

News and Reviews Vol. 1, No. 2 Fall 1998

Using (Not Showing) Cross-Cultural Films and Videos

>> by Ellen Summerfield

ome of us remember the old days when teachers who needed to be absent from their classroom left instructions for a film to be shown. This use of film as a baby-sitter is gone. Educators

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now recognize the value of film—not merely to transmit information about a culture—but as a means of

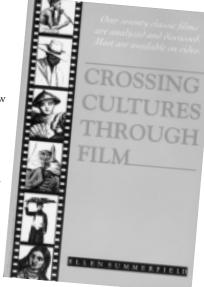
involving students emotionally and intellectually with other cultures. Film proves itself to be so powerful that in a span as short as five minutes, you can bring alive people, places, and issues that otherwise would remain remote and uninspiring.

Given such a potent tool, we need to learn how to use it. The more I work with film, the more I realize how exciting and varied the pedagogy can be. Of course, as you experiment with film, you will discover your own approaches and

techniques. There are, however, a few guidelines you might wish to keep in mind.

At the heart of my own pedagogy is the assumption that cross-cultural films should not stand alone, but rather should be part of a unit that includes warm-up and follow-up components. A warm-up allows you to set the stage for the film. Some of my most serious mistakes in using film have resulted from a failure to design an

appropriate warm-up. I now realize, for example, that for many films I must provide at least a basic historical and geographical context. The eloquent film Go Masters (1984), which links the fates of two brilliant go players—one Chinese and one



Japanese—over a period of decades, can hardly be understood without a rudimentary knowledge of Sino-Japanese conflicts in this century. Even the much more accessible film The Joy Luck Club (1993) remains flat and superficial without a knowledge of the major historical events, such as the Japanese invasion of Kweilin during World War II, which causes one of the film characters to flee Chongqing.

Additionally, the warm-up allows you to remove distractions that can inadvertently destroy the viewing. Students who are accustomed

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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.

AEMS is made possible by generous support from The Freeman Foundation and The Japan Foundation Center for Global Partnership.

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What's New?

Web Site Receives "Essential" Rating

The AEMS Web site recently received the highest possible rating ("essential") from *The Asian Studies WWW Monitor*. The *Monitor* is an on-line journal and a key element of the Asian Studies WWW Virtual Library. It is edited by Dr. T. Matthew Ciolek and published by the Internet Publications Bureau, Research School of Pacific and Asian Studies at the Australian National University. The journal monitors developments in Asian Studies' cyberspace, compiling information about the latest Web sites relevant to social sciences research of Asia and the Pacific region and evaluating them in terms of their scholarly and factual quality and the usefulness of content. A summary and evaluation of the AEMS Web site appeared in the *Monitor* http://coombs.anu.edu.au/asia-www-monitor.html the week of September 14 and was disseminated through the on-line discussion lists, H-Asia and H-Japan, September 16.

New Web Site Coming Soon!

The AEMS Web site currently is being redesigned. The new site, scheduled for launch in November, will feature a new look, improved navigation and searching, and easy access to information about the latest media resources and reviews commissioned by AEMS. Particularly exciting about the new site will be ways in which you can contribute by adding your own reviews of media you have used in teaching and learning about Asia. Look us up and share your experience with your colleagues!

Workshops and Conferences

An important part of the work of AEMS is participation in workshops and conferences to disseminate information about the service and new resources. AEMS presented a session, "Audio-Visuals for Teaching Asian Studies," at the K–12 teachers workshop held in conjunction with the Midwest Conference on Asian Affairs at the University of Wisconsin, Milwaukee, on September 25.

In October, AEMS will attend a workshop of educational outreach projects focused on precollegiate Japanese studies at the Japan Foundation Center for Global Partnership in New York City. In November, AEMS will share exhibition space (Booth 111) with the National Clearinghouse for U.S.-Japan Studies and Social Studies Development Center of Indiana University at the National Council for Social Studies annual conference in Anaheim, California.

Also this academic year, AEMS will be represented at the annual conferences of the American Anthropological Association, Association for Asian Studies, and ASIANetwork. At the Association for Asian Studies meeting, David W. Plath will participate in a roundtable, "Myth or Reality?: Oppression by the Family (*Ie*) and the State since Meiji Japan," in which he will present the latest AEMS video project, *Makiko's New World* (See article about new videos, page 3.).

New Offices

Over the summer, AEMS moved to new offices. The new space makes possible the creation of a resource library of videos and curriculum materials. These resources will be available for viewing and browsing on site, and eventually for loan. Although currently in formation, AEMS welcomes educators living in or visiting the area to the library at 805 West Pennsylvania Avenue, Room 213, Urbana, Illinois. To contact us, please use the addresses and numbers printed on this page.

Cross-Cultural

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to slick, fast-paced, high-budget Hollywood productions, for example, will have no trouble relating to the recent film *Seven Years in Tibet* (1997). But they may instantly dismiss an indigenous production from Tibet, judging it to be an inferior film altogether, simply because it does not meet their technological expectations. Thus as part of the warm-up you can help students to view

indigenous, foreign, and non-Hollywood productions with new eyes.

Warm-up exercises can also provide emotional preparation for a film. If you are trying to break down stereotypes about Asians by showing a film such as *Slaying the Dragon* (1988) or *All Orientals Look the Same* (1986), you can review the concept of stereotyping in general, ask students to make a list of their own stereotypes of Asians, and then discuss them in small groups. Asian or Asian-American students can help others understand

New Videos from the Media Production Group

The Media Production Group (MPG), an affiliate of AEMS, recently released one new documentary video on Japan and expects to release another in January 1999.

Barbarians: Fierce and Friendly (15 minutes) was produced by Ikeda Hajime, directed and edited by Chet Kincaid; it was written and is narrated and hosted by Ronald P. Toby, noted historian of Japan and Professor of History and Head of the Department of East Asian Languages and Cultures at the University of Illinois. Like peoples elsewhere, Japanese throughout their history have encountered aliens in reality and in fantasy, and then have tried to incorporate them into their view of the world. Toby here examines ways that Japanese have expressed their understanding of the foreign as exemplified by Koreans, Okinawans, Chinese, and Americans both black and white. The program includes a rich array of drawings, paintings, and other visual images, mostly from eighteenth- and nineteenth-century Japan, showing aliens in popular art and aliens as enacted in festivals of the era. The program is suitable for use at the secondary-school level and above and for courses not only about Japan but about ethnic relations anywhere. Copies may be ordered by sending prepayment or a purchase order to AEMS. Price is \$40 plus \$5 shipping and handling.

Makiko's New World (60 minutes) is in its final phase of editing. Using family albums, historical photos, scenes of present-day Kyoto, and dramatized re-enactments, the program evokes the daily life of a busy merchant family in Japan of 1910. The program is based on—and can be used together with—the book, Makiko's Diary: A Merchant Wife in 1910 Kyoto (Stanford University Press, 1995), a prize-winning translation by Kazuko Smith of Cornell University. The diary is that of a twenty-year-old Makiko, a young bride and newest member of the Nakano household, which runs a drugstore and pharmacy on the east side of the old capitol city of Kyoto. It was produced and designed by David W. Plath, directed and edited by Chet Kincaid, the MPG team who created the award-winning documentary, Fit Surroundings.





ABOVE: On the set of Makiko's New World.

LEFT: Barbarians: Fierce and Friendly includes Japanese artwork like this woodblock print by Nishimura Shingenaga, "Festival Masquerade: Parade of the Foreigners" (circa 1750), showing Japanese masquerading as Koreans and marching past spectators in the Mitsui shop in Edo.

what types of stereotypes they face and how stereotyping makes them feel and behave.

The viewing itself can be as short as a few minutes or as long as an entire feature film or documentary. My best successes have come from experimenting with short clips, since these allow for ample warm-up and follow-up. But, depending on your purposes, you might well wish to use a film in its entirety.

No matter what the length, be sure to include sufficient time for follow-up. Students need to

process what they have seen, whether in the form of discussion, writing, or activities. In our upcoming book *Discovering American Cultures on Film*, my co-author Sandra Lee and I include, for example, a wide range of follow-up exercises for the film *Come See the Paradise* (1990), which deals with the Japanese-American internment during World War II. Students can conduct an informal survey of fellow students, friends, or relatives to see how much they know about this period; they can read Jeanne Wakatsuki Houston's autobio-

graphical account *Farewell to Manzanar*; they can research the situation of the "No-no boys"; they can write an essay describing how they would feel if they suddenly had to dispose of all their belongings within a single week.

As you select your films and build instructional units, always keep your particular group in mind—its interests, needs, knowledge base, and emotional maturity—and try to imagine the effect the film will have on the group. While some films

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Hello! From Around the World!: Bali

>> Produced and distributed by Ernst Media Incorporated. 1993. 18 minutes.

This video, aimed at elementary-school students, shows a variety of aspects of daily life of children on the island of Bali (Indonesia) and is one of a series on children in various countries or places (the other one in Asia being Japan). The series is intended to provide students a picture of diversity: its viewpoint is that diversity is both important to understand and is itself valuable, and that respect for differences can make "a world of friends." This video on Bali, which received a Silver Apple Award at a National Education Film and Video Festival, presents generally accurate information and quite good visual coverage of a variety of aspects of Balinese daily life, culture, agriculture, religion and, especially, the arts for which the island is famous, relating these elements to the lives of children. A single narrator speaks in a rather slow manner and enunciates clearly. Balinese music is heard when theatrical or gamelan orchestral performances are shown.

The film makes the point that arts and crafts—music, dance, theater, carving, graphic arts, and textiles—are very important in daily life in Bali and that children from a very young age learn to participate in crafts such as textile-making, dance, and graphic arts. Balinese children are treated gently, and they are encouraged, by word and example, to learn how to do these things by imitating adults, youths, and even somewhat older children as they practice or perform. Scenes also show how copying and imitating are used in school learning as well. Some of the children become regular performers in elaborate dance troupes, performing together or with adults. The film also shows how various arts are integrated

into ceremonial life at Hindu temples, and the narrator tells about the story of *The Ramayana* which is the basis of both dance theater and shadow puppet plays. A shadow puppet play, using oil lamps for illumination, is nicely shown and discussed. (The narrator, however, says that Bali only received electricity in 1970. It should be that rural villages only began receiving it then.) The film also shows a performance of a gamelan orchestra as well as craftsmen making bronze gongs and the wooden gong holders for such an orchestra.

Other aspects of children's activities are also discussed, such as formal school, farming, play, and games, though these are secondary to the arts. Along the way the film shows and, to a modest degree, discusses some of the contexts of Balinese children's life, such as a market with a variety of fruit and a bucket of eels, urban and village scenes to portray the diversity on Bali, and terraced rice fields with canals where children fish and swim. Temple festivals are shown where dance and the making of elaborate flower and vegetable offerings are so important.

Of interest to young viewers will be the good shots of bats in a Bat Cave Temple and forest monkeys in the context of discussing the importance of tropical forests in Indonesia generally. (The narrator mentions, but does not discuss, that these forests are called "the lungs of the world"; and a teacher could use this for discussion of world ecology.) Another item of interest will be the diverse use of bicycles for transporting people, goods, and even craft stalls. At the end the narrator says that many people visit Bali, but the ubiquitous tourists are not shown in any scenes.

Cross-Cultural

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can be shown to practically any group, others need to be used more selectively. A class in Asian history, for example, might find the cross-cultural perspectives in the *Go Masters* fascinating, but a class in world literature for high-school seniors would likely find it too demanding and relate better to films that provide more of an introduction to life in China and culture clashes, such as *Iron and Silk* (1990), a charming film about a young American teacher in Hangzhou, and *A Great Wall* (1986), a delightful film about a Chinese-American family's visit to see relatives in Beijing.

In addition to judging suitability of content and level, you must decide if your group is emotionally prepared to handle films which deal with sensitive, disturbing, and controversial issues such as prejudice and racism. It is almost always advisable to begin more conservatively and gradually move to more sensitive areas. Once a sense of trust develops among group members, and between yourself and the group, you can venture into more challenging territory. Thus, films such as Slaying the Dragon, which as mentioned above, exposes ugly stereotypes, must be used with special care. Films that portray racial and ethnic violence, such as Who Killed Vincent Chin? (1990), a compelling documentary dealing with a brutal hate crime, and Satya: A Prayer for the Enemy (1993), a moving account of how Tibetan nuns have been tortured and oppressed, also require thoughtful preparation.

Film is a medium ideally suited to capture students' interest and curiosity about other cultures, to stimulate their ideas and questions, to engage their minds and emotions. As we bring other cultures into our classrooms in this most vivid way, we can strive on the one hand to help students discover the joys and fascination of

(The darkened backs of their heads appear in shots of one theatrical performance of *The Ramayana*.)

A considerable variety of information and an interesting perspective upon children in another culture is provided in this 18-minute film.

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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.

Hello! From Around the World!: Bali is available from Ernst Media Incorporated. Price is \$39.95. A teacher's guide for all programs in the series is available for \$19.95.

encountering difference. A great deal is accomplished if students are motivated to learn more about other cultures, if they begin to explore and acquire new interests. At the same time, we can use film to help students undertake the hard work of analyzing why difference keeps people apart. As they learn to confront their own fears, biases, and misconceptions, they will be taking important steps toward crossing cultural borders in their own lives.

Ellen Summerfield is Director of International Programs at Linfield College in McMinnville, Oregon. She has written and spoken widely on aspects of international education and has been involved in research and training about the use of film and video for over a decade. She is the author of *Crossing Cultures Through Film* (1993) and, with co-author Sandra Lee, of *Discovering American Cultures on Film* (forthcoming).

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Videography

(Note: Source listed may not be the only or the primary source of the video.)

- All Orientals Look the Same (1986, 1 1/2 minutes, Director: Valerie Soe) is available from NAATA Distribution. Price is \$95 for purchase and \$40 for rental.
- Come See the Paradise (1990, 135 minutes, Director: Alan Parker) is available from Facets Video. Price is \$19.98.
- Go Masters (1984, 121 minutes, Directors: J. Sato and D. Jishun) is no longer available for purchase. (Facets Video distributed the video.)
- A Great Wall (1986, 88 minutes) is available from Cheng & Tsui Company. Price is \$49.95.
- Iron and Silk (1990, 94 minutes, Director: Shirley Sun) is available from Facets Video. Price is \$19.98.
- The Joy Luck Club (1993, 139 minutes, Director: Wayne Wang) is available from Facets Video. Price is \$19.95.
- Satya: Prayer for the Enemy (1993, 28 minutes) is available from Satya Film Library. Price is \$195 for purchase and \$45 for rental.
- Slaying the Dragon (1988, 60 minutes, Director: Deborah Gee) is available from NAATA Distribution and Women Make Movies. Price is \$175 for purchase and \$50 or \$75 for rental.
- Who Killed Vincent Chin? (1990, 82 minutes, Directors: Christine Choy and Renee Tajima) is available from Filmakers Library. Price is \$395 for purchase and \$95 for rental.

Japanese: The Spoken Language Interactive CD-ROM Program

>> Based on *Japanese: The Spoken Language, Part I* by Eleanor Harz Jorden with Mari Noda. Written by Mari Noda. Published by Yale University Press. Distributed by The Annenberg/CPB Collection and Yale University Press. Available for both Macintosh and Windows platforms. 1997.

It is common knowledge that Japanese: The Spoken
Language is one of the most widely used textbooks for teaching Japanese in the
United States. Everyone who teaches Japanese realizes the great contribution it has made in the field of Japanese language education. Japanese:

The Spoken Language (JSL) has already been reviewed in several journals including the Journal of the Association of Teachers of Japanese which contained a review by Seiichi Makino and Charles J. Quinn in its November 1991 (Volume 25, Number 2) issue. In this review of the Interactive CD-ROM Program, I will concentrate on its usefulness for those who use the JSL text.

The CD-ROM program is one component of *Japanese: The Spoken Language* Multimedia Collection which includes a textbook, a videotape, audio-cassette tapes, culture videos, and supplements and guides for students and teachers. This program "can be used for group instruction in high schools, colleges, and business settings. It is also effective as a self-study tool for individual students who are serious about studying spoken interaction in Japanese" (User's Guide, p. 1).

In contrast to the textbook which has sometimes been characterized as "unfriendly," the CD-ROM program is easy to use. The author cautions that the CD-ROM program should be used together with the other media, because it does not include some of the features included in them such as more in-depth explanations of grammar points or English translations of drills. However, the advantage of the CD-ROM program stands out distinctly. It is extremely user-friendly and interactive, motivating students to spend more time with this resource.

Students can interact with core conversations in a variety of ways. They can take part in conversations. They can choose to initiate conversations or take on the role of respondent. They can pick up the conversation at mid-point. If they want to see the translation, it is there. With a click, they can get notes on expressions included in the conversations. The drill sections are similarly organized. Students can practice to their hearts content. They can record their voices and listen to them as well.

In the "Introduction to Japanese" are included helpful sections on the "Mora of Japanese," "Mora

Check," "Accent and
Intonation," and "Useful
Phrases." Although these are
supposed to be textbook bound,
they can stand alone and be
used by any beginning student.
The "Useful Phrases" section is a
wonderful way to introduce
aspects of Japanese culture associated with expressions included in
the text. This section provides the

context in which these expressions are used.

Sections on "Utilization" and "Eavesdropping" are positive features of *JSL*. Some teachers have used these sections as student assignments. However, the CD-ROM program includes answers to questions included in both sections. Although it may be good for students who are engaged in self-study to have these answers, this aspect of the program may create problems for teachers who use these sections for homework assignments.

As students might do, I tried the CD-ROM program without looking first at the User's Guide. It is almost self-explanatory. The User's Guide is clearly written and easy to follow but is not absolutely necessary in terms of technical instruction. Students may find a single one-page explanation of some of the technical aspects of the CD-ROM program more helpful.

The JSL's Interactive CD-ROM Program reflects the author's careful thought and planning. It is a long-awaited, excellent tool for students and teachers who use this text.

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Japanese: The Spoken Language Interactive CD-ROM Program is available from the Annenberg/CPB Collection and Yale University Press. Price is \$59.95 for individual two-CD-ROM set and User's Guide and \$500 for Lab Pack containing 10 two-CD-ROM sets, 10 User's Guides, and Faculty Guide. Additional User's Guides and Faculty Guides are available for \$15 each. The CD-ROM is supplemented by textbooks, audio cassettes, videos with core conversations of the textbook, and cultural videos from The Pacific Century and Faces of Japan series.

Fish is Our Life!

>> Produced by Peregrine Beckman and distributed by the University of California Extension Center for Media and Independent Learning. 1994. 28 minutes.

Ish is Our Life! is a 28-minute exploration of the world of the Tsukiji fish market in Tokyo. Successfully capturing the seeming chaos of daily market activity, the film offers a revealing look at several aspects of the lives of people involved: (1) the auctioneers and their feelings about the changing work environment; (2) fish wholesalers, their feelings about their family businesses, and the impact of their schedules on family life; (3) actual market activity and auction footage; (4) relationships between husbands and wives; and (5) declining interest on the part of young people towards work in such a rigorous environment.

Snapshots of personal experience are interspersed with facts that give the activity presented context for consideration within the scope of the market.

This film can be used for educational purposes at the middle-school level and above. To do so will require supplementary materials about Japanese society tailored to the purpose the educator intends. Examples include: information on Japanese society that allows the lives of the people in the film to be used to demonstrate how some Japanese people feel about their society and their work; background on the fishing industry in Japan to provide more information about the local, national, and international frameworks in which Tsukiji operates; and background on the workings of other fish markets worldwide so students have a basis for comparison. In addition, this film could be used in Japanese language classes as an example of good translation work.

The quality of film content was no doubt positively influenced by the advisory committee put together by Mr. Beckman. The quality of filming was somewhat shaky at the beginning of the film but quickly improved and remained steady thereafter. Videotape format allows for easy classroom use in virtually any setting.

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Robert J. Marra is President of the National Association of Japan-America Societies, Inc., a private, non-profit, non-partisan association that serves as the umbrella organization for Japan and Japan-America societies across the United States. He received his Ph.D. in cultural anthropology from the University of Pittsburgh, taught at the University of Maryland, and has eighteen years experience working in U.S.-Japan relations.

Fish is Our Life! is available from the University of California Extension Center for Media and Independent Learning. Price is \$150 for purchase and \$50 for rental.

The Confucian Tradition

>> Produced by Columbia University's Project on Asia in the Core Curriculum of Schools and Colleges. Distributed by the Annenberg/CPB Collection. Titles include: The Confucian Tradition, The Confucian Tradition in Literature—Chinese Poetry: Origins of a Literary Tradition, and The Confucian Tradition in Literature—Chinese Poetry of the Tang and Later Dynasties. 1997. Each video is 34–46 minutes.

his series consists of three videos and a written guide. Although the three tapes are interrelated to one another in terms of themes and the importance of the Confucian tradition, they can be divided into two groups. The first tape The Confucian Tradition can be used as a separate, independent teaching aid for a general introduction to the origin and the major themes and key concepts of Confucianism. This tape is narrated by Robert Oxnam with explanations by William de Bary, Myron Cohen, and Irene Bloom, all scholars on Chinese philosophy and culture. The list of concepts and issues

include the Mandate of Heaven (*tianming*), the "nobleman" (*junzi*), filial piety (*xiao*), humanity (*ren*), and "respect for ritual" (li). The speakers present the Confucian tradition both in terms of

its historical origin and its change and impact on Chinese culture. It touches upon the revival of Confucianism in the tenth century in the form of Neo-Confucianism and iconoclastic attacks on it during the early twentieth century. It ends with Irene Bloom's reference to the universal appeal of Confucius' remark: "By nature men are pretty much alike; it is learning and practice that set them apart," which was adopted by UNESCO in the 1950s.

The two tapes on Chinese literature constitute

an inseparable unit insofar as the history of Chinese poetry is concerned. They feature Chinese literature experts like Steven Owen, David D.W. Wong, Paul Rouzer, and Marcia Wagner. The first part covers poetry in the Book of Songs, the poetry of Wang Can and Tao Qian. The second part focuses on Tang poetry, beginning with the poetry of Wang Wei. The poetry of Li Bo and Du Fu receive detailed discussion both in terms of their historical context and their literary achievements. Poems are read first in Chinese to be replaced

by English. They are analyzed for both its Confucian and non-Confucian themes and literary techniques. But the tapes say very little after the poetry of Li Qingzhao, a woman poet

of the Song dynasty.

The Annenberg/CPB Collection

These tapes succeed in presenting a very organized introduction to the major themes and key concepts of Confucianism. Many of the themes and values presented in the first tape are carefully highlighted in the discussion of the poetry in the other two tapes. It is clear to the viewers that the Confucian tradition did have a great impact on Chinese poetry. However, the analysis of the poetry of Tao Qian, Wang Wei, and Li Bo touches on Buddhism and Taoism. From this perspective, the intellectual framework in which the materials are presented is much broader than Confucianism.

For classes on Chinese culture, thought, and literature at the college and high-school levels, this series provides a clear, balanced, and well-organized introduction to the Confucian tradition and its impact on Chinese poetry. The written guide is especially useful for teachers. It contains the video scripts, questions for student viewers, and selected passages and poetry which can be photocopied for discussion and written exercises.

Kai-wing Chow is Associate Professsor of History and East Asian Languages and Cultures at the University of Illinois at Urbana-Champaign. He has research interests in Chinese intellectual and cultural history. He is working on a book project on publishing and cultural production in late Ming China.

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The Confucian Tradition is available from the Annenberg/CPB Collection. The price of the series (with teacher's guide and right to duplicate one set of the videos) is \$110. Each video with teacher's guide is \$49.95.

Beko to Kosumosu: A Japanese Community Dramatizes Itself

>> by Christopher S. Thompson

An increasingly popular medium for selfexpression by indigenous communities

essay

worldwide is the locallyproduced video. Homemade video programs enable local people to tell their story in

their own way. These are not polished, commercial interpretations of reality, but instead are a more unfiltered, honest account of how local people feel about and perceive themselves. The stories behind the making of these videos are often just as telling as the content of the programs. Such is the case with *Beko to Kosumosu* (*The Cow and the Cosmos Flower*), a made-for-television drama created by the residents of Tōwa-chō, a small agricultural community in northeastern Japan.

The plot revolves around how to sustain a typical multi-generational family involved in rice farming and cattle breeding. The oldest grandson, Toshio, in his mid-twenties, is struggling to break free from the smothering influence of his father. Toshio wants to develop his own approach to farming so he can find meaning in the career he has chosen but cannot yet fully appreciate. The friendship of a city-born neighbor and the attachment of a city girl homestaying with his family give Toshio the courage to stand up to his father, save an ailing cow, and find happiness as a farmer. Toshio eventually learns how to honor his father while farming his own way.

The main message of *Beko to Kosumosu* is that while traditional values are important, old-timers and their juniors must learn to co-exist and even learn from new approaches to age-old problems. Without these adjustments, the agrarian way of life enjoyed in Japan's regional farming towns of Japan will cease to exist. However, the true significance of *Beko to Kosumosu* is that this video project actually resulted in a living demonstration of how contemporary problems can be addressed.

The original idea to pursue a video project came out of a collaborative effort that began in December 1992 between town hall employees and local residents. The agriculture and forestry division was seeking a way to involve residents in a project that would highlight local farming practices. Reports on these practices would be used to promote sales of local farm products. The first meeting resulted in an agreement to fulfill the dream of a local senior citizen and make a video program that would introduce the social and cultural heritage of Tōwa-chō's farming lifestyle.



With support from a development-minded mayor, the idea quickly evolved into a community project. A not-for-profit company named Tōwachō Television was established and staffed by local volunteers. Incredibly, the project was underway in a few weeks with strong financial support from the town hall, the farmers' co-op, the local branch of the prefectural agriculture village promotion association, and a pool of corporate sponsors.

All stages of the project, from fund-raising and script writing to acting and filming, were handled by residents with the help of professional advisors from IBC-TV, a broadcasting station in the prefectural capital, Morika. Public support was overwhelming. Over 300 residents, ranging from children to senior citizens, participated in the production.

Beko to Kosumosu was completed early in 1995 and has enjoyed great popularity locally and nationally. This "homemade drama" (as it was dubbed by the Japanese press) has aired in Tōwachō, in two other local markets, and three times on national television. In April of 1995, Beko to Kosumosu won the Age of the Regions Prize, given each year by the Japan Broadcasting Association to the best independently produced video drama.

According to its cast, crew, and support staff, the project became an experience which inspired pride and a sense of connectedness with the local history and culture. It also generated a feeling of comraderie between those directly involved in the production and other townspeople. As a member of the production staff told me:

There is a sense that we are representing the content of the Tōwa-chō lifestyle. This makes even those not directly involved in the production of the video feel good about themselves because the goal of the program is to represent their lives. By participating directly in the production process, townspeople make us feel as though we are on a Tōwa-chō baseball team playing in a

national tournament. We like to play, and the townspeople like to cheer. It's a mutually satisfying experience!

Most of all, the project has reminded both participants and townspeople that they are heirs to a lifestyle and a farming system that has existed in the region for hundreds of years. Town hall officials say that, *Beko to Kosumosu* presents these issues in a way that appeals to the young people that Tōwa-chō so desperately needs.

Perhaps the popularity of *Beko to Kosumosu* among mainstream Japanese audiences can be attributed to the profound message that is imbedded in the story: Unless the residents of regional towns can learn to incorporate new ideas, concepts, and methods while at the same time honoring the old traditions, the future looks grim. Indeed, by experiencing the conflict between the new and the old in the context of this farm town, urbanites are shocked into the realization that the same adjustments are necessary in their city lives as well.

Christopher S. Thompson is Assistant Professor of Japanese and Director of the Chubu Study Abroad Program at Ohio University in Athens, Ohio.

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He received his Ph.D. in anthropology from the University of Illinois at Urbana-Champaign. During 1994–96, he conducted fieldwork in Tōwa-chō for his dissertation, an ethnographic study of how town officials were working to solve community development problems.

Beko to Kosumosu is available for loan from AEMS. The Towa Town Office has donated two copies of the video for loan to educators in the United States. The 57-minute tape is in Japanese with English subtitles. Also available with the tape is an English-language translation of the full script prepared and provided by Christopher S. Thompson.

Contact AEMS if you are interested in borrowing the video.



China: The PBS Series

>> Produced by Ambrica Productions in association with WGBH Boston and Channel 4 Television UK. Directed by Sue Williams. Distributed by Zeitgeist Films. Titles include: *China in Revolution*, 1911–1949 (1989), *The Mao Years*, 1949–1976 (1994), and *Born Under the Red Flag* (1997). Each title is 120 minutes.

This six-hour series.

to my knowledge,

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compilation of

historical materials

on twentieth-century

Chinese history.

This series provides a quite remarkable video resource for teaching about twentieth-century China at the college level. It is doubtful anyone would want to use all six hours of the material, but the quality of the production is high throughout and some sections could be exceptionally useful material in any class dealing with twentieth-century China.

Because the outstanding historical footage points out the great gulf in lifestyle and expectations that separate our students from most people living in twentieth-century China, the film may also be used profitably in high-school classes. Yet, the combination of voice-over narrative and dubbed interviews that characterize all six hours of the material may be difficult to assimilate for less advanced audiences.

Sue Williams and her collaborators worked on this program, as can be seen from the production dates, for over a decade, so it is no rush job. Its greatest strength is the combination of a clear narrative line, marvelous choices of historical film, and lengthy interviews with Chinese participants. Much of the historical film sections are in black and white and show flooding, military action, public executions, great public demonstrations in Beijing, and other scenes that convey to the viewer

an eye-witness sense. The authenticity of archival footage overall is heightened by what appear to be faked bandages swathing the head of the American newsreel reporter, Floyd Gibbons, as he reported on the very real destruction in Shanghai as it was under Japanese attack in 1937.

Together with archival film, it is the many interviews that give this video its strongest quality

of immediacy and reliability. The six hours contain some quite remarkable interviews with important persons such as Chen Li-fu, the conservative modernizing ideologue close to Chiang Kai-shek, and Yang Chengwu, a Chinese Communist peasant general who participated in the Long March, as well as obscure figures such as Sun Mingjiu, the soldier who took Chiang Kai-shek prisoner at Xi'an in 1936.

For the earliest portion, where so many of the participants are now dead, the interviewees include figures such as Chiang Wei-kuo, the son of Chiang Kai-shek, who describes his recollections of his father and Sun Yat-sen as they talked in the garden.

In all three parts of the video the same structure is used: historical film footage interspersed with interviews. Most of the interviewees are Chinese, although there are some Americans such

as John Paton Davies and Edward Rice, veteran U.S. State Department officials with long experience in China. The production clearly benefited from close consultation with academic specialists, in particular Professor Paul Pickowicz of the University of California at San Diego who has had a long interest in using film for teaching history. These academics remain off screen in this production. Their presence is reflected in the narrative and in the choice of topics covered.

The formatting reflects this material's broadcast television origins in that each two-hour cassette is further broken down into what were two-hour broadcast programs. The series has a strict, but useful chronological sequence reflected in the titles of each hour-long segment: "The Battle for Survival, 1911–36," "Fighting for the Future, 1937–49," "Catch the Stars and Moon, 1949–60," "It's Right to Rebel, 1960–76," "Surviving Mao, 1976–84," and "The New Generation, 1985–97."

Within each program there are topical segments. For example, the "Battle for Survival, 1911-36" deals well with both Sun Yat-sen and Chiang Kai-shek's leadership of the Nationalist Party, The Communists' Long March, and Chiang Kai-shek's kidnapping in Xi'an in 1936. The last program "The New Generation" deals with the student movements of 1986-87 as well as the Tiananmen incident of 1989 through a combination of on-the-scene footage of the demonstrations and the Communist Party leadership activities interspersed with interviews with Chinese participants and observers. There are short, but effective sections on China's one-child population policy and Deng Xiaoping's continuing drive for economic development in the early 1990s. The tone of the new generation is artfully caught through an interview with the rock star, Cui Jian, and the use of his music in the opening and closing sequences of this program.

For teachers there will be a tendency to use these videos as hour-long, stand-alone substitutes for a lecture or as a lecture supplement. In fact, the material could work much better as a short presentation on a class topic centered on one of the five-to-twenty-minute segments from a particular program. Thus, from "It's Right to Rebel" an instructor could use the longish segment on the Cultural Revolution, or the shorter one on the death of Lin Biao to provide a narrative and some wonderful historical footage in part of a larger class session devoted to those topics. There obviously is a lot the film does not cover, so it obviously will not replace a text or lectures, but is probably well worth its price for the supplementary material it can provide.

The teacher's guide was not included in the materials I reviewed, but my guess is that individual teachers would find little difficulty finding the

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On Common Ground: World Religions in America—A Multimedia CD-ROM

>> Produced by Diana L. Eck and The Pluralism Project at Harvard University and Susan A. Shumaker of Stone Circle Productions, Inc. Designed and programmed by Than Saffel of Stone Circle Productions. Published and distributed by Columbia University Press. Available for both Macintosh and Windows platforms. 1997.

n the past few decades, the American religious complexion has become considerably more Muslim, Hindu, and Buddhist due to immigration and conversion. On Common Ground, a new CD-ROM from the Pluralism Project at Harvard, is a marvelous key to the new religious diversity of America. Part text, part film, part audiocassette, part slide show, it enables one to move effort-

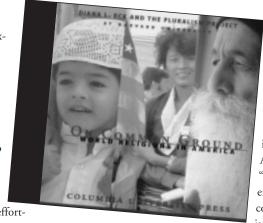
lessly between media, and for that matter between religious traditions, across the American continent, and over vast stretches of time. It covers fifteen traditions and highlights eighteen cities across the U.S. as paradigms of the

new diversity.

The traditions are introduced by geographical location and by tradition. A third major section concerns historical and contemporary issues in the diversity of American religious traditions.

"A New Religious Landscape" provides a geographic overview of religions in America. Eighteen cities or states are featured on a map of the U.S.; clicking on any one of them takes one to a screen wherein one can choose an essay on the site's history of world religions, a map showing the locations of specific religious centers, or a directory of names, addresses, and telephone numbers of the centers. Clicking on the name of any center takes one to a page providing a short description and picture.

"America's Many Religions" explores the



thought and practice of particular traditions. The Buddhist division includes brief introductory essays on Buddhism itself, its history in America, the "Buddhist experience," and contemporary issues for Buddhists

in America. In addition, there are time lines for Buddhist history in general and in America; profiles of Buddhist teachers and centers; short movies on the ordination of a monk, on meditation, and the Greyston (Zen) Bakery in Yonkers, New York; and audio clips on subjects such as the "Zen boom" and "the two Buddhisms (of Asians and non-Asians)." On the Buddhist experience, there are mini-essays with photos on topics such as mindfulness, chanting, koans, various rites, and holidays.

Hinduism receives even more attention. The essays cover the same topics as with Buddhism, and it has similar time lines and profiles. The short films include segments on temple building, the nature of the gods, and puja, and the audio clips concern matters such as images, the Goddess, death, and the future of temples. On the Hindu experience there are many topics such as home altars, consecration of images, ashrams, the sacred thread, and the festivals of specific deities.

Jainism, Sikhism, and Zoroastrianism are all covered, too, and actually receive coverage disproportionate to their numbers, since it is possible to describe all of their major American religious centers whereas many Hindu and Buddhist centers are omitted.

The CD-ROM would be suitable for highschool level and above. For college students, the content of the CD-ROM roughly approximates a short introductory text. It would be most suitable in a course on American religions, but it would also nicely complement a world religions text in a survey course, or do for the "American" week of a course in Hinduism or Buddhism, for instance. Although the information is necessarily limited, it is extremely accessible due to exhaustive crossindexing and one's ability to jump at the click of a mouse to other places on the CD-ROM.

The major problem for teachers and students is price. It costs too much for individual students to have copies and is probably too much for any college library or media center to stock multiple copies for student use. It can, of course, be shown in a "smart" classroom or to a few students at a time on the professor's computer, but the real value of the CD-ROM is realized only when students are able to sit down and play around with it. �

Daniel G. Cozort is Associate Professor of Religion at Dickinson College, Carlisle, Pennsylvania. He has degrees from Brown University and the University of Virginia. He teaches about South Asian and Native American religions, but his specialty is Tibetan Buddhism, about which he has published four books and a film about sand mandalas.

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On Common Ground: World Religions in America is available from Columbia University Press. Price is \$195. A Guide for Teachers and Students for using the On Common Ground CD-ROM is available on the Columbia University Press Web site at http://www.columbia.edu/cu/cup/ocg.

China

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segments of this long narrative film that would be useful in their classroom. Even when I found myself disagreeing with the narrative, I still felt the video could be used as a good foil in a classroom presentation. For example, I felt statements about Taiwan's heavy investment in South China in the 1980s are somewhat misleading in that only after 1987 did this important change in the direction of Taiwanese investment and trade get underway in any meaningful way, but in spite of that difference in dating, the presentation could be used to frame

a discussion of what the import of this growing trade and investment will mean for both the Chinese mainland and Taiwan.

One problem that plagues videos is that they often lose their usefulness as the material becomes dated. I doubt this will be much of a problem with this series. Certainly the material in the first five hours is so clearly grounded on important topics in twentieth-century Chinese history, the series can be profitably used for many years to come. This six-hour series, to my knowledge, is the best available compilation of historical materials on twentieth-century Chinese history. It is well worth the price. •

David D. Buck is Professor of History and Director of the Institute of World Affairs at the University of Wisconsin at Milwaukee. He teaches a wide range of courses about Chinese history, including ancient and modern. His research has concerned the development of modern cities in China and the history of the Boxer Uprising of 1900. He is the author of Urban Change in China

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China: The PBS Series is available from Zeitgeist Films, Ltd. The price for the series and teacher's guide is \$199.

(1978) and numerous articles.

Between Two Worlds: A Japanese Pilgrimage

>> Produced by Joanne Hershfield and Susan Llyod. Distributed by University of California Extension Center for Media and Independent Learning. 1994. 35 minutes.

P ilgrimage is a practice shared by cultures and societies worldwide. It has allowed people from diverse social classes and races an opportuni-

ty for contact with culturally-specific concepts of divinity, empowerment, easement, and salvation, all of which are embodied at specific sites. Among the world's most famous sites of pilgrimage— Lourdes (France), Jerusalem (Israel/ Palestine), Mount Kailasa (Tibet), Varanassi (India) and so on-must be added the eighty-eight temples of Shikoku in Japan.

We are fortunate to have a video that deals with the complex phenomena of the Shikoku pilgrimage in contemporary Japan. Though this

practice is but a few centuries old, the tradition of visiting sacred sites in order to achieve this-worldly and future benefits (called *riyaku* in Japanese) goes

"old and new images" of the pigrimage event, from urban bustle, neon signs, and youthful ignorance of pilgrimage in general to elderly white-clad pilgrims visiting serene mountain temples shrouded in mist.

beneficial power of those sites. In later centuries, both elite and commoners made oftentimes hazardous journeys to climb Mount Fuji, visit the

back to the earliest regimes.

Japanese emperors and their consorts of the seventh century left the safety and comfort of their palaces to travel to distant waterfalls, mountains, and hot springs—all for the purpose of accessing (both

through priestly

and direct experi-

intermediaries

ence) the

shrines at Ise (where, in 1705, an estimated 3,620,000 individuals visited), or attend other famous temples and shrines.

Between Two Worlds attempts to show the people, settings, motivations and practices comprising a modern-day pilgrimage to the Shikoku temples. It skillfully juxtaposes what the narrator calls "old and new images" of the pilgrimage event, from urban bustle, neon signs, and youthful ignorance of pilgrimage in general to elderly white-clad pilgrims visiting serene mountain temples shrouded in mist. We learn and see early on the crew making the video, as well as a couple key questions motivating their own quest: Can they convey adequately the complexity of pilgrimage to western audiences? Is this "real" pilgrimage or only sight-seeing on the part of the so-called "pilgrims" themselves?

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From the Editorial Board

"From the Editorial Board" is a new column of the newsletter. Beginning with this issue, members of our on-campus editorial board will comment on their experience with media on Asia and suggest exemplary materials in their field of expertise. The first of these columns is written by Clark E. Cunningham, Professor Emeritus of Anthropology.

y media experience has included still photography which I did extensively during anthropological research in Southeast Asia. In my teaching, I used films, and then videos, extensively as well as colored slides from my own collection. In the field, I tried to keep teaching needs in the back of my mind and to photograph sequences of events or themes which would be useful. My first research experience was as field assistant to a geographer in Sumatra and Java (Indonesia) in 1955-56. For that year I borrowed the Argus 35mm camera of my father, and I took some photos which I used in teaching "Peoples and Cultures of Insular Southeast Asia" until my retirement forty years later. I have one beautiful shot of terraced rice fields in west Java, near Bandung, in which one sees wet rice agriculture at all stages of

its development (from preparing a field for planting to full harvest) being done in different terraces at one time. This has been an invaluable slide to use with Clifford Geertz's book, Agricultural Involution.

The arrival of



Clark E. Cunningham

videos was to benefit my teaching about Southeast Asia and Asian Americans and courses in introductory anthropology and medical anthropology (in which I always had Asian content and used slides as well). Some particularly useful and well-made videos are *The Three Worlds of Bali, Dadi's Family, Between Two Worlds: A Hmong Shaman in America*, and *Knowing Her Place*. The first is a rich portrayal of continuity and change in the complex cultural and religious life of Bali. The second gives great insight into extended family life in a village of north India and particularly the complex roles of women in changing times. The third shows the

ways in which a Hmong refugee shaman continues practice of his healing ways in Chicago in the 1980s and the cultural and social pressures on Hmong in the U.S. The fourth sensitively shows the stresses of marriage, parenting, identity, and psychological well-being for a woman from India living in the U.S., one who has been brought up partly in India, partly in the U.S. Each video can stimulate rich discussions.

Videography

Between Two Worlds: A Hmong Shaman in America (1996, 30 min.) is available from Filmakers Library. Price is \$250 for purchase and \$55 for rental.

Dadi's Family (59 min.) is available from Documentary Educational Resources. Price is \$145 for purchase and \$40 for rental.

Knowing Her Place (1990, 40 min.) is available from Women Make Movies. Price is \$250 for purchase and \$75 for rental.

Three Worlds of Bali (59 min.) is available from Documentary Educational Resources. Price is \$145 for purchase and \$40 for rental.

To answer these questions, the film is divided into four components of pilgrimage: the determination to go, the practice involved, the attainment of wisdom, and completion of the journey. Each category (as well as an answer to the question of whether this is truly pilgrimage or only sightseeing) is advanced through a number of interviews with priests and participants (including a young man who thinks he might be a "hippy"). The narrator suggests that the reasons motivating a pilgrimage are the same as in the past (personal loss, impending death, search for meaning of life and self, dealing with a health problem) but the means of going have changed. While a few walk and extol the benefits of the traditional approach, most do not have the time required and so take sight-seeing buses or private cars from site to site. Even so, we learn that most of these people are seriously committed to the pilgrimage, are very glad they came, and expect to take lasting benefits away from the experience.

Throughout this obviously well-financed and professional production that, we are told, traveled 1000 miles and resulted in eighteen hours of tape, the camera and sound quality is first-rate. For audiences with little experience of Japan, the images, narrative, and structure of the video provide easy access to the topic. Even for more sophisticated university audiences, the film will be useful for its portrayal and evocation of contemporary pilgrimage, which can then be supplemented with work by contemporary scholars on Japanese pilgrimage, such as Ian Reader, Joseph Kitagawa, or George Tanabe. My only qualification (besides the absence of maps) is that the film's title not be seen as restricting discussion of pilgrimage into easy dichotomies between "old" and "new" or "secular" and "sacred." Part of what keeps pilgrimage vital, especially in Japan, is the interplay and complementarity of old and new. Modern pilgrims are not "between" two worlds but are actively engaged at all times in the multiple worlds of religion, commerce, tourism, and the continuing practice of forming and affirming their cultural identity. �

John K. Nelson is Assistant Professor in the Department of Asian Studies at the University of Texas at Austin. He researches the relationship between ritual, politics, and power, and is the author of *A Year in the Life of a Shinto Shrine* (1996).

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Between Two Worlds: A Japanese Pilgrimage is available from the University of California Extension Center for Media and Independent Learning. Price is \$195 for purchase and \$50 for rental.



Inside Burma: Land of Fear

>> Produced by David Munro. Distributed by Bullfrog Films. 1996. 52 minutes.

One of the themes of this video is that appearances deceive. Behind the serene beauty of the Burmese countryside and culture there is, we are told, a level of coercion and violence worthy of

The filmmakers succeeded in

obtaining an interview with Suu

Syi at her family home where for

the past several years she has

been held under house arrest.

the most blatant tyranny. What the narration might have added is that this two-faced quality of Burma is nothing new; it is the nexus of such colonial accounts as

Orwell's *Burmese Days* as well as much of the non-fiction writing on post-colonial Burma (See, for example, Lucian Pye, *Politics, Personality, and Nation-Building: Burma's Search for Identity,* 1962.).

The political purpose of the video is too direct and its message too urgent to allow for such academic referencing. But that is not to say that the presentation lacks historical grounding altogether. In fact the inclusion of some brief footage depicting colonial military units on parade adds depth to the portrayal of the contemporary Burmese army as arrogant, brutal, and out of control.

The other aspect of Burmese history brought to bear on the discussion of the current situation is, inevitably, an explanation of General Aung San's role in the nationalist movement. This segment leads to discussion of the emergence of his daughter, Aung San Suu Syi, as leader of the Burmese opposition. The filmmakers succeeded in obtaining an interview with Suu Syi at her family home where for the past several years she has been held under house arrest. No more than five minutes of this short interview are included in the video, but it is more than enough to demonstrate Suu Syi's charisma. Her calm and optimistic determination may or may not be persuasive, and this surely will be one of the points of discussion after classroom showing of the video.

At the time of this review (late 1998) Aung Suu Syi is again in the news, challenging her military captors by attempting to travel within the country. The argument about the effects of alternative policies adopted by the rest of the world, a second theme developed in the video, continues unchanged. The reporter in the video, John Pilger, is a controversial Australian reporter well-known for his advocacy of sanctions against governments that violate human rights. In making his case in Inside Burma he introduces such compelling evidence as footage of children at work in hazardous situations, laborers in chains working for the state, and comments to the camera by a British businessman who claims to have first-hand evidence of an arms company's illegal activities in support of the Burmese regime.

Most citizens of Western countries fail to see much connection between their daily lives on the one hand and events in Burma and other repres-

> sive nation-states on the other. For some, however, a potential linkage resides in tourism opportunities, an aspect of Burma's national life held up to especially strong criticism in this video. Like foreign investors,

tourists help provide the funds necessary for the Burmese military state to maintain itself.

Accordingly, Pilger's closing comment about the Burmese people is that "they deserve more than our complicity."

Stephen A. Douglas is Associate Professor of Political Science at the University of Illinois at Urbana-Champaign. He specializes in Southeast Asian politics with particular emphasis on state ideologies and regional (dis)integration.

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Inside Burma: Land of Fear is available from Bullfrog Films. Price is \$250 for purchase and \$85 for rental.

Asian Educational Media Service

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>> A list of distributors mentioned in this issue of AEMS News and Reviews

Annenberg/CPB Collection, P.O. Box 2345, S. Burlington, VT 05407-2345. Tel: 800-LEARN-ER (532-7637). Fax: 802-864-9846. Web site: http://www.learner.org.

Bullfrog Films, P.O. Box 149, Oley, PA 19547. Tel: 800-543-3764. Fax: 610-370-1978. Email: bullfrog@igc.org. Web site: http://www.bullfrogfilms.com.

Cheng & Tsui Company, 25 West Street, Boston, MA 02111-1268. Tel: 800-554-1963. Fax: 617-426-3669. E-mail: orders@chengtsui.com. Web site: http://www.cheng-tsui.com.

Columbia University Press, Order Department, 136 South Broadway, Irvington, NY 10533. Tel: 800-944-8648. Fax: 800-944-1844. Web site: http://www.columbia.edu/cu/cup.

Documentary Educational Resources,

101 Morse Street, Watertown, MA 02172. Tel: 800-569-6621. Fax: 617-926-9519. E-mail: docued@der.org. Web site: http://der.org/docued. **Ernst Media Incorporated**, 55 Cliffside Drive, Canandaigua, NY 14424. Tel: 800-554-3556. Fax: 716-396-3585. E-mail: royernst@ aol.com.

Facets Video, 1517 West Fullerton Avenue, Chicago, IL 60614. Tel: 800-331-6197. Fax: 312-929-5437. E-mail: sales@facets.org. Web site: http://www.facets.org.

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

NAATA Distribution (National Asian American Telecommunications Association), 346 Ninth Street, Second Floor, San Francisco, CA 94103. Tel: 415-552-9550. Fax: 415-863-7420. E-mail: distribution@naatanet.org. Web site: http://www.naatanet.org.

Satya Film Library, 22-D Hollywood Avenue, Hohokus, NJ 07423. Tel: 800-343-5540. Fax: 201-652-1973.

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/.

Women Make Movies, Inc., Distribution Department, 462 Broadway, Suite 500R, New York, NY 10013. Tel: 212-925-0606. Fax: 212-925-2052. E-mail: orders@wmm.com.

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