

News and Reviews Vol. 1, No. 1 Spring 1998

Teaching with Film: A New Textbook

A few years ago I began to write an introductory cultural anthropology textbook which uses films to introduce cultural anthropology. It is called *Seeing Anthropology: Cultural Anthropology Through Film* (1997). Each chapter is built around



one or two ethnographic films, and the book is sold to students shrink-wrapped with two videocassettes con-

taining short clips from each film. That amounts to 21 clips for 17 chapters. This allows students to do their homework—reading the chapters, viewing the clips—before class, and allows the instructor to use the class time for discussion and lecture. Of course, the full films can also be screened in class, or made available as outside viewing. I had been using film extensively in teaching anthropology for a long time, but I have become less and less enthusiastic about turning entire sessions over to a long film which leaves little or no time for introduction, contextualization, and analysis.

The videotape revolution, even as it has debased the visual quality of films, has opened new possibilities. 16mm projectors are disappearing fast, but most instructors have access to VCRs, or even video projectors in classrooms, and many colleges have expanded their reserve reading rooms to include reserve video

viewing facilities, and it looks as if virtually all students have easy access to VCRs where they live.

I had already been experimenting with showing in class only short clips from ethnographic films, and in many films I could find a 10-minute section which contains enough rich materials to make the point of the class. (Of course, for some sorts of courses one would need to show the entire film.)



The first challenge in doing the textbook was deciding which films to use. I first thought I would have only five focus cultures, and use only films on those five, thus achieving a certain redundancy, letting students soak up only what they could understand rather than a sprinkling of dozens of exotic cultures. That

didn't work. Still, I concentrate on those five: Japan, Bali (plus Malaysia), Dani (Irian Jaya/New Guinea), Yanomamo (Venezuela), and !Kung (Kalahari). I tried to choose films with good ethnographic literature directly supporting them. And of course, I was looking for films which were

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From the documentary Hello Photo. See review page 8.

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Asian Educational Media Service

The Asian Educational Media Service (AEMS) is a program of the Center for East Asian and Pacific Studies at the University of Illinois at Urbana-Champaign. AEMS offers information about where to find audiovisual media resources for teaching and learning about Asia, and advice about which ones may best suit your needs. In addition to *AEMS News and Reviews*, published twice a year, services include a free call-in/ write-in service and a Web site. To add your name to our mailing list, request additional copies of the newsletter to use in workshops or to share with your colleagues, or ask for help in locating resources, please contact us.

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Welcome



From the Center Director: Outreach is a central mission of the Center for East Asian and Pacific Studies, University of Illinois at Urbana-Champaign. The Center provides various forms of services to help instructors in educational institutions from elementary schools to colleges in teaching about Asia. These include Center-organized training workshops on Asia, a summer workshop on China for secondary school teachers, participation in teacher-training sessions at national professional educational meetings, and development of curriculum units on Asia for use in social studies classes.

George T. Yu

To further increase our outreach activities and support the work of teachers, with the support of the Freeman Foundation, the Center has established a new program, the Asian Educational Media Service (AEMS).

The new service provides an annotated, searchable database of audio-visual media materials on Asia on a Web site; in addition, AEMS also maintains a free phone service to answer queries and a video collection on Asia for browsing. It is the goal of AEMS to provide a comprehensive and informative database of educational media materials on Asia which will assist instructors in their classroom teaching.

I have been an avid user of videos in my contemporary Chinese politics class. For example, the two videos on China, *China in Revolution 1911–1949* and *The Mao Years 1949–1976*, serve as excellent introductions to China's turbulent political developments from the early 1900s through the Cultural Revolution. Through the use of contemporary news films and interviews with individuals who experienced firsthand the revolution, these videos bring to life the tumultuous years. "A picture is worth a thousand words" is nowhere better demonstrated than in these videos.

I invite you to use AEMS as a resource to assist you in teaching about Asia. Please tell us about educational videos on Asia which you have found useful but are not included in our listing. We want to be the best and most comprehensive educational audio-visual database provider on Asia.



From the Program Director: "Upgrades." When the agent at the airline counter offers you an upgrade it means you get a more comfortable seat on the plane and more personal attention from the cabin crew. When the agent at the computer shop offers to sell you an upgrade it seems to mean: "We think we finally fixed that little problem with the system—at your expense, of course."

Many of us think that the Internet needs an upgrade in both senses. We want a more comfortable seat and a more user-friendly way to travel so that cruising through mountains of infinite information does not demand infinite amounts of patience. Now in the late Nineties, people are talking about a Second Web, and academic organizations are beginning to offer ratings of 'Net sites that are proving useful and reliable.

Textbook

David W. Plath

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didactic, conveying textbook-like information rather than being more evocative and impressionistic. These last two criteria eliminated many of the best recent ethnographic films, and often favored old standards. I tried to choose films representing different culture types and different world areas, but a disproportionate number of the films chosen show Asian cultures (Japan, Cambodia, Vietnam, Malaysia, Indonesia, New Guinea). Readers who are interested in a cultural anthropology textbook can request a copy from Allyn & Bacon. But for most readers, who are teaching a wide variety of other courses on Asia and interested in this general approach, let me briefly describe the Asian films:

• *The Goddess and the Computer* is Stephen Lansing's film about the Balinese irrigation systems backed up by his books and articles (1991, 1993, 1995). I use it for the Introductory Chapter to give a picture of anthropological research which is both theoretical and applied.

• *Releasing the Spirits* is a film by Timothy Asch about a group cremation ceremony in a Balinese village. It is supported by Lansing's general book on Bali (1995) and it features a woman, Jero Tapakan, who is described in other films and in the book by Linda Connor et al. (1986). I use it for the chapter on ritual. AEMS is part of this larger effort to tame the wild Web. I've been thrilled, and actually a little surprised, by the enthusiasm, even excitement, that our academic colleagues—who usually play it cool—exhibit when they hear what AEMS is trying to achieve. You can judge the results for yourself by sampling our first crop of media reviews, in this issue of the newsletter.

So we are up and running. But nobody in the organization is ready to claim that the concept has been perfected. Tell us where we need to issue an upgrade.



Rebecca Payne

From the Program Coordinator: In July of last year I came to the University of Illinois at Urbana-Champaign to assume the position of Program Coordinator. I am responsible for coordinating the day-to-day operations of the program from developing the database, Web site, and publications to helping you locate audio-visual resources for teaching and learning about Asia. It is my goal, and the program's mission, to promote interest in and understanding of Asian cultures and peoples. I am committed to helping you by doing my best to provide you with accurate, timely, and useful information about available resources.

Thanks to the generosity of The Freeman Foundation and the support of Professors George Yu and David Plath and the Center for East Asian and Pacific Studies, a program, founded by the late Professor Jackson Bailey of Earlham College and designed to help educators in finding audio-visual resources on Japan, found a new home at the University of Illinois. In this phase of the program, we have expanded in a couple of ways. First, we have increased coverage in our database to include resources on all parts of Asia. Second, we have begun to include reviews of resources on our Web site. In this work, we have been encouraged by and have greatly benefitted from the expertise of our national advisory board, on-campus editorial board, and panels of reviewers. We very much appreciate the efforts of all of these individuals and the contributors to this inaugural issue of the AEMS newsletter.

I invite you to visit our Web site <http://www.aems.uiuc.edu> to search the database and to find reviews. Look for a redesigned site to come in the fall. On the new site you will be able to add your own comments about films and videos you have used to teach about Asia and read those of other educators. If there are resources which you have found particularly useful, I would like to know about them. I welcome your comments and suggestions. You can contact me by telephone (toll-free: 1-888-828-2367), letter, fax (217-265-0641), or e-mail <a href="mailto:, whichever is easiest for you. Please let me know how best I can assist you.

[Editor's note: *China in Revolution 1911–1949* and *The Mao Years 1949–1976* are available from Zeitgeist Films, Ltd. Price for these films plus *Born Under the Red Flag 1976–1996* is \$199.]

• Latah: A Culture Specific Elaboration of the Startle Reflex is Ronald Simons' film of the cultural patterning of the hyperstartle syndrome in a Malaysian village (with old comparative footage from the Ainu). It is supported by Simons' writing (1997), as well as others (Geertz 1968 and Winzeler 1995). It is used for the chapter on the bio-cultural model, since it describes how latah is both biological and cultural.

• Neighborhood Tokyo is about Theodore Bestor's fieldwork, also described in his book of the same name (1989). For the Fieldwork Chapter, I used this paired with a film about Napoleon Chagnon's research among the Yanomamo of Venezuela, to show that anthropologists do not just study tribal peoples in jungles. • *Farm Song* is John Nathan's film about an extended family house in northern Honshu which has striking interviews with men and women of different generations affirming and contradicting themselves and each other about marriage and family. I use it for the chapter of the same title— Marriage and Family. This choice was a real problem. I was greatly tempted to use *Dadi's Family*, an equally eloquent film from North India. Neither has directly supporting literature, but both represent family dynamics generally known from the literature of their areas. In the end I chose *Farm Song* because it was a second Japanese film, rather than choosing to introduce another, extremely complex cultural area.



The Spirit of Hiroshima

>> Produced and directed by Geoffrey Poister. Distributed by National Asian American Telecommunications Association. 56 minutes. 1996.

The Spirit of Hiroshima is an introduction to the issues surrounding the atomic bombing of Hiroshima and to the attempts by Japanese in that city today to make its legacy meaningful to themselves and to future generations. It is a wellintentioned but not altogether successful film that will be most useful with younger audiences, who will respond to its emphasis on the experience of children. Older and more sophisticated viewers will want better storytelling and a more thorough analysis of the political, military, and humanitarian issues than this film provides.

The film begins by introducing us to the Tonai family, an attractive young couple and their two sons, aged eight and twelve, who live in present-day Hiroshima but who have never been to the annual commemoration of the atomic bombing on August 6. The Tonais have decided to give their children a history lesson and to attend the memorial service together, and we accompany them as they eat breakfast, take the train into the city center, and attend the ceremony.

As the Tonai family proceeds with its preparations, we meet three survivors of the bombing, who each tell us the story of their experience: Matsubara Miyoko, a schoolgirl in 1945 who apparently was one of the Hiroshima Maidens brought to the United States in the 1950s for reconstructive plastic surgery; Sasamura Hiroshi, the principal of an elementary school; and Masuda Tsutomu, a teacher-turned painter. *The Spirit of Hiroshima* cuts back and forth among these witnesses, the Tonais, and historical images of the bombing.

The film tells its story through children the Tonai boys and the survivors who were either children themselves during the war or teachers working with children. This emphasis highlights the inhumanity of the bombing and appeals to

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Silk and Steel: New Roles for Indonesian Women

>> Produced by Susan Fleming and Andrew Ogilvie. Distributed by Filmakers Library. 56 minutes. 1996.

S *ilk and Steel* is about a television journalist who wishes to make a film about Indonesian women pushing the boundaries of women's roles. This is a film about the making of a film. Along this narrative line are strung several intercut portraits of women whose achievements set them apart in some way. The journalist, a human rights lawyer, and a religion teacher receive most of the attention, but as the journalist and her team of camera men and reporters travel throughout Jakarta interviewing and filming various women at home and at work, viewers also meet a batik merchant, young textile factory workers, a parliamentarian, an entrepreneur educated in computer science, and even a rap artist.

The film clearly sketches the women's distinct personalities and work environments. The journalist is a fashionable, high-powered, high-energy mogul who speaks almost exclusively in staccato English as she leads a brainstorm session about the story line and whips her staff into action. The teacher, daughter of a man who also taught religion, educates young Muslim women about sexuality and about parity in their relationships with men. She starts from the assumption that "there is not just one Islam"-religion has to fit the changing circumstances and lives of people. She wears a loose, transparent scarf over her head when teaching, but most of the young women in her classes wear the jilbab and speak of the duty of someday serving their husbands. We learn that, in her own family, her husband does much of the child care, and that she encourages her children of both sexes to be androgynous, that is, strong but

also soft. In telling this, it is she who speaks the line about silk and steel that gives the film its title.

Through the lawyer we also meet labor organizers who risk getting fired or even killed, and a client who brought charges of sexual harassment against her boss, a university administrator, and lost the case. At home, the lawyer works in the kitchen with her full-time housekeeper, and like most working women everywhere, finds that, despite her professional work outside the home, she, rather than her husband, feels responsibility for the children and the household.

This film will be appropriate for advanced high school or for college classrooms, especially if the students have some preparation on the political constraints under which journalists must operate in Indonesia, the debates and different perspectives that characterize Islam in this country, and the rocky history of labor activism. While *Silk and Steel* could also be used in women's studies classrooms to good effect, students who have substantial knowledge about Indonesia will be able to get the most from the rich images and interviews in this film. ◆

Rita Smith Kipp is Professor of Anthropology at Kenyon College. She teaches a course on the Cultures of Southeast Asia, and her research is focused on Indonesia. She has two articles forthcoming about gender in colonial missions.

Silk and Steel: New Roles for Indonesian Women is available from Filmakers Library. Price is \$295 for sale and \$75 for rental.

Textbook

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• *How to Behave* is made by Vietnamese filmmakers in the form of a documentary, although I suppose that it is actually scripted. It explores various Vietnamese cultural concepts like "the people," "kindness," and "leprosy," and I used it for the chapter on Psychologies and Cultures. It is the only film of the 21 not made by Westerners, and the only one made by people of that culture, so it serves several different purposes.

• *House of the Spirit*, made by the American Friends Service Committee, describes the (successful) attempts of two insightful American physicians to understand the medical culture of Khmer refugees in the U.S. It is not specifically ethnographic, and in fact the two physicians show no indication of knowing anything about anthropology, but their understandings of the Khmer are just what we hope from an anthropological imagination, and I use it for the Applied Anthropology chapter as a positive example.

In the text, each film is introduced with a sketch of the culture, a description of the film itself, and some set-up questions which are intended to sharpen the students' viewing. I have used the package twice for introductory cultural anthropology classes, and am about to rethink and rewrite for a second edition. With thousands of films to choose from (see Heider and Hermer 1995) one can make all manner of combinations.

My editor at Allyn & Bacon, Sylvia Shepard, spent an inordinate amount of time (and production money) arranging permissions to extract the 21 film clips and market them with the text. In the end, no one turned her down, but none of us had ever heard of such an arrangement, and it took Shepard's best negotiating skills to achieve this.

It is too soon to tell how successful this attempt to integrate films and teaching will be. I have heard mainly positive reactions, mainly from friends using the package both in Introductory Cultural Anthropology and for Ethnographic Film courses. But it is only one of many possible ways to take advantage of the flexibility of video to enhance our teaching. ◆

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Videography

- *Farm Song* is available from University of Illinois at Urbana-Champaign Media Production Group. Price is \$75.
- *The Goddess and the Computer* is available from Documentary Educational Resources. Price is \$245 for purchase and \$60 for rental.
- *House of the Spirit* is available from the American Friends Service Committee. Price is \$100.
- *How to Behave* is available from First Run Icarus Films. Price is \$375 for purchase and \$75 for rental.
- Latah: A Culture Specific Elaboration of the Startle Reflex is available from Indiana University Instructional Services. Price is \$99 for purchase and \$30 for rental.
- *Neighborhood Tokyo* is available from University of Illinois at Urbana-Champaign Media Production Group. Price is \$35.
- Releasing the Spirits: A Village Cremation in Bali is available from Documentary Educational Resources. Price is \$245 for purchase and \$40 for rental.

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China News Stories

>> Produced and distributed by the Noodlehead Network. 23 minutes. 1997.

This video consists of eight separate segments, each on a different aspect of Chinese life and lasting from two to three minutes each. The video was made during a trip to China in 1997 by a group of American middle school students who were involved in developing the stories and doing the on-camera narration.

The segments cover Clothes, Spare Time

(leisure activities), Food, the Forbidden City, School, Transportation, Buying Stuff, and Jobs. Overall, they do a nice job in covering each of the topics in a short time. For example, in the segment on Spare Time, they show a number of activities from adults playing chess and card games to different sports (all ages) and several kinds of popular entertainment. The viewer is left with an appreciation of the wide range of leisure activities available to the Chinese. The segment which offers the least information is the one on the Forbidden City. The narrative is somewhat disconnected, giving the impression that there was no clear idea of what the producers wanted to get across to the audience. While the major focus of these video segments is on young people, the adult world is included as well. Also, wherever possible they have included short interviews (one or two questions) with Chinese.

...this should be a welcome and very useful video for use in the precollegiate classroom... I do have one or two minor quibbles. Several of the segments were shot in Chengde and some of the student narrators mispronounced the city's name. I also think that the statement that (urban) Chinese adults do not wear highly colored clothes is overstated. While this might be the norm in northern China and with older Chinese in many parts of urban China, it is less the case further south, especially Shanghai, and with young adults. All in all, this should be a welcome and

very useful video for use in the precollegiate classroom, although its appeal would be greatest to students in the middle range of the suggested grade levels (grades 4–12). \blacklozenge

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China News Stories is available from Noodlehead Network. Price is \$89 including public performance rights. For individuals and libraries not needing public performance rights, the price is \$49.

Occupied Japan: An Experiment in Democracy

>> Produced by Oregon Public Television. Distributed by PBS Video. 60 minutes. 1996.

The American Occupation of Japan following World War II is surely one of the most fascinating chapters in human history. Where else can one go for a practicum in intercultural transformation that benefitted most, if not all, involved. Where else has democratic reform worked as well as in Japan from 1945-1952? Yet, this story has often been told as one of American values overcoming Japanese culture, the imposition of democracy "from top down"

by the U.S. military on the silent, suffering Japanese folk. This new video claims that it will challenge this America-centered perspective on the Occupation, "arguing for a distinctively Japanese evolution that occurred in tandem with American objectives." The larger goal is to redress the unequal relationship between a superior America and a subservient Japan that many feel has characterized U.S.-Japan relations until recently.

These presentist concerns are evident throughout the video. One technique that is particularly effective is the use of interviews with Japanese from a variety of walks of life who lived through the Occupation (prominent politicians, farmers, female entertainers) and with American officers and GIs who were "on the spot" during the reforms. Memories and commentaries supplied by these people are then juxtaposed with a good deal of footage from the period, ranging from the surrender on board the USS Missouri to recent protests against U.S. troops stationed in Japan. In addition, analysis and commentary is provided by leading American scholars of Japan John Dower and Chalmers Johnson. (But why no Japanese historians? Is it because we are supposed to privilege native voice while ceding the right to interpret Japanese history to Americans?) In the end, the video merely suggests that history is understood through the lens of the present, and that changes in the U.S. and Japan's relative strengths are shaping how we understand the Occupation today.

Consequently, Occupied Japan: An Experiment in Democracy adopts what might be called a "discursive" approach to the controversies surrounding military occupation. The objective, reinforced by the concluding remarks of the narrator, NPR's Robert Siegel, is to suggest that the significance of the U.S. Occupation of Japan is still under construction, and the best we can do is be sensitive to the opinions different people have on the matter. Hence, while the video covers all the essentials of the Occupation period (a new constitution, civil



rights for women, labor, land reform, censorship, war crimes trials, Hirohito, etc), it is also concerned with giving voice and visage to a broad spectrum of people, across gender, class, ideological and national lines. Occupation officials like Faubion Bowers are included, and so are Eleanor Hadley and Beate Sirota Gordon, who is credited with ensuring civil rights for women in the postwar constitution. Prominent politicians like Gotoda Masaharu, Hashimoto Ryutaro and Ishihara Shintaro are interviewed, and so is a group of Japanese farmers

who lived through the food shortages of the early Occupation. Such a personal approach to history is bound to appeal to college students and many teachers as well, and it can make the subject approachable and enjoyable.

Overall, I think this video is an excellent educational tool for advanced high school and undergraduate students. By foregrounding individuals and their relationships to historical events, it brings to life the difficult issues at play in the U.S. Occupation—and their impact on contemporary U.S.-Japan relations. I have reservations about how this video might be used in some classrooms, since the relationship between this new evaluation of the U.S. Occupation and a resurgent Japanese cultural nationalism is only hinted at in the video (How many viewers will recall that Ishihara is the notorious nationalist who urged his fellow Japanese to just say "no" to the U.S.?). Some will surely celebrate this video as evidence of the endurance of indigenous Japanese culture over American arrogance. But to do so would simply be to ignore the powerful testimony by many Japanese who experienced the Occupation and who, like Gotoda Masaharu, remind us that those "American" cultural values of the Occupation are now very much at home in Japan today. 🔶

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Occupied Japan: An Experiment in Democracy is available from PBS Video. Price is \$39.95.

Hiroshima

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viewers' emotions. The film also acknowledges at several junctures that Japan had been waging an aggressive war in Asia and that Hiroshima and its environs were military targets, however; and Masuda Tsutomu, the painter, asserts that Japan had in fact provoked the bombing by its aggression. The film thus provides a well-balanced, albeit essentially anecdotal, account of the Hiroshima catastrophe.

For adult viewers, the film is unsatisfying. The witnesses, particularly Ms. Matsubara, sincere as they undoubtedly are, seem scripted and wooden. Their accounts are poorly integrated into the story of the Tonais' journey and easily overwhelm it, making it seem superfluous. There is little real analysis of the reasons why the bomb was dropped or its long-term significance. We do not get to know the Tonai family well enough to identify with them, nor are pertinent questions about their obvious ambivalence toward Hiroshima's identity as the first city decimated by nuclear weapons broached.

The Spirit of Hiroshima is thus best suited for younger, less critical viewers. For more advanced high school and college audiences, alternatives would include the ABC News special Hiroshima: Why the Bomb Was Dropped (1995) and Enola Gay and the Atomic Bombing of Japan (History Channel, 1995), which interrogate the bombing from "revisionist" and mainstream positions respectively. John Junkerman's Hellfire: A Journey From Hiroshima (First Run Icarus Films, 1987) examines the work of the painters Maruki Iri and Toshi, and does a superior job of approaching the bombing through the work of artists who devoted their lives to exploring its meaning. ◆

David G. Goodman is Professor of Japanese Literature at the University of Illinois at Urbana-Champaign. He is the author of *After Apocalypse: Four Japanese Plays of Hiroshima and Nagasaki* (1994, reprint edition).

The Spirit of Hiroshima is available from NAATA Distribution. Price is \$265 for purchase and \$75 for rental.

Enola Gay and the Atomic Bombing of Japan is available from Library Video Company. Price is \$19.95.

Hellfire: A Journey From Hiroshima is available from First Run Icarus Films. Price is \$390 for purchase and \$100 for rental.

Hiroshima: Why the Bomb Was Dropped is available from Social Studies School Service. Price is \$89.



The Gate of Heavenly Peace

>> Directed by Carma Hinton and Richard Gordon. Produced by Peter Kovler, Orville Schell, and Lise Yasui in association with Independent Television Service and WGBH/Frontline. Distributed by National Asian American Telecommunications Association. Two versions: 189 minutes or 150 minutes. 1996.

... *The Gate of*

Heavenly Peace

is simply one of

the very best

teaching tools

I have ever used.

Between the tumultuous events of China Spring, 1989, and 1995, Richard Gordon and Carma Hinton collected from many sources a huge amount of film footage, returned to China for interviews with Tiananmen participantsurvivors, and, with their advisors, certainly debated intensely differing interpretations of the Tiananmen affair. The resulting documentary,

The Gate of Heavenly Peace, is simply one of the very best teaching tools I have ever used. While ostensibly about China, the film examines the process of political change and is thus relevant to studies of many regions, among them Eastern Europe and Latin America. Most recently, the student demonstrations in Indonesia provide an intriguing comparison with the China events of 1989.

I used the entire three-hour film with high school seniors within an elective Modern

Chinese history course. Inevitably, I sacrificed other materials and class activities in order to schedule the viewing with minimal interruptions and to present it as a shared-class experience. I also found it essential to devote a follow-up class to an airing of students' thoughts and reactions. Some of the numerous benefits derived from using this documentary are the following:

• live 1989 footage is interspersed with more recent interviews with many participants;

• historical perspective is provided through a treatment of the 1919 May fourth movement, democracy movement of 1978–79, etc.;

• while many individuals are interviewed, the filmmakers are careful to focus clearly on a few who provide a framework for assessing the impact of the 1989 events, e.g., Ding Zilin, a mother whose son was killed, Dai Qing, writer and sym-

> pathetic intellectual, and some active participants like Wang Dan and Wuer Kaishi;

• the film is structured to focus on numerous valuable themes such as the role of media in shaping political change and the challenges faced by pressure groups attempting to influence an autocratic political system.

After students viewed the film I asked them to comment in writing on the meaning of this political movement. A sampling of answers, as seen

below, shows how effectively this documentary draws students into a penetrating analysis of political change.

- —"I wonder if massive demonstrations are the way to go about making change.... Did they result in anything productive?"
- —"I really feel badly that the students couldn't overcome their small, petty differences and focus on a larger goal.... Can democracy exist in China? Should change come from the highest level or at the grassroots level?"

- —"...the students helped the government defeat them by a lack of cohesion and common goals...."
- —"...as the students claimed to be arguing for democracy, their own movement became increasingly more like the government they were fighting by denouncing those who disagreed with them as traitors...."

Of course, a teacher can select half-hour portions of this film and still find it useful for focusing on the intensity of this political movement, its violence and irrationality, its comradeship and idealism, or its disillusionment with politics. But I urge upper level high school teachers as well as college instructors to devote four hours to this thoughtful visual source.

How effective is this documentary outside the context of a course focused on China? Just this spring one of my colleagues teaching "Introduction to Comparative Politics" committed four 75-minute classes to China. In the first class he presented a background lecture; during the next two classes students watched all but the first 20 minutes of The Gate of Heavenly Peace; within the last class they discussed students' questions and reactions to the film. In addition, the instructor shared with students information gleaned from the film's Web site: <http://www.nmis.org/gate/>. The sections of greatest interest were the update on the movement's participants and post-1995 controversies and debates relating to the film's coverage of Tiananmen. Another valuable portion of the Web site is the treatment of chronology; linked to various dates are some superb sources. Among the more useful are the following: full transcripts of the April 26 government editorial, the televised May 18 meeting between government leaders and student leaders, and Li Peng's public statement on May 19.

We actually have some measure of the success achieved by using this lengthy film within the politics course. After studying Britain, France, Russia, China, South Africa, and Brazil, 14 out of 55 students chose to write their final papers on some aspect of Chinese politics. Such numbers are unprecedented within this introductory course. I think we can infer that this intense film drew students into the personal and philosophical struggles of the movement's participants. It piqued their interest as few political science texts and lecturers can ever hope to do. ◆

Diana Marston Wood is currently Associate Director of the Asian Studies Program at the University of Pittsburgh where part of her job involves K–12 educational outreach. Until very recently, she was a teacher at Phillips Academy, Andover, MA.

The Gate of Heavenly Peace is available from NAATA Distribution. Price is \$395 for 189minute version and \$325 for 150-minute version.

7

Hello Photo

>> Produced by Nina Davenport in conjunction with Harvard University's Film Study Center. Distributed by First Run Icarus Films. 55 minutes. 1994.

Hello Photo contains results of Nina Davenport's one year of travel through India with a 16mm camera. Several times we actually see her using her camera in mirror-image. The tone and perspective are framed by Davenport's use of a Lord Krishna quote at the very beginning of her film: "Open your eyes and see my thousands of forms, diverse, divine, of many colors and shapes. Of course with the ordinary eye, you can not see me." The mood is one of walking around and seeing what there is to be seen. All that I have to say in the following review comes from this premise.

The film is largely an exercise in seeing the filmic results of physical interactions of people, places and things with a person (female) using a motion picture camera. We see the results of looking-with-a-camera and, in places, being-lookedat-with-a-camera in both acknowledged and



Puja: Hindu Expressions of Devotion

>> Produced and distributed by the Arthur M. Sackler Gallery of the Smithsonian Institution. 20 minutes. 1996.

This video is part of a larger packet the Sackler Gallery of the Smithsonian Institution has produced in conjunction with the exhibit of the same title. The packet also includes a teacher's guide with reproducible handouts and Indian popart posters of various Hindu deities. The materials unacknowledged interactions, some welcome, others not so. For example, in some scenes, people, usually children, are competing to get their faces in front of the camera; in others we see people standing back, taking more of a passive and tolerant pose and attitude. We are regularly reminded, in a reflexive stance, that we are always getting what a person-with-a-camera has seen sounds of both operating film and still cameras are heard at regular intervals. And as part of a voiceover commentary, we learn about the paradox of wanting to be seen accompanied by the dislike of being looked at.

The film is largely about questions of mediated representation starting with references to Bombay's prolific film industry—these scenes seem to bookend and punctuate the total film. Davenport offers viewers a rich array—but little

in the teacher's packet are also available on a Web site http://www.si.edu/asia/puja/start.htm>.

The video has three parts in which three types of puja, or Hindu devotional practice, are illustrated and described. These are: a general description of puja; worship in the home; and worship at a temple. This gives some idea of the diversity of puja practices. It describes the significance of various items which are used in different types of puja and well illustrates the significance of puja to the worshipper. It explains that images and various items used in puja are representative of meanings and connections not immediately apparent to the uninitiated observer, such as that images of gods are considered to be representative, not actual deities themselves, or that various substances in which images are bathed represent geographic or essential forms. The final section of the video features two subsections on household Durga puja in Western India and a Chandi puja at an outdoor shrine in Orissa state in Eastern India. This section is completely unnarrated, and there is no description of the ceremonies in the teacher's packet, so these sections may be difficult for instructors who are unfamiliar with Hindu ritual to explain. It might, however, be interesting for students to try to analyze the activities shown. This section does come after the first section is repeated with captions, which means that it necessitates fast-forwarding if the instructor is not using the captioned version.

Footage of pujas from India and the U.S. (the Washington, DC metro area) is included, but interviews are conducted only with Indians living in the U.S. Their analysis tends to focus on rational explanations for puja activities. While they are



understanding—of images of a broad variety of locations, people, activities and topics, some for public access, other more in private contexts. In addition to images of film production Davenport includes scenes of oxen blocking traffic, a polo match, workers in a jute factory, a traveling circus, preparations for a wedding, erotic sculpture (We hear: "Please help yourself to take a photograph."), men and women in chains, elephants blessing people, beggars as well as a school for the blind including men and boys reading Braille texts (an

continued on page 11

accurate descriptions of one set of beliefs about puja, they are still descriptive of only one set of beliefs. As in many other aspects of Hinduism and life in India, there are many possible interpretations of meanings, and the selection of one necessarily excludes many others. For instance, the belief stated above that images are not the deity is contradicted in much bhakti literature. This is but one example.

This packet should be of use to educators of almost any level, as it is a basic introduction to a topic about which most Americans know virtually nothing. The level of presentation is basic enough that, when combined with other materials provided in the packet, students as low as third grade level would be able to make use of it, but it also has enough substance that college undergraduates (and even some graduate students) could make use of it as a basic introduction to some Hindu religious practices. \blacklozenge

Keith Snodgrass is Outreach Coordinator and Assistant Director of the South Asia Center at the Jackson School of International Studies at the University of Washington. His work has focused on religion and politics in North India and Pakistan, as well as on K-12 education about South Asia in the U.S. He has taught courses on Media and Society in South Asia and reviews materials for several education journals.

Puja: Hindu Expressions of Devotion is available from Freer Gallery of Art /Arthur M. Sackler Gallery of the Smithsonian Institution. (Package contains video, 40-page teacher's guide and 3 color posters.) Price is \$30.

Japanese Wartime Film at the National Archives

>> by Roger W. Purdy

A few years ago, while revising my dissertation on Japan's wartime news media, I thought I would turn a section on the consolidation of the newsreel industry into a brief article. In a classic example of "academic mission creep," what originally was intended as a short article has since

essay

mushroomed into a major research project: how the Pacific War was portrayed to the Japanese through news-

reels. It also lead me to the collection of confiscated wartime Japanese film held by the National Archives and Records Administration (NARA). I have found this collection to be a resource treasury for both research and teaching.

One of the great values of the National Archives' holdings of these wartime films is that there are few restrictions on making your own video copies. For broadcast quality copies, which are made from the originals, you will need to go through a professional film company. But, by using your own VCR and video-camcorder, you can also make tapes from Archives' reference copies which are suitable for research and classroom use. The Archives also have facilities for duplicating reference copies already on video. The cost for the tape and a two-hour block of time with the duplicating recorder is \$15. (The Library of Congress also has a large collection of these wartime newsreels which can help in research, but unfortunately its collection cannot be copied.)

The National Archives' film collection is housed in the recently constructed annex, known as Archives II, at 8601 Adelphi Road in College Park, Maryland. The research room for the moving images collection is well equipped with VCRs and flat-top projector tables. Many of the films have already been transferred to video. These tapes are on open-shelves and can be readily viewed on the VCRs or copied with your own equipment without having to wait for them to be pulled from the closed stacks. Unfortunately many of the earlier-made tapes have the number counter burned into the image. Those films not transferred to video must be paged from the stacks-films are paged about four times a day-and will need to be viewed on the flat-top projector tables. The projector tables are of good quality, and with a little practice, it is a relatively simple task to video the image on the table's screen with a camcorder.

While it is necessary to go to Archives II to view and copy the films, one can easily find what is in the collection via the National Archives and Research Administration's web page at <http://www.nara.gov>. The home page will provide you such information as hours of operation, shuttle service from DC, and phone numbers. It will also link you to the NAIL Search (NARA Archival Information Location) web pages. The Archives' entire film collection is reportedly accessible though NAIL. The search is done through keyword. Keep in mind that the terms used in describing the material are those of the creating agency-in my case the U.S. militaryand not necessarily the vocabulary of a Japan specialist. Yasukuni Shrine may be listed as a "Japanese temple." Also, the terms are not consistent from item to item. I found my material through a variety of keyword searches using such

terms as "Japanese newsreels," "confiscated film," "enemy records," as well as the individual names of the newsreel production companies. Once you find the listing of a relevant film or two, you can quickly discern what keywords you should use. (To limit the NAIL Search to just film, set the onscreen parameters to "moving images" and "motion picture, sound and video branch.") The description given through NAIL does not always list the type of film-newsreel, educational, travelogue-but it often gives a detailed list of the subjects in the film as well as indicates its length and if it has sound. The medium's format-either tape or film-is not found in the NAIL Search, however. For that information, you will need to consult the preservation binders in the research room. (From my experience, most of the twelve hours of tape I have made were already transferred to video by the Archives.)

Besides newsreels, the Archives also have a variety of Japanese films which can be used for both teaching and research. Through the serendipity of archival research, I discovered and copied a silent film version of the classic *Chūshingura* which I plan to use in an upcoming history course on the samurai. I have also made copies of wartime propaganda film: some produced by the U.S. and some produced by the Japanese. This term I showed an English language Japanese propaganda film, *Why Defend China?*, to a class on

If a picture is worth a 1,000 words, then moving images must be worth a 1,000 words to the nth degree. For students of the TV generation, the information from film images is often easier to understand than from texts. relations of the Pacific Rim. The film's argument is certainly strained when seen today, but it does give the students an understanding of how Japan would present its case for the causes of the war in China. I have also come across in the collection several Japanese produced promotional films on China and Manchuria which could be unusual, but useful primary sources for research projects on Japanese immigration and colonization.

If a picture is worth a thousand words, then moving images must be worth a thousand words to the nth degree. For students of the TV generation, the information from film images is often easier to understand than from texts. Films, such as those from the Archives, can then be the first step in helping students devel-

op analytical skills for both images and textual sources. As for research, although I have watched many times the newsreel coverage of the emperor's arrival at Yasukuni Shrine and his presiding at military parades at the Yoyogi Parade Grounds, each viewing can offer new insight. Having my own video copy of these films allows me to go back, re-watch, and reflect on what is being shown, something that could not be done if my viewing was limited to just while I was at the Archives. The copies also help in better rendering some sort of translation of the staccato-paced newsreel narration. The films I have analyzed so far have not produced any "smoking gun" that will radically alter our perception of wartime Japan. But I think they will help in understanding what the Japanese were shown and told about why and what they were fighting for; as well as why their memory of this tragedy is often at odds with that of the U.S. 🔶

Roger W. Purdy is Associate Professor of History and the Coordinator of the East Asian Studies Program at John Carroll University. He has just finished an article, "The Imperial Screen Test: The Image of the Showa Emperor in Wartime Japanese Newsreels" and is beginning work on a second article on how Japanese newsreels portrayed the non-Japanese members of the Greater East Asian Co-Prosperity Sphere.



Ōsaka Story

>> Produced by Toichi Nakata. Distributed by First Run Icarus Films. 75 minutes. 1994.

... there are numerous

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O saka Story offers filmmaker Toichi Nakata's autobiographical sketch of personal and family dilemmas. Director Nakata hails from Korean-Japanese intermarried parents in Ōsaka, the home of Japan's largest resident Korean population. At the time of the

filming, Nakata has returned to Ōsaka from his film study abroad in England.

Two dilemmas echo throughout the entire film. First, we learn that the film itself is motivated by Nakata's personal struggle over whether to spend the rest of his life abroad. This struggle is particularly charged because he is an eldest son who is expected to return to Ōsaka, marry, and live in a home to be built in the vacant lot behind his parents' house. For Nakata, these demands take on particular significance because he is gay; in the final minutes of the film we learn that he has only now revealed his sexual identity to his mother. In subtle ways the film

demonstrates how difficult it would be for a homosexual eldest son of a Korean-Japanese family to negotiate dominant cultural and familial norms. The second dilemma of the film is his Japanese mother's, namely how to deal with the fact that her Korean Japanese husband has a second wife and family in South Korea. Throughout the film, Mrs. Nakata ponders the meaning of a statement by her husband, namely that he will buy her a

> grave site wherever she chooses; she wonders if this means that he intends her to be buried alone, while he will be buried in South Korea. These meditations on death introduce us to the trials of her and her family's life because of the father's hidden story. The film is in part an investigation in that Director Nakata visits South Korea with his father in part to explore his hidden life.

Both dilemmas are about border crossings, Japan and the West, and Japan and Korea. \overline{Osaka} *Story* would offer student viewers a glimpse of the complexities of life across national borders.

Although we learn a great deal about the authoritarian ways of the family father, we also are given a sympathetic portrait of the difficulties of his life as a member of a severely discriminated against

minority in Japan. The father is indeed betwixt and between; in a fascinating dialogue he tells his son of the discrimination he has experienced in Japan and then goes on to say that there is really nothing that he likes about Korea (He admits that this is sad.), and finally that there is nothing particular that he likes about Japan either-"Japan is a place I happened to find myself in." Additionally there are other border stories featured, particularly that of Nakata's younger brother who joined the Unification Church (Reverend Moon) and married a South Korean woman who now resides with him in Ōsaka as he prepares to take over the family business (money lending and pachinko parlors) in place of his filmmaker eldest brother. We are also introduced to one of his sisters who was initially disowned by the father for having married a Japanese man; she tells us, though, that the marriage has worked because of his tolerance and tastes for Korean food.

 \overline{O} saka Story is presented in a familiar and meandering fashion; we follow the director/ narrator on his own journey home. The camera follows the details and landscapes of daily living in urban Japan.

Ōsaka Story's personal and family drama and autobiographical style-will certainly hold the attention of secondary and post-secondary students. However, because the film engages in almost no historical or social explanation (e.g., There is no broad overview of the history of Korean settlement in Japan, Japanese colonialism in Korea, etc.), the teacher will need to provide this background information. Also, there are numerous fascinating cultural details (both Korean and Japanese) revealed in the film (e.g., Korean ancestral worship, Japanese apartment living, a Japanese-style company meeting, etc.), but here again the teacher will probably need to consult basic cultural materials on Japan and Korea. With appropriate supplementary materials for the teacher (and perhaps students), this film would certainly enhance units on minorities in Japan, families in East Asia, and cultural conflicts in East Asia. 🚸

Nancy Abelmann is Associate Professor of Anthropology and East Asian Languages and Cultures at the University of Illinois at Urbana-Champaign. She has conducted field research in Japan and South Korea, and among Korean Americans in the United States. She is the author of *Echoes of The Past, Epics of Dissent: A South Korean Social Movement* (1996), and the co-author of *Blue Dreams: Korean Americans and the Los Angeles Riots* (1995).

 \overline{O} saka Story is available from First Run Icarus Films. Price is \$440 for purchase and \$100 for rental.



Pins and Noodles

>> Produced and directed by Arnold Iger and Paul Kwan. Distributed by National Asian American Telecommunications Association. 60 minutes. 1997.

This story by and about co-director Paul Kwan concerns his search for a cure for suspected food allergies which are separating him from his great love, food, and contributing to his social isolation owing to the importance of group meals among Chinese. He also searches for his identity which he feels he is losing. Kwan goes back and forth between

Chinese traditional and biomedical practitioners, first in San Francisco where he lives with his mother and older brother



who is recovering from a stroke, then in Taiwan and in Hong Kong where his sister lives. Kwan explores verbally and visually his Chinese roots (He grew up in a Chinese town near Saigon.); his childhood experiences there with the smell, sounds, tastes and sights of tropical foodstuffs and markets; and his family usage of traditional remedies (which they continue in San Francisco) and their view that "food is medicine."

Intertwined with this personal journey are well illustrated discussions about Chinese medical traditions and particularly the notion of balance, which affects the use of both foods and medicines. He shows how herbal medicines are used and misused, and nowadays how they are manufactured in factories. He also experiences and describes acupuncture (the "pins" in his title) and its various uses (including the incorporation of computers by some practitioners). Kwan also portrays the ways in which biomedicine can and cannot help in his condition, and problems associated with its use. The film nicely juxtaposes the plural nature of medical systems in Chinese communities with the ways in which patients utilize this plurality (including prayer at temples and geomancy), and it shows Kwan's own sometimes erratic approaches to both medicines and foods for his suspected allergy.

Similarly Kwan demonstrates the enormous variety in Chinese cuisine as he tours restaurants and markets of Hong Kong with his sister. Amusing puppets and people dressed as puppets tell a mythical story about Marco Polo's encounter with the dragon, Noodlesaurus, and a Chinese restaurant's "noodle master" displays the technique of making thin noodles by hand. The film uses everything from cinema verité to animation, historical photos, and medical charts, and blends spoken English and sub-titles.

This sometimes humorous autobiographical description of his unsuccessful search for a cure takes a dramatic turn when Kwan, back in San Francisco, has a stroke (like his father and older brother before him). The story progresses seamlessly to show how Kwan marshalls biomedicine, physical therapy, food, herbal medicine, acupuncture, and family support to face his new challenge, and how the notion of balance affects his approach to recovery.

This film is for older audiences, grade 11 to adult, and would be especially useful in courses on

Scheduled for national broadcast on PBS in October 1998.

Chinese culture, Asian Americans, medicine and culture, food and culture, and health care. It has some slow parts in the middle,

but these are made up for by the general interest of the film and its dramatic conclusion. \diamondsuit

Clark E. Cunningham is Professor Emeritus of Anthropology at the University of Illinois at Urbana-Champaign. He has been a long time Associate of the Center for East Asian and Pacific Studies and served once as its Director. He took a D. Phil. at Oxford University and has spent a number of years doing research and teaching in Indonesia and Thailand and teaching about Southeast Asia at Illinois.

Pins and Noodles is available from NAATA Distribution. Price is \$275 for purchase and \$75 for rental.

Hello Photo

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ironic twist on the predominant ocularcentric perspective) among several others. These juxtapositions are indeed intriguing and appealing for certain kinds of questions, especially complex and cross-rally variable relationships of humans, animals and machines.

Viewers will be reminded of *Man with a Movie Camera* by Dziga Vertov and other of his montage films, or more specific to India, *Photo Wallas* by David and Judith MacDougall (1992), though the latter has a much more direct attention to itinerant still photographers, it retains in places a similar enigmatic quality.

The value of the film is that it makes viewers conscious of camera-people interactions, calling into question what one really has when one has pictorial representation of virtually any kind. This is a film about relationships that everyone knows exist but, for various reasons, do not want to attend to in any sustained manner. It also can be valued as a film about the politics of camerause—who has the right to look, to film, or to avoid the camera gaze. Several times we hear offcamera voices: "Tell me what are you doing?," "Are you looking for anything?," and, for the title, "Hello, hello."

For college-level film studies and aesthetic objectives, the film might stand on its own—it is a particularly rich text for communication and media studies. But for social science instruction, the film must be accompanied by some form of ethnographic information on Indian society and culture—in short, more contextual information is needed. Specific learning contexts and specific interests of an instructor will determine the value of this work. ◆

Richard Chalfen is Professor of Anthropology at Temple University and member of the Asian Studies Faculty. His courses cover visuality and visual cultures (in U.S. and Japan) and relations of cultural anthropology to home media and mass media. Research interests include indigenous imagery (Navajo, urban U.S. teenagers, Japanese Americans), and are currently focused on Japanese home media. Major publications include *Snapshot Versions of Life* (1987), *Turning Leaves* (1991), and *Through Navajo Eyes* (with J. Adair and S. Worth, 1997).

Hello Photo is available from First Run Icarus Films. Price is \$390 for purchase and \$75 for rental.

Photo Wallas is available from the University of California Extension Center for Media and Independent Learning. Price is \$295 for purchase and \$75 for rental.

Asian Educational Media Service

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Documentary Educational Resources, 101 Morse Street, Watertown, MA 02172. Tel: 800-569-6621 or 617-926-0491. Fax: 617-926-9519. E-mail: docued@der.org. Web site: http:// der.org/docued.

Filmakers Library, 124 East 40th Street, Suite 901, New York, NY 10016. Tel: 212-808-4980. Fax: 212-808-4983. E-mail: info@filmakers.com. Web site: http://www.filmakers.com.

First Run Icarus Films, 153 Waverly Place, Sixth Floor, New York, NY 10014. Tel: 800-876-1710 or 212-727-1711. Fax: 212-989-7649. E-mail: info@frif.com. Web site: http:// www.echonyc.com/~frif.

Freer Gallery of Art /Arthur M. Sackler

Gallery, School and Family Programs, Education Department, MRC 707, Smithsonian Institution, Washington, DC 20560. Web site: http://www.si.edu/asia/puja/start.htm. Indiana University Instructional Support Services, Bloomington, IN 47405-5901. Tel: 800-552-8620. Fax: 812-855-8404. E-mail: issmedia@indiana.edu.

Library Video Company, P.O. Box 580, Wynnewood, PA 19096. Tel: 800-843-3620. Fax: 610-645-4040. Web site: http:// www.libraryvideo.com.

NAATA Distribution (National Asian American Telecommunications Association), 346 Ninth Street, Second Floor, San Francisco, CA 94103. Tel: 415-552-9550. Fax: 415-863-7428. E-mail: distribution@naatanet.org. Web site: http://www.naatanet.org.

Noodlehead Network, 107 Intervale Avenue, Burlington, VT 05401. Tel: 800-639-5680. Fax: 802-864-7135. E-mail: noodlhed@together.net. Web site: http://www.noodlehead.com/.

PBS Video, 1320 Braddock Place, Alexandria, VA 22314-1698 Tel: 800-344-3337. Fax: 703-739-5269.

Social Studies School Service,

10200 Jefferson Boulevard, Room Y411, P.O. Box 802, Culver City, CA 90232-0802. Tel: 800-421-4246. Fax: 800-944-5432. E-mail: access@SocialStudies.com. Web site: http:// SocialStudies.com.

University of California Extension Center for Media and Independent Learning,

2000 Center Street, Fourth Floor, Berkeley, CA 94704. Tel: 510-642-0460. Fax: 510-643-9271. E-mail: cmil@uclink.berkeley.edu. Web site: http://www-cmil.unex.berkeley.edu/media/.

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