“Friday Night At The Meaningful Movies”

FILMS SHOWN – 2004

Good selections of documentary films are generally available at:
  Scarecrow Video, 5030 Roosevelt Way NE, 206-524-8554
  Reckless Video, 9020 Roosevelt Way NE, 206-524-4473
  Seattle-King County Libraries
  SNOW/FOR office
Also check with the distributors on the Internet, for purchase and sometimes for rentals.

SEPARATE SCREENINGS:

“CHECKPOINT”
Checkpoint (1997; USA; doc.; color; 58 min.) Therese Saliba
The signing of the Oslo Peace Accord in 1993 sparked worldwide hope for a resolution to the Israeli-Palestinian conflict. Checkpoint takes a critical look at this peace agreement three years after it was signed and 4 years before the breakdown of negotiations and the resurgence of violence. This engaging documentary explores the assassination of Israeli Prime Minister Rabin, the Palestinian takeover of West Bank towns, the first Palestinian elections, suicide bus bombings, Arafat's abuse of power, and the growing frustration among Palestinians -- events which heralded the eventual collapse of the Oslo accords. Palestinians and Israelis speak of the contest over Jerusalem, Israeli settlement expansion, the forgotten refugees, and their visions of a just peace – issues still critical to the consideration of any peace agreement. With offbeat humor, warmth and insight, this film offers an unorthodox appraisal of a period often viewed nostalgically rather than critically.
Following the film will be a discussion with human rights activist Peter Lippman, recently returned from two months in Israel and Palestine, along with Abe Osheroff and others.

“KANDAHAR”
Kandahar (2001; drama; color; 85 minutes).
Winner of 2001 Jury Prize at the CANNES FILM FESTIVAL, Kandahar is an epic tale of hope and courage, inspired by the true story of a woman's attempt to enter Afghanistan and the odyssey that takes her across a dramatic desert landscape, where she encounters bandits, corpse-robbers, marooned exiles, overwhelmed Red Cross workers, hordes of land-mine victims and finally a wedding procession that brings her within eyeshot of Kandahar.
"Two Thumbs Up!" - Ebert & Roeper
"You won't forget this film - it's devastating." - Peter Travers, Rolling Stone

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“LUMUMBA”
Lumumba (2000; France; drama; color; 110 min)
Legendary African leader Patrice Lumumba was Congo's first prime minister following independence. Despite serving for only a few short months it was one of the most violent and dramatic periods of post-colonial African history. Lumumba was not yet 30 when he was thrust into the center of the international political arena, having previously been a civil servant and spending several years in prison for theft and inciting disorder. He quickly became a hated man, as the head of one of Africa's richest countries. However, his assassination inevitably promoted him to the status of tragic hero.
Raoul Peck (Winner of the 2001 HRWIFF Irene Diamond Lifetime Achievement Award) and co-scripter Pascal Bonitzer's film re-creates through intense imagery the tension and constant sense of danger which surrounded Lumumba's brief hold on power. Winner Paul Robeson Prize at FESPACO and Best Feature at the Pan African Film Festival.

“BOB ROBERTS”
Bob Roberts (1994; USA; Political Comedy & Satirical Mock Documentary; 102 min)
The Caucus is over. Come decompress with political satire at its best.
Writer-director Tim Robbins as Bob Roberts, a folk singer, Wall Street millionaire and candidate for Senator; and Gore Vidal as his fringe journalist opponent for the Senate. Robbins pokes serious fun at how sound bites have supplanted dialogue and how slogans have replaced solutions.
At first, it's easy to laugh at Roberts' phony-baloney public persona as he strums pro-capitalist folk songs such as "I Want to Be Rich" and "This Land Was Made for Me." Later, though, the laughs fade as we get a glimpse behind Roberts' affable mask and witness a snake pit of guns-for-drugs trades, cash looted from failed savings-and-loan institutions and ex-CIA campaign managers. Watching Bob Roberts is like watching a Three Stooges eye-poking routine as it spirals into a bloody, bare-knuckles brawl: You start off laughing and end up queasy.
Bob Roberts serves as a reminder of what political comedy should do: inflame, inform and inspire to act.
A cast studded with notable actors in cameo roles, including an air headed Greek chorus of newscasters consisting of Helen Hunt, Susan Sarandon, Fred Ward, Peter Gallagher, Andrew McCarthy and others.
Funny, …but terrifying

“This Bloody Blundering Business”
This Bloody Blundering Business. (1971; USA; doc; color; 30 min.)
An incisive and humorous satire on American foreign policy, THIS BLOODY BLUNDERING BUSINESS traces the history of American intervention in the Philippines following the Spanish-American War. Excerpts from "newreels" of the period reveal the nature of American attitudes toward Third World peoples and cultures. While the film provides an impressively documented analysis of America's "Manifest Destiny," it also offers compelling insights into that period's significant parallels with contemporary American foreign policy.
"An important study of the roots of one aspect of American foreign policy, it presents fascinating parallels between the U.S. experience in the Philippines and its experience in Vietnam." -William Sloan, Editor, Film Library Quarterly
“THE QUIET AMERICAN”
The Quiet American (2002; USA/Australia; drama/feature; color; 101 min)
Director Phillip Noyce (Rabbit-Proof Fence) with Michael Caine and Brendan Fraser
AFI Top Ten Movie of the Year; National Board of Review Best Dir & #4 Film of the Year;
National Society of Film Critics Best Actor (Michael Caine)
"The Quiet American could be considered both a murder mystery and a political thriller. But
its main emphasis isn't on clever plot twists or nail-biting suspense, although it does offer
danger and intrigue. Instead, this deliberately paced and intelligently scripted film places its
main emphasis on how the personal and the political intersect in the lives of the main
characters. Michael Caine gives a nuanced, affecting performance in the lead role... the
sumptuous cinematography and Caine's impressive performance are riveting..." -- Todd
Kristel, AMG
While completed in the fall of 2001, The Quiet American went unreleased until late 2002;
after the terrorist attacks of September 11, 2001, the film's producers felt the film's critical
view of America's role in the Vietnam war might be considered especially offensive.

“FIGHT FOR US”
Fight for Us (1989; Philippines/France/USA; 92 min)
From the Philippines best known and most highly regarded filmmaker, Lino Brocka, comes a
rarely seen and controversial film that mercilessly depicts the lawlessness and terror of the
post-Marcos Philippines. The screenplay is based on actual events documented by Amnesty
International in 1988; the movie had to be smuggled out of the Philippines for completion.
Brocka captures the interplay between public outrage and private fears as characters are
forced into ever-tighter corners by a wave of officially sanctioned violence.

“WHO'S COUNTING: MARILYN WARING ON SEX, LIES AND GLOBAL ECONOMICS”
Who's Counting: Marilyn Waring On Sex, Lies And Global Economics (94 min, color)
Directed by the Oscar winning Canadian Terre Nash.
There is something fundamentally wrong with the way we measure the well being of a
society. In our upside-down system of accounting (GNP & GDP) war is productive, misery
caused by it is not taken into account, and a dead tree is better than a living forest.
This is a feminist economics film about the New Zealand author and former Member of
Parliament Marilyn Waring, who is best known for her devastating critiques of mainstream
economic analyses that ignore the environment, subsistence production and women’s work.
In her speeches and books, as well as in the film, she ridicules a system that counts oil spills
and wars as contributors to economic growth, while child rearing and housekeeping are
deemed valueless.
Waring was a key player in making New Zealand a nuclear-free zone. In her career, she has
acquired quite an education in the realities of economics and politics, and she has been
putting those understandings to work ever since in the service of human beings and of the
Earth. This film is clear, radical and down-to-earth – relevant both locally and globally.
Waring and Nash manage to link ordinary people’s everyday concerns about our families, our
communities and our environment to the political maneuverings of the power brokers on the
global stage.
“What we get from the film is a fresh understanding of how our lives and actions fit into the
overall global picture. While that overall picture is pretty devastating, the film itself is inspiring.
If knowledge is power, Who’s Counting is an empowering gift.” – Helen Forsey
"Meeting Marilyn Waring on film will forever change your perceptions of justice, economics
and the worth of your own work. Watch this film." - Gloria Steinem

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“SLAVERY: A GLOBAL INVESTIGATION”
Slavery: A Global Investigation (80-min, color, 2001)
With 27 million people in slavery today, how can we ever hope to eradicate this horror?
Kate Blewitt’s and Brian Woods’ eye opening documentary, based on the book Disposable People, exposes cases of slavery in the rug-making sector of Northwest India, the cocoa plantations in the Ivory Coast, and even the homes of World Bank officials in Washington, D.C. Filmed in India, Brazil, West Africa, London, and the US, the documentary shows how slavery fits into the global economy. The filmmakers actually buy slaves in Africa and help to free child slaves in India.

“Imagine that after 5,000 years of slavery we commit ourselves to achieving its eradication in our lifetimes, …that [our] generation will be the one that is looked back on in history as the generation that ended slavery.” – Kevin Bales, director of Free the Slaves, a nonprofit organization with the primary objective of ending slavery worldwide.
This film won the Peabody Award in 2001

“A PLACE CALLED CHIAPAS”
A Place Called Chiapas (Not Rated, 93 min., 1998) Directed by Nettie Wild
This film presents the long struggle between poor subsistence farmers, government forces, and sundry irregular factions, both pro- and anti-government, in the Mexican province of Chiapas. The troubles began when the government abandoned its policy of distributing land to peasants for their ownership and use. This move was not only unpopular but inexplicable because, as Wild points out, the tiny plots in question comprise some of the nation’s least desirable land.
Protests by the farmers eventually led to violent clamp-downs by the army and a group of allied paramilitary thugs. The peasants' main ally is "Marcos," a ski-masked, pipe-smoking academician who leads an indigenous guerrilla force called the Zapatistas. Like Fidel Castro and the Ortega brothers before him, Marcos shrewdly courted international policymakers by appealing to their intellectual vanity as well as their consciences.
Present here in especially clear relief are the classical elements of conflict between the powerful and the weak, and between social policies driven by moral and economic imperatives. Wild argues very effectively for the universal relevance of this localized struggle. This is a surprisingly beautiful, even lyrical, movie.

SERIES: “TRADE AND GLOBALIZATION”

"TRADE SECRETS", AND
“UPROOTED: REFUGEES OF THE GLOBAL ECONOMY”
Trade Secrets (16 minutes): An introduction to the economic, democratic and environmental effects that NAFTA has had in Canada, the US and Mexico.
Uprooted: Refugees Of The Global Economy (28 minutes): A compelling talk of how the global economy has forced people to leave their home countries.
Critical Presentation and Discussion: HEATHER DAY, with the Community Alliance for Global Justice (CAGJ), will explain the main issues surrounding the U.S. – Central America Free Trade Agreement (CAFTA) and its impacts, lead open discussion, and explain how we can take effective action to stop CAFTA.
“TRADING DEMOCRACY”, A FILM WITH BILL MOYERS
Trading Democracy, (59 min, 2003) with Bill Moyers, originally broadcast as part of the PBS “NOW” Series.
Welcome to Chapter 11, an obscure provision of North American Free Trade Agreement (NAFTA). Like many frightening things, this devil is in the fine print: a one-page specification (in the 555-page NAFTA document) that allows corporations to demand compensation from governments if city, state or even federal laws financially restrict the companies. Chapter 11 gives corporations and investors carte blanche over environmental laws and social development programs, and makes the protection of corporate profit the rule of the land. This provision is being exploited with vigor by multinationals and their teams of savvy, high-paid lawyers. And, …the Chapter 11 agreement is not revocable. Journalist William Greider states that Chapter 11 is “a ticking time bomb in the politics of globalization.” This film asks: when will it explode, and will anyone understand how the detonation began?

“GLOBAL VILLAGE OR GLOBAL PILLAGE: THE RACE TO THE BOTTOM” AND “THE NEW RULERS OF THE WORLD”
Global Village Or Global Pillage: A Race To The Bottom, (27 min., 1999)
Today's global economy lets corporations pit workers and communities against each other to see who will provide the lowest wages, most abusable workers, cheapest environmental costs, and biggest subsidies for corporations. The result: a "RACE TO THE BOTTOM" in which conditions for all tend to fall toward the poorest and most desperate. Narrated by Edward Asner and features Anti-sweatshop activist Charles Kernaghan, AFL-CIO labor economist Thea Lee, Human rights advocate Loretta Ross, International Anti-Apartheid Leader Dennis Brutus, Consumer advocate Ralph Nader, and a cast of billions! Animation by Mike Konopacki, produced and written by Jeremy Brecher.
The New Rulers Of The World, (53 min, 2001)
Award-winning journalist John Pilger investigates the realities of globalization by taking a close look at Indonesia. The film looks at the new rulers of the world -- the great multinationals and the governments and institutions that back them -- the IMF and the World Bank. Under IMF rules, millions of people throughout the world lose their jobs and livelihood. The film asks challenging questions seldom raised in the mainstream media and exposes the scandal of globalization, including revealing interviews with top officials of the World Bank and the IMF.

“LIFE AND DEBT”
Examines the appalling state of Jamaica's economy in the face of “free trade” in the global economy. Includes interviews with former Jamaican Prime Minister Michael Manley and IMF director Stanley Fischer. Jamaica Kincaid’s novel, A Small Place, provides some of the text for the film's narration. The story of how the IMF/WTO/World Bank triumvirate — global entities elected by no one and accountable only to their most powerful members — has reduced Jamaica to an import-dependent country deprived of its native culture and plagued by poverty and civil unrest is becoming an all-too-familiar one. Discussion after the film with activists from Jobs With Justice about globalization and its impact on workers locally. More info: http://www.lifeanddebt.org.
“MAKING ANOTHER WORLD POSSIBLE”,
A FILM WITH VANDANA SHIVA

“Making Another World Possible, (57 min, 2003)
Filmed in Northampton, MA, September 3, 2003, in an address sponsored by the American Friends Service Committee, Dr. Vandana Shiva talks about the threats to planetary survival posed by corporate globalization. She debunks the myths of so-called "free trade" and reveals its unfair nature as multinational corporations seek to gain monopoly control over food, water, and medicine through the World Trade Organization. She offers a vision of a future based on sustainable ecological development and grassroots empowerment. Born in India in 1952, Dr. Vandana Shiva is a world-renowned environmental leader, physicist, and feminist. She is the author of many books, including “Water Wars: Pollution, Profits, And Privatization”, “Biopiracy: The Plunder Of Nature And Knowledge”, “Monocultures Of The Mind”, And “The Violence Of The Green Revolution.”

“ANOTHER WORLD IS POSSIBLE,
-IMPRESSIONS OF THE 2002 WORLD SOCIAL FORUM”

Another World Is Possible, (24 min, 2002); directed by Mark Dworkin and Melissa Young, Moving Images.
What if 51,000 people from 131 countries put their heads together to discuss what is wrong with the world and how to work together to change it? In early 2002, in Porto Alegre, Brazil, public officials, representatives of non-governmental organizations, indigenous nations, farmers, and labor -- including 11,000 young people -- gathered for the World Social Forum. Called in response to the elite gathering of the World Economic Forum in New York, this week of workshops, panel discussions, and high-spirited demonstrations was inspirational for those attending. Filmmakers Melissa Young and Mark Dworkin, and a representative from the NW Social Forum will join us for the fourth in a series of films on globalization and trade, looking at hope for the future.
The World Social Forum was covered extensively by the media in other parts of the world, but was virtually ignored by the US press. The award winning film ANOTHER WORLD IS POSSIBLE presents a sampling of the issues and events at this enormous and creative gathering. Comments from Naomi Klein, Vandana Shiva, Kevin Danaher, young U.S. delegates and many others punctuate these impressions of a creative and inspiring week. This documentary impression of the gathering gives hope to US activists that, despite the media blackout, the movement for social justice is alive and well around the world.

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SERIES: “LABOR AND UNION ISSUES”

“MATEWAN”
Matewan (132 min, 1987)
The West Virginia Mine Wars represent a long saga of the fight to unionize coalmines in that state. This full-length feature film is a dramatization based on historical account of the events surrounding the infamous Matewan massacre of 1920. Matewan details the struggle to unionize the coal fields of West Virginia; the brutal oppression of the miners by the coal companies; cooperation between black and white miners; and the debate among the miners over the use of violence. Written and directed by John Sayles, this is a powerful and involving film.

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**“THE AMERICAN DREAM”**
*The American Dream (98 min, 1992)*
Barbara Kopple's disturbing account of the protracted strike of the employees of the Hormel meat-packing plant in Austin, Minnesota in 1984, when Hormel saw a profit of $29 million, and offered its Austin meatpackers a salary cut from $10.69 to $8.25 an hour and a 30% cut in basic benefits. This Oscar-winning film is set against the backdrop of the Reagan administration's demolition of the nation's air traffic controllers union, a move that would help create the worst climate for organized labor since the 19th century. "...Devastating.... Kopple has found and illustrated another American tragedy..." - New York Times

**“FAST FOOD WOMEN”**
*Fast Food Women (28 min, 1991)*
"I'm real tired. My feet hurt and I feel like I've got about five pounds of grease on me... If you stand over that grill all day, it feels like it's going to drip off of you." -Sereda Collier, cook at Druther's. "Fast Food Women" takes a troubling look at life on the other side of the counter. This excellent film tracks the lives of the mostly middle-aged women raising children, who fry chicken, make pizzas, and flip burgers at four different fast food restaurants in eastern Kentucky. These women are often the sole income source for their families, whose husbands and sons have lost jobs in area coalmines. They work for wages barely above the minimum wage, have trouble getting full-time hours because of their employers' scheduling policies, and are without health care and other benefits.

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**SERIES: “NUKES”**

**“THE NUCLEAR DANGER”, A FILM WITH HELEN CALDICOTT, AND SUPPORT FOR MOTHER’S DAY ACTION TO ABOLISH NUCLEAR WEAPONS BY GROUND ZERO ON MAY 8TH AT BANGOR TRIDENT SUBMARINE BASE**
*The Nuclear Danger, (56 min, 2002)*
Widely regarded as one of the most articulate and passionate advocates of nuclear disarmament, Dr. Helen Caldicott has devoted the last 30 years to an international campaign to educate the public about the medical hazards of the nuclear age. In this address, Caldicott talks about her latest book, “THE NEW NUCLEAR DANGER: George Bush’s Military Industrial Complex". Her book serves to educate a new generation on the dangers of the nuclear age with its startling look at the frightful imminence of nuclear war in our volatile times. Dr. Caldicott, a nominee for the Nobel Peace Prize, founded Physicians for Social Responsibility.

Mary Hanson, an activist with the Ground Zero Center for Non-violent Action and Ravenna SNOW, will speak briefly, and include other GZ activists and SNOW members who will be participating in the upcoming Mothers' Day non-violent vigil and closure of the Bangor Trident Submarine Base main entrance on Saturday May 8th.

The evening will first start off with a short video piece about Ground Zero that succinctly makes basic points about the nuclear danger the Trident base poses, the safety issues, and some footage of GZ’s MLK 2003 action.

For more information on Ground Zero, go to: www.gzcenter.org
SERIES: “FOOD, FARMWORKERS AND HUMAN RIGHTS”

“THE FACE OF DECENT WORK”, AND
“OUT OF SIGHT, OUT OF MIND”

The Face Of Decent Work (18 min, 1996)
A riveting expose of the world’s most deadly professions and workplace hazards. “The Face of Work” portrays, in their own words, victims of the pressure to produce in an increasingly competitive and global economy – from the world’s deepest mine in India, to the charcoal fields of Brazil, to the chemical factories of Africa.

Out of Sight, Out of Mind (15 min, 1999)
An estimated one million girls under the age of 18 work as maids in the Philippines for little or no pay, and unlimited hours. Produced with local NGO Visayan Forum, this campaign video was given extensive airing on Philippine TV, and was also shown in the U.S. Congress. This exposure resulted in legislation proposed to protect child domestic workers. Facilitated discussion follows.

“STRONG ROOTS” – BRAZIL’S LANDLESS WORKER’S MOVEMENT

Strong Roots – Brazil’s Landless Worker’s Movement (41 min, 2001)
Pedro, Antonio, and Luis joined Brazil’s Landless Workers Movement in search of a piece of land, dignity in their lives, and justice in their society. Through their memories and their day-to-day lives in Pernambuco and Bahia, they bring us a personal portrait one of the most vital social movement in Latin America today.

The Landless Workers Movement (MST) started in 1985 to correct the extremely unequal concentration of land in Brazil. There, 1% of large landholders control 46% of agricultural land. Of the 400 million hectares of arable land, only 60 million are used for planting crops; 4.8 million families have no land, while 35 million Brazilians live in poverty. Over the past 15 years, the Landless Workers Movement has won 20 million hectares of land for 300,000 families and built thousands of food production cooperatives and schools. These land occupations bring new life to people without hope. And they pressure the Brazilian government to implement agrarian reform. The MST land redistribution is grounded in Brazilian Constitutional law, which decrees that land must fulfill a “social function.” Today, nearly 100,000 families prepare to occupy land in order to feed themselves. They live under plastic tents, by the roads, waiting for their chance to work and produce. They are the soldiers on the front line in the battle for Brazil's future.

“HUNGRY FOR PROFIT”

Hungry For Profit (86 min) a film by Robert Richter
Important background that helps explain recent protests against the World Bank and IMF. Hungry For Profit is a provocative investigation of the link between world hunger and the global agribusiness system. Filmed in Africa, Asia and Latin America. Filmed in eight developing countries, this US documentary looks at the connections between world hunger and global agribusiness. Multinational corporations, argues director Robert Richter, buy up huge tracts of land in the developing world to produce food for export, displacing local farmers and leaving the host countries less able to feed their own people. Agribusiness has contributed to the destruction of tropical rainforests, the expansion of deserts and the huge growth in slums and shantytowns around Third World cities, swollen by the migration of small farmers to the cities in search of work. Many major food corporations are in league with governments and financial institutions to produce food wherever they can grow it most cheaply, and sell it where they can make the biggest profits.
“FIGHT IN THE FIELDS: CESAR CHÁVEZ’ AND THE FARMWORKER’S STRUGGLE”

Fight In the Fields: Cesar Chavez and the Farmworker’s Struggle (120 min, 1997) by Rick Tejada-Flores and Ray Telles, ITS

The Fight in the Fields follows the first successful organizing drive of farm workers in the United States, while recounting the many failed and dramatic attempts to unionize that led up to this victory. Among the many barriers to organizing was the Bracero Program, which flooded the fields with Mexican contract workers between World War II and the 1960s. Woven through this historical mosaic is the story of Chávez’ life. This is not a traditional biography. It is social history with Chávez as the central figure, and the stories of many ordinary people who were part of the movement. Chávez and many others helped bring about important changes in farmworkers lives. Many of these things are now taken for granted, such as getting fresh water and public toilets in the fields, and larger reforms like ensuring fair labor practices and ending the bracero program. A great tribute to the tremendous advances made by Chávez and all the men and women of the United Farmworkers Union who fought for a stake in the American dream.

“The Global Banquet: The Politics of Food”

The Global Banquet: The Politics of Food

This outstanding film reveals the profound negative impact of globalization on our food system. Taking examples from all over the world this video makes “difficult” issues understandable to the non-specialist, by exposing:

- the underlying myths that hunger is the result of scarcity, that small countries simply can’t feed themselves, and that only market driven, chemically based, industrial agriculture can feed the world
- how Agri-business is squeezing out small farmers and how trade liberalization, by allowing mass produced, low-cost food exports to developing countries is destroying peoples’ ability to feed themselves
- the links between food security and social development, and how women, particularly, are affected
- the altering and patenting of life forms, factory farming, and the degradation of the environment.

The video examines the ethical questions at the heart of the globalization debate and shows what farmers, laborers, environmentalists, animal rights activists, church groups and students, here and in the developing world, are doing to address the situation.

Cine Golden Eagle Award Winner. Creative Excellence: U.S. International Film & Video Festival

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SERIES: “MEDIA ISSUES”

“AMY GOODMAN RECORDED IN SEATTLE MAY 7TH, 2004”
Speaker and discussion Follows

“FEAR AND FAVORITISM IN THE NEWSROOM”
"Fear and Favoritism in the Newsroom" (1997)
This film is on censorship, but at it's release it was censored nationwide. Narrated by Chicago hometown hero Studs Terkel, it painfully portrays corporate and government influence keeping us blissfully in the dark. If information is power, this show demonstrates how increasingly powerless the under-monied are becoming. Car dealers and Coca Cola influence the news you and I never see.
Speaker and discussion Follows

SERIES: “REINSTATING THE DRAFT?”

“THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT”
The Great War and Those Who Refused To Fight It (57 minutes, 2000) by Judith Ehrlich and Rick Tejada-Flores
Millions of Americans fought for the liberation of Europe from Hitler's grip during World War II. Yet 40,000 Americans refused to shoulder weapons in "the good war" because their conscience would not allow them to kill another human being. In the face of criticism and scorn, the men challenged the limits of democracy in wartime. Many participated in the social movements that transformed America in the generations that followed. This is their story.
Come join us for an in-depth look at Conscientious Objection. What exactly does this mean? How does one stand the best chance of achieving C.O. Status? This is not a guaranteed or automatic process. How does one come to terms with the conflict between commitments to Country and one's moral objection to war?
“WAR WILL EXIST until that distant day when the CONSCIENTIOUS OBJECTOR enjoys the same REPUTATION AND PRESTIGE that the warrior does today.” -John F. Kennedy

“INVISIBLE WAR: DEPLETED URANIUM AND THE POLITICS OF RADIATION”
Invisible War: Depleted Uranium and the Politics of Radiation (90 minutes, 2000) by Martin Meissonnier, CANAL+
Did America bomb Iraq, Bosnia and Kosovo with radioactive waste? In these conflicts, the American army’s use of depleted uranium weapons effected the mass destruction of tanks and armor, while minimizing casualties among its own troops. This metal – free, plentiful, and among the densest on earth – was used as a super-penetrating shell casing, able to cut through the thickest armor. And yet before the Gulf War, US military analysts had repeatedly expressed the gravest reservations about its deployment, citing health risks to both military and civilian populations. With a radioactive half-life of four and a half billion years, the stakes involved in the proliferation of this new weapon are enormous, for the public, and for the earth itself.
Invisible War skillfully tackles the complicated debates concerning the health effects of DU (both radiological effects and heavy metal toxicity).
Speaker and discussion Follows
“PRE-VACATION THOUGHTS”

“TAKEN FOR A RIDE”

*Taken for a Ride (52 minutes) By Jim Klein and Martha Olson*

Something to think about as we cruise the American highways on summer vacation: Why Does America Have the Worst Public Transit in the Industrialized World, and the Most Freeways?

“Taken for a Ride” reveals the tragic and little known story of an auto and oil industry campaign, led by General Motors, to buy and dismantle streetcar lines. Across the nation, tracks were torn up, sometimes overnight, and diesel buses placed on city streets. The highway lobby then pushed through Congress a vast network of urban freeways that doubled the cost of the Interstates, fueled suburban development, increased auto dependence, and elicited passionate opposition. Seventeen city freeways were stopped by the citizens who would become the leading edge of a new environmental movement.

With investigative journalism, vintage archival footage and candid interviews, “Taken for a Ride” presents a revealing history of our cities in the 20th century that is also a meditation on corporate power, city form, citizen protest and the social and environmental implications of transportation. “Taken for a Ride” was funded by the Independent Television Service (ITVS).

Speaker and discussion Follows