

News and Reviews Vol. 7, No. 3 Fall 2004

Morning Sun

>> Produced and directed by Carma Hinton, Geremie Barmé, and Richard Gordon. 2003. 1 hour, 57 minutes.

orning Sun tells the story of the tumultuous event commonly known as the Great Proletarian Cultural Revolution (1964– 1976). Like other films that cover this pivotal



event in Chinese history, we are treated to scenes and descriptions of the Great Leap Forward,

the growing cult of Mao, the Revolution itself, Communist Party Congresses, Red Guard activity, and the rise and fall of the Gang of Four. Unlike other documentary films, however, this one does not compress the events into a series of negative sound bytes recreating the political history of a lost decade. *Morning Sun* is a social history of the Cultural Revolution. It relies on the words of the historical actors to explain the psychology of revolution. There are a series of threads that



Red Guard Propaganda Team, 1968.

run throughout *Morning Sun* that help illustrate the complexity of this era. Viewers are treated to a vibrant personal history, one from which they can gain a greater understanding of postCommunist Revolution China.

Set against the backdrop of the musical The East is Red, which opened in October 1964 to celebrate the fifteenth anniversary of the founding of the People's Republic, Morning Sun juxtaposes China's revolutionary history prior to 1964 with that which followed. The generation that would come of age during the early- and mid-1960s, the generation that would become the Red Guard, would learn from this musical and associated propaganda that it was their responsibility to take the mantle of revolutionary leadership and move forward to promote not only Chinese revolution, but world revolution. They would be taught that Mao alone was responsible for China's newly regained greatness and that the Chinese Revolution saved the nation from the yoke of Western imperialism. Theirs was a sense of purpose.

Like many other documentary films, *Morning Sun* relies on a series of interviews shown in combination with historical images and film footage. The interviews are the heart of this film and give *continued on page 2*



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Members of a commune read the Little Red Book.

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 quarterly, 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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What's New?

Goodbye, Xian!

ian Barrett, Assistant Program Coordinator for AEMS, has recently resigned in order to pursue a Masters degree in Education at National Louis University. Xian began working for AEMS in January 2003. Over the past year and a half, he has worked hard, bringing new ideas and enthusiasm to the job. The staff of the Center for East Asian and Pacific Studies wishes him the best in his new venture.

More Regional Resources Pages

http://www.aems.uiuc.edu/HTML/AsianResources/AsianResources.htm

Over the summer we added Taiwan and Brunei to our growing list of Regional Resource pages:

- www.aems.uiuc.edu/html/asianresources/Taiwan/Taiwan.htm
- www.aems.uiuc.edu/html/asianresources/Brunei/Brunei.htm

Eventually we hope to have Resource pages for all the Asian countries as well as for significant regions. We continue to welcome suggestions of additional links for all our pages (only educational resources, please—no commercial sites unless they have significant educational content available for free). Please contact AEMS at aems@uiuc.edu with suggestions or comments.

Correction

In our last issue, I included an outdated bibliography for Jin-hee Lee, who wrote the review of *Wedding though Camera Eyes.* My apologies to Jin-hee; her correct bio follows:

Jin-hee Lee is a Ph. D. candidate in modern Japanese and Korean history at the University of Illinois at Urbana-Champaign. Her research focuses on the practice and representations of collective violence in the culture of empire, such as the massacre of Koreans in imperial Japan following the 1923 earthquake.

—Sarah I. Barbour, Editor

Morning Sun

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it its greatest impact. Going well beyond the familiar cast of talking heads, the so-called experts in the field, the producers of Morning Sun have allowed the historical actors to tell their own stories. We are treated to a variety of personal perspectives that help us to understand what motivated a group of impressionable, nationalistic teenagers to turn a country upside down in the name of Chairman Mao. While not meaning to downplay the violence of the decade, it becomes clear from the interviews that common teenage issues, such as peer pressure, group conformity, and challenging parental authority, were partially responsible for the escalation in violence and fervor of the Revolution. These interviews are sincere and leave a lasting impression. One easily senses the frustration and loss of this generation that continues to this day.

In addition to interviews with members of the revolutionary generation, which includes Luo Xiaohai, the founder of the Red Guard, there are interviews with several of the Cultural Revolution's victims including Li Rui, who was a high-ranking party official and Mao's secretary, and Huang Yongyu, a prominent writer who was targeted because of his satirical writing. As with the other interviews, the viewer can tell that the effects of the Cultural Revolution have not left this group. Each, in his own way, still struggles to find meaning in the events.

Historical images complement the interviews and provide historical background. In addition to photographs and film clips that specifically relate to the interviewees, the producers have utilized a fresh set of historical images that go beyond what have become the standard post-Communist Revolution photo and film montage. Because one of the central threads that runs through this film

Asia for Educators Online, Columbia University

in focus

Developed by the Asia for Educators Program at Columbia University, Asia for Educators

Online (http://afe.easia.columbia.edu), is designed to serve faculty and students in world history, culture, geography, art, and literature at the undergraduate and pre-college levels. The site features classroom print units, background material for faculty, and self-contained interactive web modules accessible by subject area (geography, history, art) or by chronological periods following the National Standards in World History and the AP timelines.

At the core of Asia for Educators Online are digitized versions of the individual units formerly comprising the popular printed teaching guides produced originally by the East Asian Curriculum Project-China: A Teaching Workbook and Contemporary Japan: A Teaching Workbook (winner of the 2000 Franklin R. Buchanan Prize for "outstanding curriculum publication"). In order to accommodate users coming to AFE Online with different approaches to the material, these units have been organized into three categories: Subject Area, Time Period, and Resource Type. The subject areas covered include art, language, literature, religion and philosophy, geography and population, society and culture, economy and trade, foreign policy and government, and inventions and ideas. The units themselves range in format from introductory readings and primary source readings with discussion questions, background readings for teachers, and classroom exercises and activities

to guides for teaching with literature and film, timelines, and theme-based chronologies.

In addition to these text-based units covering Chinese and Japanese history and culture, AFE Online has several video-based units featuring preeminent scholars in the field speaking on various topics—specifically on Confucianism, Tang poetry,

ASIA

educators

Classical Japan, Medieval Japan, Tokugawa Japan, modern Japanese government, and contemporary Japanese culture and society as well as three theme-based units, on China's Song Dynasty, the Mongols and the Yuan Dynasty,

Mongols and the Yuan Dynasty, and China and Europe (1500–1800) all with image banks, bibliographies, and additional classroom materials. Forthcoming in Fall 2004 is an image-rich unit on the Grandeur of the Qing Dynasty featuring four inspection tour scrolls commissioned by the Kangxi and Qianlong emperors, produced in partnership with New York's Metropolitan Museum of Art and Columbia University's Media Center for Art History.

Additional resources on AFE Online include an East Asia in World History Webcourse, which provides an overview of East Asian history from 400 BCE to the present; several "key points" and "central themes" units for teaching about China, Japan, Korea, India, and Southeast Asia; and a searchable database of recommended resource materials to order.

Resources currently in development include database questions (DBQs), lesson plans, illustrations, and a list of key maps for teaching about

is the state's appropriation of art for the sake of revolution, we are also treated to excerpts from Cultural Revolution–era films that had significant impact on that generation.

Morning Sun is a welcome addition to the classroom because of its in-depth analysis of the Cultural Revolution and surrounding events. One of the biggest problems I find with most documentary films on post-1949 China designed for the classroom is that they are highly superficial and try to compress fifty-plus years of history into twenty-eight or so minutes. This film is accurate and detailed in its coverage. Narrated by the familiar voice of National Public Radio's Margot Adler, Morning Sun maintains a level of discourse that is perhaps too sophisticated for viewers with little or no knowledge of the Cultural Revolution. For those viewers who have even the most limited understanding of the political history of this era, however, this film is highly informative and could

serve as the basis for extended discussion and analysis. The only possible drawback to using *Morning Sun* in the classroom is its length, although this is not insurmountable. The film is divided into eight parts, each of which could serve as a convenient breaking point. An additional feature that makes this film especially student/ classroom-friendly is its companion Web site, **www.morningsun.org/longbow**, that contains a host of additional material, including interactive translations of Mao's *Little Red Book*, extended interviews, *The East is Red* in its entirety, interactive radio and television clips, and additional historical images. **♦**

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Asian History at Utica College.

Morning Sun is available from NAATA in VHS. Price is \$295 for purchase. A DVD edition will be available soon.





leatered units.



Asia, as well as a searchable database of online Asian art resources found in museums in the U.S. and abroad.

A related AFE-developed initiative of interest to Asian studies educators is the Forum on Asia in the Curriculum, an online discussion board open to the community of educators at large. Launched in 2003 and with 275 registered members at present, the Forum features discussion sections for keeping up with new and ongoing developments in the field, including conferences and meetings, grant and professional development opportunities, study tours and summer seminars, as well as sections for sharing teaching tips and syllabi for specific subject areas, and also discussions specific to various professional organizations (ASIANetwork, Asian Studies Development Program, Committee on Teaching about Asia of the AAS, China Special Interest Group of the AAS, Council on Conferences of the AAS, and the National Consortium for Teaching about Asia). The Forum can be accessed at www.asiainthecurriculum.org. \blacklozenge

Sara Leeun Huong is the Web Producer/Designer, Asia for Educators Program of the Weatherhead East Asian Institute, Columbia University.

Robert Fortune: The Tea Thief

>> A film by Diane Perelsztejn. 2001. 52 minutes.

his excellent film about tea and the tea trade comes with a provocative title. Diane Perelsztejn presents several challenging ideas and provides marvelous footage of present-day tea districts in China and India in this 52-minute film originally produced by an Australian, French, and Belgian team. Although the title and storyline are historical, the film footage provides a brief and useful introduction to several key areas of world tea production including Fujian's Wuyi Mountains and Anhui's Huangshan as well as the Darjeeling hills in India. The film includes over a dozen interviews with tea merchants, experts, and producers that add to its interest. Even the opening titles appear over a display of present-day Chinese tea ceremonial practices. I would recommend it as a film to introduce almost any topic about tea history, tea production, and Chinese tea culture. The film can be used at both the high school and college level.

The film's storyline involves a Scottish botanist, Robert Fortune, whom the British East India Company hired away in 1848 from his position as head of the Chelsea Physic Garden. The Company sent him back to China where he had conducted botanical explorations along the China coast a few years earlier. The Company wanted Fortune for more practical, money-making purposes than his earlier findings of new species of peonies and azaleas. His new mission in China was to procure tea seeds and plants to be grown in India. The Company had lost their monopoly on importing Chinese tea in Great Britain in the 1830s and hoped to promote tea cultivation in



Fortune accepted the Company's generous salary and agreed to travel beyond the zone of permitted foreign travel into several famous Chinese tea production areas in Anhui, Jiangxi, and Fujian provinces. He had considerable success in gathering plantings and even procured the services of some Chinese men skilled in the picking and cur-



ing of tea. The film uses the clandestine nature of Fortune's travels through China and his smuggling of tea seeds and plants as the basis for its title of "tea thief." (In fact, British amateur and professional scientists, including Charles Darwin, roamed the world in the 18th and 19th centuries collecting flora and fauna, but they have usually been celebrated as path-finding scientists, not thieves.)

Since the visual record of Fortune's travels is slight, the producers use mostly present-day footage into which they intersperse some

continued on next page



Children of the Seven-Headed Snake: The Sacred Waters of Cambodia

>> Directed by Didier Fassio. 2002. 52 minutes.v

The Tonle Sap River, which runs through central Cambodia, has an unusual habit: during the rainy season every June, the river reverses direction, flooding the Tonle Sap Lake and making it the largest freshwater body in Southeast Asia. In November, the pressures of the

excess water begin to lift; the river reverses course and the water once again begin to flow downstream. As the water levels of the lake drop, thousands of fish are stranded in the shallows and the surrounding land is left covered in rich silt. The ecology of the river has influenced the social, spiritual, and economic practices of the people who live on or near it. Opening with a festival celebrating the beginning of the dry season, *Children of the Seven-Headed Snake* explores some of these customs and the ways in which they are tied to the river.

The documentary is at its best when it lingers on one event. A particularly well done sequence in the middle of the film about the annual fish catch gives a clear and fascinating look at the river economy. Farmers laden with rice come from miles around to camp on the banks of the river while boatmen catch literally tons of fish. Rice is traded for fish, salt, and for rights to camp on private property; the farmers make fish paste, soap, and fertilizer from their newly acquired fish, while the



boatmen sell the rice for a profit elsewhere. Another sequence that illustrates the extent of the Tonle Sap Lake's flooding shows a riverboat caught in the branches of submerged trees. Toward the end of

the film, the narrative digresses into an extended discussion of Angkor Wat, the extensive temple complex located at the northwestern end of the lake. The footage is beautiful, but the narration is only tangentially related to the modern economy of the river and tells us little about recent reconstruction efforts.

The narration is sometimes frustratingly vague. Reference is made, for example, to "times past," and "the first explorers," but when and who these were are not specified. Cursory acknowledgement is given to the destructive reign of the Khmer Rouge through mention of "the communist regime" and "recent troubles." A Vietnamese fisherman tells us that his family was forced to flee the country when the Khmer Rouge took over, and toward the end of the film the narrator states that "every family" (presumably in the country) has lost at least one member to "genocide." Viewers of the film, however, might be left with the impression that very little has happened in Cambodia in the eight hundred years since Angkor Wat was built.

and no attempt to situate the scenes of river life in a larger context of a national economy or society. Most conspicuously absent is any discussion of the environmental impact that a growing population and increasing development might have on the river. Chronologically as well, the narrative can be of confusing; the story jumps from the beginning of the dry season, to the beginning of the monsoon season, then back to the dry season. We briefly meet several interesting characters, among them a village headman seeking to trade rice for fish, a d of riverboat captain, and a young school teacher. Unfortunately, the documentary does not follow any of them closely or consistently. Some reappear

later in the film, others do not.

The film is most valuable for the glimpses of life along the river. We see houseboats, religious celebrations, a loading dock, and people simply going about their daily lives. The audio and video quality of the film are high, and the narrative, while uneven, is lively enough to keep viewers interested for the full 52-minute running time. Despite its flaws, the film would be valuable in an introductory anthropology course at the college level and might also be of interest to high school students studying world cultures.

The narrator frequently refers to customs or methods "unchanged in centuries"; there is no mention

of Cambodia's political situation, past or present,

Sarah I. Barbour is Program Director of the Asian Educational Media Service.

Children of the Seven-Headed Snake: The Sacred Waters of Cambodia is available from Filmakers Library. Price is \$295 for purchase or \$75 for rental.

The Tea Thief

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historical film of Chinese opium smokers and Qing Dynasty troops from around the beginning of the 19th century. Sometimes it is hard to associate Fortune's visits to Shanghai and Hong Kong from 1848 to 1851 with the present-day footage showing motorboats and gleaming office towers that typify those metropolises. Yet, out in the countryside, things have changed much less. The beautiful white washed farmhouses with their distinctive flat fronts and ornamental entrances or green slopes filled with tea bushes in the Anhui tea producing areas around Huangshan, or the Longqing (Dragon Well) region in Hangzhou's suburbs are easier to read as representing their long history of tea production. At these and other locations, Diane Perelsztejn has captured evocative interviews with Buddhist

monks, women tea masters, and garrulous Chinese men who all sing the praises of their home district and its tea. She even has an interview conducted with an Indian plantation manager in the hills of Darjeeling. The tea bushes on that plantation are said to be descended from the plants Robert Fortune sent to India.

There are some historical gaffs. Few historians argue that tea was the cause of the Opium Wars as the narrative asserts, or that the Opium Wars seriously threatened British access to Chinese tea. Probably the most serious hyperbole is the claim in the film's conclusion that the loss of tea exports to Great Britain caused a collapse in the Chinese tea industry and devastated China's economy. Certainly the loss of foreign markets hurt some specialized producers and export-oriented firms, but because China's domestic tea consumption was so huge, export producers could shift their output into internal Chinese tea trade.

These, however, are minor flaws in an otherwise marvelous film about the tea trade. Because of its combination of an historical narrative and wonderful visits to Chinese and Indian tea producing regions, this film will remain like a good cup of tea—refreshing, invigorating, and an aid to good conversation. ◆

David D. Buck is a retired professor of Chinese History at the University of Wisconsin-Milwaukee and former editor of the *Journal of Asian Studies*. He has a long term interest in the Chinese tea export trade.

Robert Fortune: The Tea Thief is available from Filmakers Library. Price is \$295 for purchase or \$75 for rental.



The Wild East: Portrait of an Urban Nomad

>> Directed by Michael Haslund-Christensen. 2002. 54 minutes.

I t is often assumed that filmmakers working within the documentary tradition strive to catch life in all of its mundane aspects. Although the word "documentary" suggests neutrality, it is a rare documentary that succeeds. Most filmmakers have a voice or point of view. Haslund-Christensen's enormously satisfying film about life in the Republic of Mongolia is no exception. His film starts where it ends: in the middle, which is to say the director is less interested in offering an explanation as he is in inviting viewers to draw their own conclusions.

The story attracts us. It is about two young Mongolian men, Jenya and Sasha, whom we first meet on a public street, near a market full of fattailed sheep, caged wolves, and listless cattle in contemporary Ulaan Baator, the largest city and capital of the Republic of Mongolia. We hear rock music from an East Asian band in the background. People are shown passing by wearing an assortment of contemporary and traditional clothing that ranges from cowboy hats to western suits and sunglasses. We notice that the youths shift effortlessly between Mongolian and Russian as they converse with friends on cell phones and then with one another. The director keeps the pace of the story steady. We are invited to go with the youths as they search for a steady job or, barring that, some way to make some money. Along the way we learn much about contemporary urban life. They are cheated by an Arab merchant who sells them an inferior food product he claims is

top quality. When they try to resell the product to a Chinese merchant they are informed of its inferiority. It is then that they realize they have been taken. In passing we get a brief glimpse at underlying ethnic divisions in the new Mongolia, a country that, like China, is shifting from redistribution to a market economy. The two men are supposed to be our "Everyman," or representative of all young men in Mongolia—the anxiety and confusion they convey as they try to find a niche for themselves represents some of the new realities facing contemporary urban Mongolians.

In exploring the ways that Jenya and Sasha attempt to make a living, we are provided with glimpses of contemporary life. We discover there are mild tensions between the Chinese and Mongols, the Arabs and the Mongols, and the Russians and Mongols. The theme of ethnic allegiance is prominent in the film. Because the young men are from mixed marriages (their fathers are Russian and mothers Mongolian), there appear to be unresolved issues of the ethnic allegiance and social purity. We catch a glimpse of this when Jenya returns home to confront his girlfriend over the languages, Mongolian, Russian, and English, they use to speak with their child. Because English has become the lingua franca of the business community and possible means for upward mobility, the mother wants to use her native tongue Mongolian and English, but not Russian. How the family reconciles this issue remains in doubt. We are left with our thoughts and questions about life

in this part of Central Asia.

The film has an idyllic ending. We are shown one of the youths who has been treated as an outcast by the Russians and urban Mongols carrying his daughter on his shoulder walking toward a Mongolian encampment. The meaning is clearhe has decided to reconcile his ambivalence over being an offspring of mixed ethnic parents to embrace the Mongolian herding heritage. In keeping with the director's non-narrative style, we are not informed as to what ultimately happens to the young man or how the issue of ethnic allegiance shapes other arenas of urban interaction. Still, this is an engrossing film we believe will be well received in the classroom. We found that our students, both undergraduate and graduate, really enjoy the film. It proved to be a stimulus to provoke thought: for the dedicated teacher, this is always a rewarding experience.

In sum, *The Wild East* provides a nice slice of ethnographic life in modern Mongolia. It is not pretentious nor overly elaborate in content or design. It offers a restrictive view that focuses on



the lives of two men and some of their daily actions. The film is well produced, and technically sound. In many ways it is an ethnographic presentation similar to that of earlier anthropology films shot in the 1950s, still staples in many introductory anthropology courses, in which customs and cultural traits are not explained through any narration. Instead, we come to understand the realities of people's lives by observing the participants' actions. We like this style, as did our undergraduate and graduate students. It will be pedagogically useful. Without any reservations, we recommend the film. ◆

William Jankowiak, Professor of Anthropology University of Nevada, Las Vegas, has conducted research in China over the last twenty years. Jim Bell, recently deceased, was Professor of Anthropology and Ethnographic films at California State University, Los Angeles.

The Wild East: Portrait of an Urban Nomad is available from First Run/Icarus Films. Price is \$390 for purchase and \$75 for rental.

Suggested Reading

Bulag, Uradyn. Nationalism and Hybridity in Mongolia. New York: Oxford University Press, 1998.



At Home with Master Musicians of Madras: Volume 1, T.N. Krishnan

>> Amy Catlin and Fredric Lieberman. 2000. 70 minutes.

his videotape constitutes an important addition to Amy Catlin's and Nazir Jairazbhoy's Apsara Media series, which also includes videos on the African-Indian Sidis (reviewed in the Spring-Summer 2004 issue of this newsletter), Hmong musicians in America, and the musical instruments of Kacch (Gujarat), among other topics. The second half of this videotape consists of footage of a 1977 concert of Carnatic (South Indian classical) music in Chennai (then Madras), given by the famous violinist T. N. Krishnan. The first half encounters Krishnan at home and in the streets of Chennai, showing him teaching violin to his two precocious children, demonstrating a performance segment for the videographers, and driving through Chennai.

The highlight of the concert footage is the mridangam (barrel drum) accompaniment by Palghat Mani Iyer, considered the greatest mridangamist of the last hundred years. There are very few video recordings of his performances, so his presence alone makes the videotape well worth its cost. In addition, Catlin has selected a good variety of Carnatic performance genres: an extended alapana (unmetered melodic improvisation) and a riveting taniavarttanam (drum solo) by Mani Iyer, in addition to four kritis (devotional songs) by the great composer Tyagaraja. The four kritis encompass four different ragas (melody types) and three different talas (metric cycles), so professors of Indian music classes teaching their students these elements will find much material to work with here. I will note, however, that although two of the ragas covered in the first half of the video (which features Krishnan at home and outdoors)

are defined in its useful enclosed glossary, the four from the concert are not; thus teachers using this video will have to do some outside research to explain the musical aspects of the concert performance. Other laudatory aspects of the concert footage include the shots of the performance space, including the audience mingling with the performers afterwards, and the on-screen translations of the musicians' banter after the first kriti. (Krishnan notes that his 14-year-old daughter, who accompanies him on the violin, made mistakes in all the sections in which he made mistakes, and Mani Iyer replies that that makes her a good disciple!) However, I would have appreciated more shots of the audience during the concert, and regretted the less-than-ideal lighting (which Catlin and Lieberman acknowledge).

I also enjoyed the first half of the video, which covers some of Krishnan's teaching to his children, includes excerpts of Catlin's interviews with all three family members, and follows Krishnan through Chennai. We see shots of some of Chennai's landmarks, including a temple tank and the Madras Music Academy. Through photographs and Krishnan's commentary, we learn about Krishnan's wife, his musician father, and some highlights of his musical career. I found myself wanting even more material on his home life and biography, and perhaps more of his reflections on Carnatic music today. The creators of this video made a decision not to include their own narrative voiceover, allowing Krishnan instead to speak for himself. This is certainly defensible, although Krishnan's soft voice makes it somewhat difficult to understand him; perhaps a website

with a transcription of the speech in the videotape would help. In general this half of the video is quite valuable, providing a glimpse into the life of a Carnatic musician in Chennai.

I highly recommend this video for use in world music and Indian music classes, especially in colleges and universities. But I would advise any professor using it to do so in the context of a general unit on Indian (or on Carnatic) music, and to preface the video with coverage of India's history and religions, and in the musical area with discussion of classical music texture (melody/rhythm/ drone), raga, tala, performance genres, and the contexts and history of Carnatic music. Admittedly, the first half of the video includes a great description of the *ragam-tanam-pallavi* genre: Krishnan plays a short ragam and tanam, terms that are both defined in the accompanying glossary, and his performance of a few minutes of the pallavi is accompanied by an on-screen listening guide. The screen captions signal the arudi (arrival point) and eduppu (beginning point) of the pallavi, and the counts of the tala cycle, thus making it easy for teacher and student alike to follow along. But these facets are missing from the concert performance, so instructors will have to locate sections of the kritis and counts of the tala cycles (among other things) themselves, before helping their students to do the same while viewing the video. I would advise professors to give students considerable practice in identifying these musical elements while listening to Carnatic music-it is especially helpful to require students to clap the tala as they listen-before watching this video, in order to achieve maximum understanding. If approached in this way, this video could contribute to an excellent learning experience in the classroom, in which students appreciate how content and context were interwoven in the late 20th-century world of Carnatic music.

Rolf Groesbeck is Associate Professor of Music History at the University of Arkansas at Little Rock. His Ph.D. thesis (New York University, 1995) is on the Hindu temple drumming of Kerala, India. He has published articles and reviews in Ethnomusicology, Asian Music, Yearbook for Traditional Music, and the Garland Encyclopedia of World Music.

At Home with Master Musicians of Madras: Volume 1, T.N. Krishnan is available from Apsara Media for Intercultural Education. Price is \$50.

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