



*A World of Differences: Understanding Cross-Cultural Communication*

## A World of Gestures



Western Psychological Assn. honoree  
American Anthropological Assn. honoree

This often humorous and always entertaining video explores gestures from cultures around the world. While American gestures for such messages as "OK," "Shame on you," and "Crazy" are well-known, gestures from other societies provide fascinating cross-cultural examples of nonverbal communication.

*A World of Gestures* shows people from dozens of countries performing gestures that are by turns powerful, provocative, poignant, subtle — and sometimes outrageous. Many types of gestures are illustrated, including those for beauty, sexual behavior, suicide, aggression, and love.

The video also examines the meaning and function of gestures and studies their origins and emotional significance. Many issues are explored: Why do some cultures have many obscene gestures and others none? How are new gestures created in a society? How do children acquire "fluency" in gestures?

*A World of Gestures* is a "must-see" in a variety of courses as well as all multicultural and study-abroad programs. Viewers are guaranteed a greatly enhanced appreciation of cultural diversity and richness — and of the power of nonverbal communication.

An accompanying in-depth Instructor's Guide provides suggested uses of the video, classroom demonstrations to show the power of gestures, and background reference material on gestures and nonverbal communication. The video was produced by Dane Archer, Prof. of Sociology, UC Santa Cruz.

*"This video helps students gain a cross-cultural perspective on nonverbal behavior in a wonderfully informal, informative, and entertaining way. I highly recommend it!"* — Robert Rosenthal, Edgar Pierce Prof. of Psychology, Harvard University

*"An outstanding teaching tool. Nothing like it exists and, having seen it, I can't imagine teaching my classes without it."* — Robin M. Akert, Prof. of Psychology, Wellesley College

28 min. Color 1991 Catalog #38112  
Sale: video \$295, Rental: video \$55



*A World of Gestures*

### A 1997-1998 RELEASE

## A World of Differences: Understanding Cross-Cultural Communication

**W**HEN WE ENCOUNTER PEOPLE from other societies or cultures, we may fail to understand them for many reasons, including differences in language, values, gestures, emotional expression, norms, rituals, rules, expectations, family background, and life experiences. This extraordinary new video shows that cross-cultural communication can be successful if we manage to understand the powerful differences that separate people who come from differing cultures.

*A World of Differences* examines 14 key facets of cross-cultural miscommunication. In each case, the power and subtlety of cultural differences are explored and illustrated. As the video demonstrates, culture can be like a veil that prevents us from understanding those from other societies, and also prevents them from understanding us. While some aspects of "culture shock" are predictable, such as language differences, many key differences are less obvious, and perhaps therefore even more "culture shocking." Examples include dramatic differences in personal space, patterns of touching, etiquette and ritual, the expression of emotions, ideas about edible and delicious food, gestures, courtship patterns, and parent-child relationships.

*A World of Differences* was produced by Dane Archer, Prof. of Sociology at UC Santa Cruz. Like his other widely acclaimed videos, this one is both richly instructional and keenly enjoyable and features an exemplary in-depth Instructor's Guide. This is essential viewing for a variety of courses as well as all multicultural sensitivity and study-abroad programs. Viewers will be rewarded with a greatly enhanced awareness of the importance and nature of cultural differences.

30 min. Color 1997 Catalog #38383  
Sale: video \$295, Rental: video \$70

### What Reviewers Are Saying:

*"In my opinion, showing A World of Differences to students is likely to make a world of difference in them. This video will surely affect those student perceptions and attitudes which make or break encounters between people with different cultural experiences. It speaks directly and forcefully to students by using the words and experiences of their fellow students from around the world — with an impact no instructor's lecture could duplicate. I'd feel a lot better about the future of our planet if I knew every student in school today had seen this video and discussed the issues it raises."* — Mark L. Knapp, Jones Centennial Prof. in Communication, Univ. of Texas

*"This is a must for teachers of cross-cultural communication. Its entertaining vignettes illustrate the variety of misunderstandings that occur when cultures collide. I advise all my students who plan to study abroad to watch this video because it quickly alerts them to both the power and the subtlety of cultural differences."* — Lawrence T. White, Prof. of Psychology, Beloit College

*"This is a wonderful introduction to the myriad problems of intercultural communication. The many examples of real difficulties experienced by people have charm and relevance. What might be just words on a page comes to life through the empathy the viewer feels for each speaker. The net effect is a funny, sensitive, and ultimately loving embrace of the varieties of human cultural experience."* — Judith Hall, Prof. of Psychology, Northeastern Univ.

*"An indispensable tool for the instructor who wishes to explain the difficulties inherent in cross-cultural communication. It's fascinating and sure to arouse and hold students' interest. The Instructor's Guide offers a variety of innovative techniques for using this tool in the classroom."* — Miron Zuckerman, Prof. of Psychology, Univ. of Rochester



*The Human Body: Appearance, Shape and Self-Image*

**NEW FOR 1998-1999!**

## Fender Philosophers



*"Best Documentary 1998," San Diego Press Club Awards  
Natl. Educational Film Festival Award  
Hot Springs Documentary Film Festival  
National Social Science Assn. honoree*

**I**N AN ERA when entire political platforms are boiled down into 30-second sound bites, bumper stickers offer a unique forum for Americans to express their most fervent opinions with unrivaled speed, wit, and audacity. This lively and often humorous documentary explores the power and diversity of bumper stickers, perhaps our most populist and ubiquitous form of public expression — a veritable town hall meeting on wheels, with everyone having an equal opportunity to sound off.

The video introduces a wide variety of people who create, produce, sell, and display bumper stickers: liberals and conservatives; environmentalists and ranchers; hippies, surfers, cynics, and conspiracy theorists; as well as entrepreneurs and impassioned activists across the entire political and social spectrum. *Fender Philosophers* shows that bumper stickers are not only a medium for the expression of opinions. They also serve as important selling devices for candidates and products, tools for advocating radical social change, insider codes for minority groups and organizations, and a key barometer of public opinion. This fascinating video is a "must" for anyone interested in the popular expression of political and cultural diversity. Produced by Lisa Leeman in association with KPBS Television.

*"A provocative study that retrieves bumper stickers from the wastebasket of American pop culture and reveals their significance to political speech and self-expression. A valuable addition to any class in which American popular culture or expression is a topic."* — Barbara Osborne, Prof. of Journalism, California State Univ., Northridge

*"Demonstrates in a fast-paced and amusing style how ordinary citizens use popular culture to make political and cultural meaning in their lives. This engaging look at the underexamined medium of bumper stickers is a welcome addition to a variety of classes on popular culture, communication, American studies, and diversity."* — Prof. Marita Sturken, Annenberg School of Communication, Univ. of Southern California

27 min. Color 1998 Catalog #38434  
Sale: video \$175, Rental: video \$60



*Fender Philosophers*

**NEW FOR 1998-1999!**

## The Human Body: Appearance, Shape and Self-Image

**T**HIS OFTEN POIGNANT and always compelling video examines with sensitivity and cross-cultural insight the variety, meaning, and importance of the bodies we inhabit. It explores 12 different facets of the human body, each of which impacts our preferences, our ideals, our attitudes, and — perhaps most important — our self-images.

Some of the subjects examined in the video are bulimia, anorexia, tattooing, branding, plastic surgery, scarification, body prejudices and "weightism," the impact of "super-models" and beauty pageants, the effects of aging, and cultural differences in ideas about personal beauty. In each case, the power, subtlety, and significance of the body is explored. Using the vivid evidence of their own lives, the people who appear in the video demonstrate how each of us is dramatically affected by the strong attitudes, prejudices, and feelings we have about our own bodies.

*The Human Body* may be the most moving and deeply emotional of all the videos on nonverbal behavior and communication produced by Prof. Dane Archer, of the Univ. of California, Santa Cruz. It is also imbued with the same zest and humor that have made all his earlier works, such as *A World of Gestures* and *A World of Differences: Understanding Cross-Cultural Communication* (see page 1), so popular around the world.

As with all of Prof. Archer's videos, an in-depth Instructor's Guide provides suggested uses of the video, classroom activities that demonstrate the social, psychological, and cultural significance of the human body, and background and reference materials on the body and nonverbal communication in general.

37 min. Color 1998 Catalog #38428  
Sale: video \$295, Rental: video \$70

### What Reviewers Are Saying about *The Human Body*:

*"Students cannot watch this video without wanting to discuss and debate the issues it raises. It is that good, that compelling. And the more matters such as weight discrimination, eating disorders, and other excesses in the name of youth and beauty are discussed, the greater the chances we will deal more sensibly with them in the future."* — Mark Knapp, Jones Centennial Prof. in Communication, Univ. of Texas

*"A fantastic teaching tool! It captures students' attention and makes them look at the world in new ways. My students loved the way that the film uses real people, highlights cross-cultural differences in beauty ideals, and reveals the human costs of trying to live up to 'barbie doll' standards. The segments on branding, scarring, piercing, and tattooing are especially effective in helping students see how the body is a vehicle for expressing both individual identity and social conformity. The film does a masterful job of illustrating how unrealistic beauty ideals at the societal level are linked to eating disorders at the individual level and how people struggle to overcome them. Perhaps most important, the film gives students a first-hand look at how beauty standards differ across cultures."* — Scott Coltrane, Prof. of Sociology, Univ. of California, Riverside

*"Offers fascinating visual images and first-person accounts on a range of provocative topics, including 'weightism,' eating disorders, cosmetic surgery, and body decoration. It should go a long way in helping students think about the links between these important topics. I loved hearing the men from Africa offer alternative, positive views of large women — with large women being seen as beautiful and thinness being seen as an undesirable sign of poverty and starvation."* — Diana Dull, Prof. of Sociology and Women's Studies, Sonoma State Univ.

NEW FOR 1999!

## Forgotten Fires

 Golden Spire Award, San Francisco Intl. Film Festival Gold Medal, Flagstaff Intl. Film Festival Juror's Choice Award, Charlotte Film Festival PBS National Broadcasts

**E**VERY FEW YEARS a new documentary comes along that is so powerful, so illuminating, and so unforgettable that it is deemed an instant classic and an essential classroom teaching tool. *Forgotten Fires* is such a film. This riveting exploration of the devastating consequences of racial hatred shines a profoundly revealing light into the darkest reaches of America's heart and soul.

The film investigates the burning of two African-American churches in rural South Carolina by a young convert to the Ku Klux Klan. Told through remarkably frank interviews with both the victims and the perpetrators of these racial crimes, the film puts a surprisingly human face on racism, transforming a seemingly simple story of blacks and whites into a complex tale filled with endless shades of gray. What begins as an investigation into the church burnings becomes an extraordinary meditation on race relations in America today.

Filmed over a one-year period in Manning, South Carolina, *Forgotten Fires* goes behind simplistic news headlines and examines the historical, economic, and social contexts to the epidemic of church burnings in the 1990s. Skillfully interweaving Ku Klux Klan home movies with gripping live sequences, informative historical footage, and startling confessional testimony, the film traces the coming of the Klan to this sleepy rural town and shows how the group's twisted logic of racial enmity found fertile ground among the region's dirt-poor whites. In a place where blacks and whites had lived side by side for years, the fiery oratory of the Klan attracted eager white converts ready to blame their black neighbors for their own lost opportunities and impoverished lives.

One young man who found purpose in the Klan's seductive rhetoric was Timothy Welch. As a boy, he would perch in the pecan tree outside Macedonia Baptist Church and listen to the Sunday service, waiting for his black friends to come out and play. At age 23, Welch would burn that same church to the ground. He now resides in a federal prison, sentenced to 12 years for civil rights violations. Through his remarkable commentary Welch initially emerges as a starkly candid homegrown white supremacist, but his portrait gradually softens to reveal a troubled youth, with deep ties to the black community he betrayed and a burdened conscience turning from hatred toward remorse.

Equally compelling is the quiet fortitude of black pastor Jonathan Mouzon, whose musings on the meaning of the church to the black community and its ties to the past give us a profound insight into the roots of community. His compassion for the perpetrators of the church burnings is a marvel of racial tolerance and empathy.

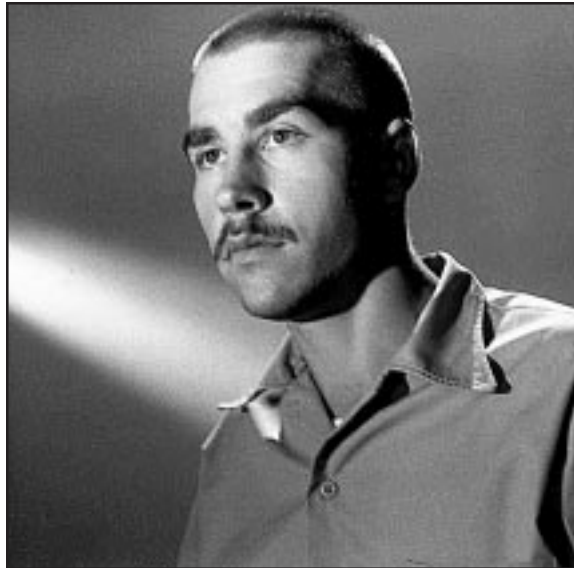
Rarely has a film on race relations granted such deep humanity to all its participants, and it is this inclusiveness that gives *Forgotten Fires* its overwhelming impact. It will inspire thought, discussion, and analysis in a wide variety of courses in American history and studies, African American studies, sociology, psychology, criminology, and multiculturalism. *Forgotten Fires* was produced by Michael Chandler and Vivian Kleiman for the Independent Television Service with funding provided by the Corp. for Public Broadcasting. *Forgotten Fires* is a presentation of the Independent Television Service.

**"If we wanted a real dialogue about race in America, we'd start with this film.** Its strong dose of reality begs for an honest response from a wide audience." — Bill Moyers

**"A remarkable journey into a young racist mind.** This film is a disturbing reminder of the attractiveness of hate to the vulnerable among us." — Morris Dees, Southern Poverty Law Center

**"A stunning film, deeply felt, deeply moving, and worthy of repeated viewings.** With excruciating even-handedness and generous compassion — even for those who might not deserve it — the film shows us the victims and the victimizers and reveals the true, heartbreaking dimensions of the tragedy and the ongoing suffering and struggle for redemption of all involved. The film provides a clear window into the connections and disconnections of a small southern American town, which becomes, as the film plays on, a microcosm for the nation as a whole." — Anthony Walton, author of *Mississippi, An American Journey*, and Visiting Asst. Prof. of English, Bowdoin College

57 min. Color 1999 Catalog #38447  
Sale: video \$295, Rental: video \$95



*Forgotten Fires*

NEW FOR 1999!

## Between Worlds

**T**HIS DEEPLY MOVING portrait of the struggles of recent immigrants to create new lives for themselves in America may be the best depiction available on video of the difficult process of becoming American. The film explores over a period of six years the lives of several Vietnamese Amerasians (children of Vietnamese women and American servicemen) and their families who left Vietnam in 1992.

Each of the families was sent to a refugee camp in the Philippines for six months of ESL and cultural orientation before being resettled in the United States. The film details their experiences in the camp, including many of the preparatory lessons such as how to go shopping and how to use a telephone. After they arrive in different regions of this country, the film follows their lives for five more years as they struggle to learn English, find jobs, pursue their educations, and, for one Amerasian, to be re-united with his American father.

*Between Worlds* is an incisive historical document and a profound emotional experience that will reward viewing in any course or setting in which the issues of being or becoming American are considered. Produced by Shawn Hainsworth.

*"By filming with sensitivity over a long period of time, the filmmaker allows us to see something that is ordinarily invisible: people changing their identities. Beginning as Vietnamese, encountered in a refugee camp, the subjects of this film little by little acquire the habits, language, and dress of Americans. They are a mirror of ourselves and how we were formed, taking on new identities while retaining old ones. The process is magical, mesmerizing, difficult, and heartbreaking, and the film captures it as it is, with loving attention to detail and empathy for the people involved."* — Alfred Guzzetti, Osgood Hooker Prof. of Visual Arts, Harvard Univ.

*"This is the most perceptive depiction of the Vietnamese Amerasian experience ever to appear on video. The film is a model of warmth and intimacy and it gives voice to people who have been ignored in both America and in Vietnam. The stories it relates provide viewers with an insightful perspective on Amerasians and a deeper understanding of their struggles to find new lives and new identities in the U.S. This film will generate thought and discussion and prove valuable in virtually any educational setting."* — Prof. Minh-Hoa Ta, Assoc. Dir., Vietnamese American Studies Center, San Francisco State Univ.

57 min. Color 1999 Catalog #38442  
Sale: video \$225, Rental: video \$70

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You Don't Know Dick

photo by Loren Cameron from his book, *Body Alchemy*

NEW FOR 1998-1999!

## Between Two Worlds



Sinking Creek Film Festival Award  
Rochester Intl. Film Festival Award  
VideoScape-Asian American Video

Showcase honoree

Korean American Film Festival honoree

This award-winning documentary explores the lives of young Asian Americans raised in the U.S. and examines the difficulties they must overcome in establishing their cultural identities. Six young Asian Americans, mostly Korean Americans and all children of immigrants, are featured. They describe the significant cultural differences between them and their more traditional parents, who criticize them as being "Americanized" and lacking interest in their Asian cultural heritage. Yet they also encounter major conflicts within the mainstream culture, where they are commonly stereotyped as "exotic" and alien, complimented when they speak fluent English, and often asked when they are "returning home." Produced by Chul Heo.

*"This video gives voice to 1.5-generation Asian Americans, who speak directly to their frustrations with other people's expectations—parents, teachers, and friends. These young people live in several worlds at once, and want to understand their place in all of them. Rather than accepting existing definitions of their cultural heritage, they seek contemporary and meaningful ways to embrace the many traditions to which they belong. The video provides an excellent starting point for a discussion of the gulf between what Asian Americans are supposed to be, and what young Asian Americans are themselves becoming."*—Peter X Feng, Asst. Prof. of English and Women's Studies, Univ. of Delaware

*"A stimulating meditation on problems of Asian-American identity. It opens up a variety of perspectives and does not offer a ready-made answer to the viewer, instead provoking thought and reflection. It is a user-friendly way to open discussion of these most tender and complicated matters. Students at a variety of levels will welcome it."*—John Peters, Prof. of Communication Studies, Univ. of Iowa

30 min. Color 1998 Catalog #38436  
Sale: video \$150, Rental: video \$50



Between Two Worlds

A 1997-1998 RELEASE

## You Don't Know Dick



Natl. Educational Film Festival Gold Apple Award  
Sydney (Australia) Intl. Film Festival Documentary Award  
American Psychological Assn. honoree  
American Anthropological Assn. honoree  
"Best Documentary Film," New York Gay and Lesbian Film Festival, 1997  
Selected for screening at more than two dozen film festivals worldwide

**S**IMPLY PUT, this is the most profound, compelling, and thought-provoking documentary ever made on gender identity. It may also be the most entertaining. It provides extraordinarily honest and riveting portraits of six men who once were women. They are a diverse group: one gave birth to three children, while another is a longtime mechanic and body-builder. Each has lived within a body he didn't accept; each has tried to adapt to social expectations he couldn't fulfill; and each has experienced devastating personal pain that could not be obscured by denial. All have embarked upon an enormous and transfiguring struggle to recover their dignity and an identity once denied to them.

Michael, Ted, Stephan, Max, Loren, and James share the joy and the pain of their journey from female to male. Through their commentary and the experiences of their partners, friends, and family members emerges an unforgettable story of self-discovery. There also emerges a remarkable series of reflections on the differences between male and female sexuality, on social perceptions of gender, and on the relationship of one's personal history to one's present life.

*You Don't Know Dick* challenges all of us to re-examine the foundations of our ideas and feelings about gender, personality, sexuality, and identity. It is not just a film about sex and surgical procedures; it is about knowing who we are and what we must go through to become that person. It is a must for a wide array of courses in psychology, sociology, gender studies, women's studies, social work, and the health professions, as well as for a variety of programs in diversity. It was produced and directed by Candace Schermerhorn and Bestor Cram for Northern Light Productions.

*"Truly a major and utterly compelling work that treats its subject with great intelligence, much humor, and a humane gaze. For men or women—straight, gay, bi, or trans-anything—it holds up a fascinating, even mind-bending new set of mirrors that questions and challenges so many of our preconceptions about what it means to be a man or a woman."*—Robert Hawk, Advisory Committee, Sundance Film Festival

*"This triumphant series of portraits and stories of transsexual men in the process of becoming themselves will challenge viewers' minds and open their hearts. It is an outstanding teaching tool, as it provokes intelligent discussion on the social construction of gendered bodies. One of the most important questions the film raises is, 'can one be a man without a penis?' It is perfect for any course that deals with the sociology, psychology, or anthropology of gender and sexuality."*—Henry Rubin, Lecturer in Social Studies, Harvard Univ.

58 min. Color 1997 Catalog #38409

Sale: video \$250, Rental: video \$95

*Can You See the Color Gray?***A 1997-1998 RELEASE****Can You See the Color Gray?**

*Western Psychological Assn. honoree  
International Film and Video Festival  
Award  
New York Festivals Award*

This unique and provocative documentary examines the development, expression, and communication of racial prejudices and stereotypes. It profiles numerous people from diverse racial and ethnic backgrounds as they grapple with probing questions about their racial attitudes and their feelings about their own ethnicity. The video is particularly revealing in its exploration of the subtle development of racial attitudes in children of varying ages, some of whom are followed over a two-year period.

The video is divided into two logical parts of 27 minutes each, which can be shown at different times. In addition, each part has a brief intermission, providing an opportunity to address questions or begin discussing the issues that have been raised. This is a must-see for any course dealing with interpersonal communication, the mass media, racial and cultural stereotyping, or small group dynamics. Produced by Alexandra Corbin.

*"Provides an excellent jumping-off point for discussions around the issue of 'difference' and its communication and expression. I found the opinions of the children enlightening, especially their poignant understanding of hurtful words at different grade levels. The film will prove useful in courses on multiculturalism, social psychology, sociology, and communication."* —Joanne Corben, Prof. of Psychology, Yale Univ.

*"This video enables us to discuss what's uncomfortable. It creates a forum for difficult discussion to take place. It lets you, as an instructor or professor, address issues you might otherwise have trouble leading a discussion in. I find it especially powerful to hear the attitudes of the kids in the video. It's very intense, but it's what kids carry around with them."* —Millie Fulford, Head of the New Program, a Multicultural School in Brooklyn, N.Y.

*"An evocative and highly versatile piece that acts as a clearinghouse for residual racial tensions and gracefully guides the viewer through a kind of catharsis."* —Evelyn Kalibala, Dir., Division of Multicultural Education, New York City Board of Education

54 min. Color 1997 Catalog #38381  
Sale: video \$225, Rental: video \$75

**A 1997-1998 RELEASE****-ISM (N.) Multimedia Campus Diversity Summit**

America's college students, much like the nation at large, are grappling with issues of diversity and the many challenges it brings to their campuses. Headlines from coast to coast document the struggle under way on campuses to deal with the many "isms" — including racism, sexism, and elitism. This lively video focuses on the tensions between the way things are and the way they can be. It is not about rhetoric or political correctness; rather, it is about the need to deal with diversity in an honest way that broadens our minds, our understanding, and our interests.

The video is produced in the hip, contemporary style of an MTV audience-panel program. It features four distinguished panelists — two faculty members and two student leaders — and a high-profile moderator. They interact among themselves and with the audience, and reflect on questions posed via email and video camera by students around the country.

Panelists include Prof. Michael Eric Dyson, Univ. of North Carolina at Chapel Hill, author of *Race Rules*; Prof. Ronald Takaki, UC Berkeley, author of *A Different Mirror*; Mindy Michels, a graduate student at American Univ.; and Jose Palafox, an undergraduate at UC Berkeley. The moderator is Farai Chideya, ABC News correspondent and former CNN political analyst and MTV news editor.

This provocative video is sure to stimulate thought and passionate discussion among students everywhere. It was produced by the Institute for Public Media Arts in association with the Univ. of North Carolina Center for Public Television.

*"This is a wonderful resource for students, administrators, and faculty in higher education."* —Sheelagh Cabalda, Asst. Dir., Office for African American, Asian and Latino Student Affairs (OASIS), New York Univ.

*"An outstanding video that addresses some of the many concerns of diversity on our college and university campuses."* —Rodney Cohen, Director, Urban Programs and Outreach Development, Center for Social Concerns, Univ. of Notre Dame

57 min. Color 1997 Catalog #38419  
Sale: video \$195, Rental: video \$70

*-ISM (N.) Multimedia Campus Diversity Summit**When I Was Fourteen: A Survivor Remembers***When I Was Fourteen: A Survivor Remembers**

*Film Arts Foundation Festival honoree  
Boston Jewish Film Festival honoree  
San Diego Jewish Film Festival honoree*

This profoundly inspiring and deeply humanistic documentary chronicles the Holocaust experiences of Gloria Hollander Lyon, a Jewish Czechoslovakian now living in San Francisco. When she was 14 her family was rounded up and sent to Auschwitz, where she narrowly and by chance managed to escape the gas chambers. Gloria survived six other concentration camps before she was liberated by the Swedish Red Cross and "restored to life" in the home of a remarkable Swedish family. In 1947 she immigrated to America, where she married, raised a family, and lived a "normal" life. But a pamphlet she saw that claimed the Holocaust never happened motivated her to speak publicly about her experiences and to urge her listeners to fight racial hatred and to respect all humanity. In this film Gloria recounts that traumatic period, revisits the camps in which she was imprisoned, and reunites with her Swedish "family." Produced by Marlene Booth and Jameson Goldner.

*"Perfect for use with students. It is a personal story, humanly rich and easy to identify with. No one can fail to be touched, enlightened, and inspired by this magnificent film."* —Mary Felstiner, Prof. of History, San Francisco State Univ.

*"An exceptional achievement that will have an enormous impact on students. Although the film deals with anti-semitism, it is easily generalizable, making it excellent for any program dealing with racism, prejudice, or multiculturalism."* —Mary Redick, Prof. of Anthropology, City College of San Francisco

57 min. Color 1995 Catalog #38326  
Sale: video \$225, Rental: video \$70





Little Italy

### Little Italy



San Francisco Intl. Film Festival Golden Gate Award  
Chicago Film Festival Gold Hugo Award  
PBS National Broadcasts

Just as the name "Little Italy" defines an immigrant neighborhood, so it describes a state of mind. The Italian-American experience embodies the contradictions of every ethnic group that has struggled to find a place in the American cultural landscape. This acclaimed documentary gets behind cultural stereotypes and explores a universal story of assimilation and retention of cultural identity. It examines the struggles and triumphs of Italian Americans through archival footage, photos, and contemporary scenes and commentary. A variety of noted and everyday Italian Americans recall their personal histories and delve into the "Little Italy" of their present lives. Their poignant and humorous stories reveal a resilient culture sustained by the strength of family, community, and ethnic identity. Produced by Will Parrinello and John Antonelli.

*"A welcome addition to the materials available about American immigrant and ethnic groups, and in particular about Italian Americans, a group whose authentic history and culture is poorly known."*—Prof. Richard Gambino, Center for Italian Studies, SUNY at Stony Brook

56 min. Color 1996 Catalog #38362  
Sale: video \$225, Rental: video \$70

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**Featuring**

***A World of Differences: Understanding Cross-Cultural Communication (page 1)***

**and**

***Forgotten Fires (page 3)***



*A World of Differences* (page 1):

“I’d feel a lot better about the future of our planet if I knew that every student in school today had seen this video and discussed the issues it raises.”



*Forgotten Fires* (page 3):

“If we wanted a real dialogue about race in America, we’d start with this film. Its strong dose of reality begs for an honest response from a wide audience.” — Bill Moyers

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