy Boschwitz as U. S. Senator from Minnesota. The series includes a two-minute send-up of the film *Roger and Me*, in which Wellstone takes a video camera and goes looking for his opponent.

**WHAT MATTERS: THE MUSIC AND TEACHING OF BOB BLUE, Shoshana Hoose and Ann Morse, 1998, 0:45.**

This documentary explores the music of Massachusetts-based folk balladeer Bob Blue, author of such wonderful songs as "Erica Levine."

**WHEN HARRY MET SALLY, Rob Reiner and Andrew Scheinman, 1989, 1:36.**

This film, written by Nora Ephron, is a delightful romantic comedy about the long development of a relationship between Harry (Billy Crystal) and Sally (Meg Ryan).

**WHO'S COUNTING, Terre Nash, 1995, 1:34.**

This documentary offers an entertaining but sharply critical assessment of the absurdities behind the priorities and practices of international economics, based largely on the Marilyn Waring's 1988 book, *If Women Counted*. In 1975, at the age of 22, Marilyn Waring was elected to parliament from a rural district in New Zealand. As an MP, she became a leading voice against militarism, oppression of women, and the inequity of global capitalism.

**WILLOW, Ron Howard, 1988, 2:10.**

This fantasy tells the story of Willow, a farmer from a diminutive race called the Nelwyn, who must save a baby human princess from the evil forces seeking to destroy it. Although this fantasy got rather mixed reviews, I found it to be one of the best recent films in that genre.

**WINTER SOLDIER, Winterfilm Collective and Vietnam Veterans Against the War, 1972, 1:50.**

In 1971, over 100 Vietnam veterans testified about their participation in or knowledge of war crimes in Southeast Asia. This event, known as "The Winter Soldier Investigation: An Inquiry into American War Crimes," was published in the Congressional Record (April 5-6, 1971). The testimony was also filmed by members of the Winterfilm collective and released as a 16mm film. Called *Winter Soldier*, the film opened in January 1972 at the "New American Filmmaker's Series" at the Whitney Museum in New York. It was critically acclaimed, but by 1973 the film generally disappeared, until it was released on video in 1992. [from the press release announcing the film]

**WITNESS TO WAR, Deborah Shaffer, 1985.**

"This film takes you behind rebel lines in El Salvador with one of the only Americans to work there: Dr. Charlie Clements. It also takes you behind lines that are rarely seen, the lines of conscience which turned a soldier trained for war into a medical doctor trained to heal. This dramatic journey of conscience is set against the background of American involvement in Vietnam through rare archival footage of the bombing of Southeast Asia. At the same time, the film powerfully documents the difficulties of life in the rebel-controlled zones of Guazapa where Clements practiced for over a year—a region which is bombed almost daily by the same planes he had flown in Vietnam." [from the AFSC Audiovisual Library catalog]

**WIZARD OF OZ, Victor Fleming, 1939, 2:09.**

The classic adaptation of the L. Frank Baum story of how young Dorothy and her dog are transported inside a tornado to the magical land of Oz.

**A WOMAN CALLED MOSES, Paul Wendkos, 1978, 3:20.**

This film covers eighty years in the life of Harriet Tubman, founder of the Underground Railroad. The film features outstanding performances by Cicely Tyson as Tubman and Will Geer as the Quaker abolitionist Thomas Garrett.

**WOMEN: FOR AMERICA, FOR THE WORLD, Vivienne Verdon-Roe, 1986, 0:28.**

Twenty-two prominent American women challenge the economic and political realities of the arms race. Winner of the Academy Award for Best Short Documentary for 1986.

**THE WOOD GOBLIN: CONFESSIONS OF AN OLD MAN, Boris Kustov, The Glasnost Film Festival, 1987, 0:19.**

“For 15 years he has lived alone in the woods in a house he built himself. He commanded a tank company during World War II, and later was a local Communist Party chief. But he was fired from his position after a smear campaign. So he ‘joined the party of the green world,’ which he now defends against woodcutters.” [from the film notes]

**WOODSTOCK, Michael Wadleigh, 1970, 3:08.**

The story of the concert. Winner of the Academy Award for Best Documentary of 1970.

**WOODY GUTHRIE: HARD TRAVELIN’, Jim Brown, 1984, 1:14.**

A tribute to Woody Guthrie by the director of *Wasn’t that a Time*.

**WORD IS OUT, Peter and Nancy Adair, Mariposa Film Collective, 1978.**

*Word Is Out* is one of the first films to provide a positive vision of the gay experience in America. Subtitled “Stories of Some of Our Lives,” the material for the film is drawn from interviews with 26 gay men and women across the United States.

**WRATH OF GRAPES, United Farm Workers, 1985.**

A short documentary that exposes the health risks of pesticides, both to the consumer and to the farmworkers, most of whom have lost health care and other union-won protections over the last few years.

**YELLOW SUBMARINE, George Dunning, 1968, 1:25.**

The Beatles, posing as Sergeant Pepper’s Lonely Hearts Club Band, rid Pepperland of the Blue Meanies.

**YOU ARE HISTORY, YOU ARE LEGEND, Judy Montell, 1996, 0:20.**

This film, made six years after Judy Montell’s documentary *Forever Activists*, follows the veterans of the Abraham Lincoln Brigade, now in their eighties and nineties, as they celebrate the 60th anniversary of their struggle in a free Spain.

**YOU’RE A GOOD MAN CHARLIE BROWN, Sam Jaimes, 1985, 1:00.**

This film is a television adaptation of the Broadway musical by Clark Gesner based on the Charles M. Schultz characters. Although the hour-long format means that many of the songs were cut, the production does include an excellent rendition of “A Book Report on Peter Rabbit,” which is my favorite song from the play.

**ZABRISKIE POINT, Michelangelo Antonioni, 1970, 1:52.**

Antonioni’s film is considered by some to be an anti-establishment classic, but it has never done much for me.