

**Annotated Film Bibliography  
For  
College Park High School and Diablo Valley College**

**Gelpke, B. & McCormack, R. (Producer and Director). (2006). *A crude awakening:***

***The oil crash.* [Documentary]. Zurich, Switzerland: Lava Productions AG.**

*An unforgettable and shocking wake-up call, A Crude Awakening offers the rock-solid argument that the era of cheap oil is in the past. Relentless and clear-eyed, this intensively-researched film drills deep into the uncomfortable realities of a world that is both addicted to fossil fuels and blissfully unaware of the looming "peak oil" crisis. Drawing on an international cast of maverick energy experts and thinkers, directors Basil Gelpke and Ray McCormack debunk the conventional wisdom that oil production will continue to climb, and instead stare bleakly at a planet facing economic meltdown and conflict over its most valuable resource. Featuring a haunting score by Phillip Glass and a fascinating array of rare archival footage, the film explores oil's rocky relationship with human progress in locales ranging from ancient Baku, Azerbaijan to dusty oilpatch town McCamey, Texas. Amidst a dark and disturbing vision of our future, A Crude Awakening hints at a humbler way of life built around sustainability and alternative energy, providing a visually stunning, boldly prophetic testament which provokes not just thought but action.*

**York, S. (Writer, Producer, Director). (2000). *A force more powerful.***

**[Documentary]. United States: York Zimmerman Productions.**

*A Force More Powerful, a three-hour documentary series, explores one of the 20th century's most important but least-understood stories - how nonviolent power has overcome oppression and authoritarian rule all over the world. Narrated by Ben Kingsley, and nominated for an Emmy, it premiered on PBS in September 2000.*

**Russo, A. (Writer, Director, Producer). (2006). *America: Freedom to fascism.***

**[Documentary]. United States: All Your Freedoms Productions. (available at  
[www.freedomtofascism.com](http://www.freedomtofascism.com)).**

*Determined to find the law that requires Americans to pay income tax, Aaron Russo (THE ROSE, TRADING PLACES) sets out on a journey. Neither left- nor right-wing, this startling examination exposes the systematic erosion of civil liberties in America. Through interviews with US Congressmen, a former IRS Commissioner, former IRS and FBI agents, tax attorneys and authors, Russo connects the dots between money creation, federal income tax, voter fraud, the national identity card (becoming law in May 2008) and the implementation of radio frequency identification (RFID) technology to track citizens. A striking case about the evolving police state in America.*

**Inaba, I. (Director). (2006). *American blackout*. [Documentary]. United States:  
Guerrilla News Network Productions.**

*Whatever you think you know about our election systems or Congresswoman Cynthia McKinney, this film will make you further question why the news media fails to accurately inform the public. Directed by GNN's Ian Inaba, creator of Eminem's "Mosh" music video, American Blackout critically examines the contemporary tactics used to control our democratic process and silence voices of political dissent. Many have heard of the alleged voting irregularities that occurred during the presidential elections of 2000 and 2004. Until now, these incidents have gone under-reported and are commonly written off as insignificant rumors or unintentional mishaps resulting from an overburdened election system. American Blackout chronicles the recurring patterns of voter disenfranchisement from Florida 2000 to Ohio 2004 while following the story of Georgia Congresswoman Cynthia McKinney. McKinney not only took an active role investigating these election debacles, but found herself in the middle of her own after publicly questioning the Bush Administration about the 9/11 terrorist attacks.*

**Kopple, B. (Director). (1990). *American dream*. [Documentary]. United States:  
Miramax Films.**

*Academy Award Winner for Best Documentary, 1990, this acclaimed motion picture captures the stark reality of working men and women making impossibly tough choices about survival during a time of extreme economic crisis. When workers at the Hormel meatpacking plant in Austin, Minnesota are asked to take a substantial pay cut in a highly profitable year, the local labor union decides to go on strike and fight for a wage they believe is fair. But as the work stoppage drags on and the strikers face losing everything, friends become enemies, families are divided and the very future of this typical mid-American town is threatened.*

**Booth, K. (Writer and Director). (2008). *American drug war: The last white hope*.  
[Documentary]. United States: Sacred Cow Productions.**

*America's War on Drugs gives a radical new perspective to the Drug War by putting a human face on the War's casualties, while enlisting help from some unlikely sources. A Republican Governor? A right-wing Judge? The Last White Hope has made ending the drug war a mainstream issue. Director Kevin Booth takes the viewer on a very personal three-year journey through the front yards to the alleys and prisons of the American drug war. From conservative district court judges to hashish smugglers, from LAPD narcotics officers to the most famous crack kingpin of the 1980's, from actors and doctors to gang members and drug dealers, The Last White Hope casts the Drug War in a new light, one that shows how money, power and greed have corrupted not just dope fiends but an entire government. More importantly, it shows what can be done about it. This is not some 'pro-drug' stoner film, but a collection of expert testimonials from the ground troops on the front lines of the drug war, the ones who are fighting it and the ones who are living it. The Last White Hope is the culmination of three years of passionate filmmaking. The result is a film that has the courage to tell the truth and the power to persuade even the most skeptical.*

**Fischler, S. & Sucher, J. (Directors). (2006). *Anarchism in America*.**

**[Documentary]. United States: Pacific Street Films.**

*Two fascinating documentaries on one disc. Each tackles the politics and history of American anarchism in a unique, engaging, and often hilarious manner. For the first, Anarchism in America, filmmakers Steven Fischler and Joel Sucher took a rambling cross-country trip. Their mission was to search out evidence of anarchist activity in communities from rural Atkins Bay, Maine to cosmopolitan San Francisco. A strange cast of characters emerged. Starting with the premise that Americans embody anarchist principles of freedom and independence, the filmmakers were not disappointed. Along with archival footage of luminaries like Emma Goldman, they introduce us to Mildred Loomis, 80-years-old and still advocating back to the land individualism: beat poet Kenneth Rexroth: science fiction author Ursula Le Guin: long-distance trucker Li'l John: punk rockers the Dead Kennedys: and, among many others, AK Press author Murray Bookchin. The second film, The Free Voice of Labor: The Jewish Anarchists, traces the history of a Yiddish anarchist newspaper – publishing it's final issue after 87 years. Narrated by anarchist historian Paul Avrich, the story is mostly told by the newspaper's now elderly, but decidedly unbowed staff. It's the story of one of the largest radical movements among Jewish immigrant workers in the 19<sup>th</sup> and 20<sup>th</sup> centuries, the conditions that led them to band together, their fight to build trade unions, their huge differences with Communists, their attitudes toward violence, Yiddish culture, and their loyalty to one another.*

**Mantel, H. (Writer and Director). (2006). *An unreasonable man*. [Documentary].**

**United States: Genius Entertainment.**

*Ralph Nader is without a doubt one of the most passionate and determined personalities of our time. Loved, hated, respected and feared, Nader has had more impact on our daily lives than most presidents. Now, this first-hand account takes you behind his groundbreaking consumer advocacy campaigns and contested presidential runs. Including insightful interviews with his critics and champions and rare footage of his early triumphs, An Unreasonable Man shows why Nader continues to be one of the most unique and important American political figures of our time.*

**Cutler, R. J. & Taylor, D. V. (Directors). (1996). *A perfect candidate*.**

**[Documentary]. United States: First Run Features.**

*Described as "sometimes horrifying, often hilarious," A Perfect Candidate is a revealing journey into the dark heart of American politics. In 1994 former Marine Oliver North re-emerged from the Iran-Contra scandal to run for the U.S. Senate. In this hotly contested race, the filmmakers were granted astonishing access to the back room games played by the candidate's handlers, and the press. A chilling yet darkly funny look into the modern American political process.*

**Khosravi, C. A. (Producer, Writer, Director). (2007). *A really inconvenient truth*.**

**[Documentary]. United States: [www.areallyinconvenienttruth.com](http://www.areallyinconvenienttruth.com)**

*Al Gore's 2006 An Inconvenient Truth woke the world up to the dangers of global warming. But, argues Joel Kovel, while we should be grateful to Gore for sounding the alarm, we also need to go far beyond his reading of the causes of this crisis and of what needs to be done about it. What is "really inconvenient" is the truth that global warming is directly related to the uncontrolled growth of the dominant world capitalist system—a system in which Al Gore has played a leading role, for*

*which reason he (and the whole movement he represents) avoids the heart of the matter and distracts us with moral uplift and technological fixes. Joel Kovel insists, rather, that we need to address—and transform—the basic social dynamics that lead to the regime of cancerous production and mindless consumption. Only by facing up to what is “really inconvenient” can we win through to a livable future.*

**Dorman, J. (Producer, Writer, Director). (1997). *Arguing the world*. [Documentary].**

**United States: Riverside Film Productions.**

*This enthralling film captures an era when the fate of the world depended on ideas as much as arms. With the Cold War raging and the struggle between freedom and totalitarianism in the balance in every corner of the globe, four brilliant men – Irving Howe, Daniel Bell, Nathan Glazer, and Irving Kristol – tried to change the world with their ideas. From their youth in New York’s immigrant neighborhoods and their idealistic college days to the great battles during the McCarthy era and the 1960s, *Arguing the World* is a “potent generational experience” (J. Hoberman, *Village Voice*) and “among the rare works that brings the lives of the mind to life on screen” (Robert Sklar, *The Forward*).*

**Klare, M. T. (Writer) and Morris, S. (Producer). (2008). *Blood and oil*.**

**[Documentary]. United States: Media Education Foundation. (Available from the Media Education Foundation, 26 Center Street, Northampton, MA 01060 or [www.mediaed.org](http://www.mediaed.org))**

*The notion that oil motivates America's military engagements in the Middle East is often disregarded as nonsense or mere conspiracy theory. *Blood and Oil*, a new documentary based on the critically-acclaimed work of *Nation* magazine defense correspondent Michael T. Klare, challenges this conventional wisdom to correct the historical record. The film unearths declassified documents and highlights forgotten passages in prominent presidential doctrines to show how concerns about oil have been at the core of American foreign policy for more than 60 years — rendering our contemporary energy and military policies virtually indistinguishable. In the end, *Blood and Oil* calls for a radical re-thinking of US energy policy, warning that unless we change direction, we stand to be drawn into one oil war after another as the global hunt for diminishing world petroleum supplies accelerates.*

**Ridgeway, J. (Producer). (1991). *Blood in the face*. [Documentary]. United States:**

**First Run Features.**

*A darkly humorous and frightening closeup view of today’s far right movement, *Blood in the Face* uses archival footage and interviews to reveal the workings of the Klu Klux Klan, the American Nazi Party, the Aryan Nations, and David Duke. The most controversial and compelling film of the year, *Blood in the Face* is as timely as it is powerful. With interviews by Michael Moore (Roger & Me), the film was conceived by James Ridgeway (political correspondent for *The Village Voice* and author of the book *Blood in the Face*) with co-producers Anne Bohlen (Academy Award Nominee) and Kevin Rafferty (co-producer of *The Atomic Café*) who also shoot and edited the film.*

**Loach, K. (Director). (2001). *Bread & roses*. [Motion picture]. United States: Lions Gate Films.**

*From acclaimed director Ken Loach comes the gripping story of a group of immigrant workers who take a stand against the million dollar corporations who employ them. Newly arrived illegal immigrant Maya (Pilar Padilla) has just joined her sister on the job as a janitor in a downtown LA office building. Appalled at the work conditions and unfair labor practices, she teams up with Sam (Adrien Brody), a labor organizer, to fight their ruthless employer.*

**Martin, C. (Producer). (2003). *Breaking the silence: Truth and lies in the war on terror*. [Documentary]. United States: Carlton International Media Ltd.**

*Award-winning journalist John Pilger investigates the discrepancies between American and British claims for the 'war on terror' and the facts on the ground as he finds them in Afghanistan and Washington, DC. In 2001, as the bombs began to drop, George W. Bush promised Afghanistan "the generosity of America and its allies". Now, the familiar old warlords are regaining power, religious fundamentalism is renewing its grip and military skirmishes continue routinely. In "liberated" Afghanistan, America has its military base and pipeline access, while the people have the warlords who are, says one woman, "in many ways worse than the Taliban". In Washington, Pilger conducts a series of remarkable interviews with William Kristol, editor of *The Weekly Standard*, and leading Administration officials such as Douglas Feith, Under Secretary of Defense for Policy, and John Bolton, Under Secretary of State for Arms Control and International Security. These people, and the other architects of the Project for the New American Century, were dismissed as 'the crazies' by the first Bush Administration in the early 90s when they first presented their ideas for pre-emptive strikes and world domination. Pilger also interviews presidential candidate General Wesley Clark, and former intelligence officers, all the while raising searching questions about the real motives for the 'war on terror'. While President Bush refers to the US attacks on Afghanistan and Iraq as two 'great victories', Pilger asks the question - victories over whom, and for what purpose? Pilger describes Afghanistan as a country "more devastated than anything I have seen since Pol Pot's Cambodia". He finds that Al-Qaida has not been defeated and that the Taliban is re-emerging. And of the "victory" in Iraq, he asks: "Is this Bush's Vietnam?"*

**Popper, F. (Director). (2007). *Can Mr. Smith get to Washington anymore?***

**[Documentary]. United States: At Risk Films.**

*The award winning CAN MR. SMITH GET TO WASHINGTON ANYMORE? is the inspiring story of a modern-day Mr. Smith's quixotic campaign to win the 2006 Missouri Democratic primary with little more than political savvy, tireless work, and passionate leadership over a committed group of grassroots volunteers that grows from a few friends to more than 500 by election day. When twenty-nine-year-old Jeff Smith decides to run for the congressional seat of the retiring Democratic party leader Richard Gephardt, his family and friends think he's crazy. With no political experience, no name recognition, and no money, how can he possibly hope to defeat Russ Carnahan, the wealthy son of a Missouri political dynasty and the favorite of the political establishment and media? At once an indictment of our often complacent and corrupt political system, CAN MR. SMITH GET TO WASHINGTON ANYMORE? is also a celebration of what a small group of passionate people can still accomplish in a democracy.*

Jacoby, O. (Director). (2008). *Constantine's sword*. [Documentary]. United States: First Run Features.

*Constantine's Sword is an astonishing exploration of the dark side of Christianity, following acclaimed author and former priest James Carrol on a journey of remembrance and reckoning. Warning of what happens when military power and religious fervor are joined, this new film from Oscar-nominated director Oren Jacoby asks: Is the fanaticism that threatens the world today fueled by our own deeply held beliefs?*

Lewis, J. (Narrator). (2002). *Constructing public opinion: How politicians and the media misrepresent the public*. [Documentary]. (Available from the Media Education Foundation, 26 Center Street, Northampton, MA 01060 or [www.mediaed.org](http://www.mediaed.org))

*In Constructing Public Opinion, Professor Justin Lewis provides an innovative lens through which to view the relationship between politics, media, and the public. He demonstrates how public opinion polls are used by the media to not just reflect what Americans think, but to actually construct public opinion itself. Exploding the myth that most Americans are moderate or conservative, Constructing Public Opinion shows the way in which political elites help to promote the military-industrial complex and how the media sustains belief in an electoral system with a built-in bias against the interests of ordinary people. Illustrated with cutting-edge graphics and examples of media coverage, it is the first film of its kind to present a critical analysis of media and public opinion.*

Wood, J. J. (Writer, Director, Producer). (2006). *Crude impact*. [Documentary]. United States: Vista Clara Films.

*Crude Impact is an award-winning documentary film which Chris Vernon of TheOilDrum.com called " a terrific film... the best documentary I have seen on the subject." This feature film explores the interconnection between human domination of the planet, and the discovery and use of oil. Crude Impact was awarded the Best Environmental Feature Film at the 3rd Annual Artist Film Festival in Los Angeles. Crude Impact was also awarded the Social Justice Award at the 22nd Annual Santa Barbara International Film Festival. The film was nominated for three awards at the Sacramento International Film Festival - Best Documentary, Best Editing, and Best Environmental Film, and was nominated for Best World Popular Scientific Film at the 42nd International Popular Scientific and Documentary Film Festival in Olomouc.*

Singer, M. (Producer and Director). (2001). *Dark days*. [Documentary]. United States: Wide Angle Pictures, Inc.

*Dark Days is the multi-award winning documentary from Marc Singer about a community of homeless people living in a train tunnel beneath Manhattan. The film depicts a way of life that is unimaginable to most of those who walk the streets above. In the pitch black of the tunnel, rats swarm through piles of garbage as high-speed trains leaving Penn Station tear through the darkness. For some of those who have gone underground, it has been home for as long as*

*twenty-five years. The director abandoned life on the outside to spend all of his time in the tunnels, making it his home for two years. Surprisingly entertaining and deeply moving, Dark Days is an eye-opening experience that shatters the myths of homelessness with the strength and universality of the people the film represents.*

**Sauper, H. (Writer and Director). (2005). *Darwin's nightmare*. [Documentary].**

**Ontario, Canada: Capri Releasing and Maple Pictures.**

*Academy Award nominee for best documentary feature, Darwin's Nightmare is an essential documentary on the perverse aspects of globalization. Enter the Nile Perch, a voracious predator implanted into Lake Victoria in Africa in the 1960's which extinguished native fish species and multiplied so fast that its fillets are today exported worldwide – predominantly in exchange for the countless weapons used to wage war in the dark centre of the continent.*

**Miale, W. (Producer and Director). (2005). *Deadly mistakes?* [Documentary].**

**United States: Bullfrog Films.**

*From the Producer: As we all know, if we don't learn from our mistakes – ours or other people's – we are liable to repeat them. But the remarkable fact is that we don't learn about some of our most important national and international mistakes – and catastrophes – in school, nor do we hear about them on television. And often much of what we do hear about them is untrue. The films on this disk only give a cursory account of the events they look at. One way you can find out more about them is via the online guide at [www.greenworldcenter.org](http://www.greenworldcenter.org) I'm one of the participants in these dialogues, as well as the filmmaker. And the dialogues were conceived by YOU, the viewer, in mind as the participant, along with the on-screen interviewees, and myself. You are invited to videotape your thoughts, questions, and comments, and send them to me (via snailmail) for inclusion in future video dialogues. The online guide gives suggestions for videotaping, and has my address. These films are mainly about things that went wrong, or that might have gone wrong – or that might still go wrong. But what about making things go right? I think the most important question facing Americans at this time is: What can we, as citizens, DO to shape America's future? How can we prevent future "deadly mistakes"? What can we do to keep America free? Or rather, to make America more free, and to make it more safe and more just, and at peace with the rest of the world, and with the Earth itself? These are questions many people have given a lot of thought to, and they are the subject of the next video dialogues. You can find a portal to social change at [www.greenworldcenter.org](http://www.greenworldcenter.org)*

**Merrow, J. (Producer). (2005). *Declining by degrees: Higher education at risk*.**

**[Documentary]. United States: Learning Matters, Inc.**

*American higher education is, in many ways, "declining by degrees." Our national commitment to provide every qualified student, regardless of economic status, an opportunity to go to college has weakened. In many college classrooms, an unspoken "understanding" allows as many as 20% of students to coast their way to a diploma without really learning much at all. This decline is occurring at the same time other countries are investing heavily in higher education, recognizing its critical role in the future. It's a far more serious situation than the American public realizes, but not irreversible. Veteran correspondent John Merrow takes viewers behind the scenes of American higher education to experience college through the eyes of students, professors, and college administrators. Set on four different college campuses across the country—a private liberal arts college, a major state university, a regional public university, and a community college—Declining By Degrees examines both the promise and peril in higher education today.*

**Gibney, A. (Producer and Director). (2005). *Enron: The smartest guys in the room.***

**[Documentary]. United States: Magnolia Pictures.**

*Based on the best-selling book by Fortune reporters Bethany McLean and Peter Elkind, Enron: The Smartest Guys in the Room details the shocking inside story of one of history's greatest business scandals. Unimaginable personal excesses, and an utter moral vacuum that posed as corporate philosophy, led to top executives of America's seventh largest corporation walking away with over one billion dollars while investors and employees lost everything. Narrated by Peter Coyote, this expose features insider accounts and incendiary corporate audio and videotapes that will have the viewers' blood boiling.*

**Sandoval, C & Tambini, C. (Producers and Directors). (2004). *Farmingville.***

**[Documentary]. United States: Camino Bluff Productions.**

*Winner of the Special Jury Prize at the Sundance Film Festival, P.O.V. presents FARMINGVILLE, a provocative, complex, and emotionally charged look into the ongoing nationwide controversy surrounding a suburban community, its ever-expanding population of illegal immigrants, and the shockingly hate-based attempted murders of two Mexican day laborers. In the late 1990s, some 1,500 Mexican workers moved to the leafy, middle-class town of Farmingville, population 15,000. In some ways, it's a familiar American story: an influx of illegal immigrants crossing the border from Mexico to do work the locals won't; rising tensions with the Anglo population; charges and counter-charges of lawlessness and racism; protest marches, unity rallies and internet campaigns--then vicious hate crimes that tear the community apart. But this isn't the story of a California, Texas or other Southwestern city. It's the endlessly enthralling tale of Farmingville, New York, on Long Island. Sharply and intimately directed by Catherine Tambini and Carlos Sandoval, who moved to Farmingville after the tumultuous clash catapulted the town into national headlines, FARMINGVILLE is an astounding glimpse into an issue that continues to anger, frighten and confuse us.*

**Terkel, S. (Narrator). (2002). *Fear and favor in the newsroom.* [Documentary].**

**United States: N.W. Passage Productions.**

*In the public eye, journalists will do almost anything for a story. Fear and Favor in the Newsroom shatters this myth. In the film, distinguished journalists, including four Pulitzer Prize winners, show that journalist who aggressively report on the wealthy and powerful may be censored, demoted, or even fired. Includes interviews with Sydney Schanberg, who explains how his tough reporting on New York's elite moved The New York Times to cancel his column. Emmy Award winner Jon Alpert shows the footage of civilian damage caused by U.S. bombing he shot during the Persian Gulf War. Alpert tells how he smuggled the footage out of Iraq during the war – only to have the President of NBC News personally spike the footage and summarily fire Alpert as well. Polk Prize winner Francis Cerra reveals that The New York Times spiked her expose showing the Shoreham nuclear power plant was a financial catastrophe because, her editor told her, it could hurt the price of the nuclear plant owner's stock. Cerra was then pulled from her beat. Cerra concludes: "Freedom of the press is only guaranteed when you own the press. This is something I learned from The New York Times." Other interviewees include Ben Bagdikian, previously with the Washington Post, Michael Gartner, former president of NBC News and Sydney Gruson, former Vice-Chairman of The New York Times.*

**Solday, A. (Director and Producer). (2006). *Granny D. goes to Washington.***

**[Documentary]. United States: Solday Productions.**

*Granny D. Goes to Washington is a half-hour documentary that chronicles the extraordinary march across the U.S. by political activist, Doris Haddock. Passionate about democracy, she walked 3,200 miles from California to Washington, D.C. to dramatize the need to restore representative government in America and reduce the role of special interest money in politics. The film records her travels and conveys the infectious enthusiasm Granny D. inspired in the people she met. With her feisty, unrelenting advocacy for participatory democracy, this five-foot-tall great-grandmother stands up as a role model of commitment and passionate engagement for people of all ages.*

**Ardizzone, S. (Producer and Director). (2006). *Hacking democracy.***

**[Documentary]. United States: New Video Group.**

*The disturbingly shocking HBO documentary HACKING DEMOCRACY bravely tangles with our nation's ills at the heart of democracy. The film the Diebold corporation doesn't want you to see, this revelatory journey follows tenacious Seattle grandmother Bev Harris and her band of extraordinary citizen-activists as they set out to ask one simple question: How does America count its votes? From Florida and California to Ohio and Washington State, filmmakers Simon Ardizzone, Robert Cohen, and Russell Michaels starkly reveal a broken system riddled with secrecy, incompetent election officials, and electronic voting machines that can be programmed to steal elections. Equipped only with a powerful sense of righteous outrage, the activists take on voting machine industry, exposing alarming security holes in America's trusted voting machines. They even go dumpster diving at a county election official's office in Florida, uncovering incendiary evidence of miscounted votes. But proving our votes can be stolen without a trace culminates in a duel between Diebold voting machines and a computer hacker from Finland - with America's democracy at stake. HACKING DEMOCRACY takes a nonpartisan, clear-eyed look at the secrecy, cronyism, and incompetence of elections in present-day America as it captures a citizen's movement intent on taking back elections--and democracy itself. "It is hard to imagine...a documentary this season that is more important to the civic life of the nation--let alone one that is so compelling and ultimately moving" (Baltimore Sun).*

**Kopple, B. (Producer and Director). (1976). *Harlan County USA.* [Documentary].**

**United States: The Criterion Collection.**

*Barbara Kopple's Academy Award-winning Harlan County USA unflinchingly documents a grueling coal miners' strike in a small Kentucky town. With unprecedented access, Kopple and her crew captured the miners' sometimes violent confrontations with strikebreakers, local police, and company thugs. Featuring a haunting soundtrack – with legendary country and bluegrass artists Hazel Dickens, Merle Travis, Sarah Gunning, and Florence Reece – the film is a heartbreaking record of the thirteen-month struggle between a community fighting to survive and a corporation dedicated to the bottom line.*

Smihula, J. H. (Director and Producer). (2003). *Hidden in plain sight*.

[Documentary]. United States: A Raven's Call Production. (available at [www.hiddeninplainsight.org](http://www.hiddeninplainsight.org)).

*Every Every November, thousands of people from across North America gather outside Fort Benning, Georgia to form one of the largest anti-war demonstrations in the U.S. since the Vietnam War. The issue is the controversial U.S. Army School of the Americas, where over 60,000 Latin soldiers have been trained, among them dictators like Manuel Noriega of Panama and death squad leaders like Roberto D'Aubuisson of El Salvador. Demonstrators denounce the SOA as a "School of Assassins," but Army officials argue that the school has played a crucial role in bringing democracy and stability to Latin America. On this issue, the U.S. Congress is sharply divided. Enter noted scholars Noam Chomsky, Eduardo Galeano, Christopher Hitchens, and Michael Parenti, who broaden the debate to include such subjects as militarism, globalization, national security, and international terrorism. Personal accounts from victims of the violence and repression in Latin America raise questions and concerns about the true aims of U.S. foreign policy. Informative and provocative, this documentary presents different points of view which illuminate the turbulent reality of Latin America, demystify the policy-making process, and shed light on some of the most complex and urgent problems facing U.S. citizens today. A short history, a spirited debate, a personal story, and a call for accountability, Hidden in Plain Sight is a bold, unflinching look at the nature and consequences of U.S. policy in Latin America.*

Ungerman, G. & Brohy, A. (Producer, Writer, Director). (2001). *Hidden wars of*

*Desert Storm*. [Documentary]. United States: Free Will Productions.

*On August 2nd, 1990, Saddam Hussein launched his troops against Kuwait, triggering the first major international crisis of the post-Soviet Union era. But was this invasion a surprise in the first place? Were all diplomatic means really utilized to try to resolve the issue peacefully? Was there any threat from the part of Iraq against Saudi Arabia or against any of the other Gulf states? Why wasn't Washington's rhetoric against Saddam ever matched by any real support to the Iraqi opposition groups? What purpose can the embargo over Iraq serve if it is not to weaken Saddam Hussein, a result it has evidently failed to achieve to this day? What is true behind this mysterious "Gulf War Syndrome" that goes on affecting hundreds of thousands of Gulf War veterans and local populations and more and more of them every day? A two-year investigation, Hidden Wars of Desert Storm brings answers to all of these questions, basing itself on documents never seen before on television and backed by interviews of such prominent personalities as Desert Storm Commander, General Norman Schwarzkopf, former US Attorney General Ramsey Clark, former UN Iraq Program Director Denis Halliday, former UNSCOM team-leader Scott Ritter and many others. A large selection of archival footage, moving images recently brought back from Iraq, an original soundtrack scored by acclaimed composer Fritz Heede and the narration by two-time British Academy Award-winner, actor John Hurt, all contribute to making Hidden Wars of Desert Storm a fast-paced, informative documentary while resolutely accessible to a general audience.*

**Bond, J. (Narrator). (2004). *Hijacking catastrophe: 9/11, fear & the selling of American empire*. [Documentary]. (Available from the Media Education Foundation, 26 Center Street, Northampton, MA 01060 or [www.mediaed.org](http://www.mediaed.org))**

*Hijacking Catastrophe: 9/11, Fear & the Selling of American Empire examines how a radical fringe of the Republican Party has used the trauma of the 9/11 terror attacks to advance a pre-existing agenda to radically transform American foreign policy while rolling back civil liberties and social programs at home. The documentary places the Bush Administration's false justifications for war in Iraq within the larger context of a two-decade struggle by neoconservatives to dramatically increase military spending in the wake of the Cold War, and to expand American power globally by means of military force. At the same time, the documentary argues that the Bush Administration has sold this radical and controversial plan for aggressive American military intervention by deliberately manipulating intelligence, political imagery, and the fears of the American people after 9/11.*

**Judge, M. (Producer and Director). (2006). *Idiocracy*. [Motion Picture] Rated "R".**  
**United States: Twentieth Century Fox.**

*From Mike Judge, one of the creative minds behind Beavis and Butt-Head, King of the Hill and Office Space, comes an outrageous sci-fi comedy that'll make you think twice about the future of mankind. Meet Joe Bowers (Luke Wilson). He's not the sharpest tool in the shed. But when a government hibernation experiment goes awry, Bowers awakens in the year 2505 to find a society so dumbed-down by mass commercialism and mindless TV programming that he's become the smartest guy on the planet. Now it's up to an average Joe to get human evolution back on track! Filled with razor-sharp sarcasm and outrageous sight gags, Idiocracy will make you laugh out loud whether you're an absolute genius or a complete idiot!*

**Schei, T. H. (Director and Producer). (2006). *Independent intervention: Breaking silence*. [Documentary]. United States: Ground Productions.**  
**([www.independentintervention.com](http://www.independentintervention.com)).**

*INDEPENDENT INTERVENTION is an award-winning documentary about the US Media coverage of the war in Iraq. Focusing on the human costs of war, it contrasts the mass media's coverage of the invasion of Iraq with independent reports of the brutal realities on the ground. People come to understand the world around them through media, and the corporations that own the media are some of the most powerful institutions in the world today. In a democracy it is crucial that important matters of state, such as war, are discussed and debated. Today we face a new era of war coverage, where embedded journalists and the Pentagon provide the majority of our information. There are few if any antiwar voices in the mainstream media. Public debate has essentially been silenced by the administration and their media partners. INDEPENDENT INTERVENTION follows a Norwegian filmmaker in the United States, who questions how the US media cover the war in Iraq. The film investigates important issues that govern today's information flow, and looks at how this system reveals itself during times of war and political turmoil. As the major US networks remove human suffering from their presentation of war, Operation Iraqi Freedom is portrayed as a success for the spread of democracy and freedom.*

*This film brings awareness to the disparity between the war the American people see through the corporate controlled media and the realities on the ground in Iraq. INDEPENDENT INTERVENTION explores how the growing media democracy movement in the US works to challenge the mass media. INDEPENDENT INTERVENTION features Amy Goodman, Noam Chomsky, Dahr Jamail, Danny Schechter, Norman Solomon, David Barsamian, Kalle Lasn, James Zogby and Jim Hightower. It also includes the voices of Howard Zinn, Michael Moore, Bill Moyers, Arundhati Roy, Jeremy Scahill, US Senators and Iraqi people.*

Jackson, J. (Director, Writer, Producer). (2005). *In search of international justice.*

[Documentary]. British Columbia: Judy Films.

*This is the first film about a crucial new commitment to the International Rule of Law - so victims will no longer suffer without being heard, and war criminals will be punished. Sixty years ago, with the Nuremberg charter, the world first said "Never Again." But these proved empty words for the victims of the Cold War years. The Superpowers couldn't agree on a universal code to punish war criminals. Tyrants ruled with impunity. So the voices of their victims have echoed down through the decades, refusing to be silent, even in death. Joined by relatives who are unable to move on, until they know how their loved ones died. Different languages from different places, but with the same universal theme - begging to be delivered from the torment of living somewhere between life and death. Telling us that they will be able, finally, to rest, when we find out how they died. Insisting we listen. It is because of these voices that International Justice has been reborn. In 2002 the International Criminal Court was established in The Hague. So far 100 countries have signed on to the Court's mandate. However, the world's remaining superpower, the United States is strongly opposed. The new Court is already busy. It is investigating crimes against humanity in Darfur. It has issued indictments against leaders of the Lord's Resistance Army in Northern Uganda who abduct children and force them to fight. And a militia leader from the Democratic Republic of the Congo faces charges of recruiting children as young as 8 to fight for him. For the first time war criminals are being forced to listen. The victims' voices now haunt them, telling them they will not be silent until justice is done.*

Kirk, M. (Producer and Director). (2009). *Frontline: Inside the meltdown.*

[Television Broadcast]. Washington D.C.: Public Broadcasting Service.

*On Thursday, Sept. 18, 2008, the astonished leadership of the U.S. Congress was told in a private session by the chairman of the Federal Reserve that the American economy was in grave danger of a complete meltdown within a matter of days. "There was literally a pause in that room where the oxygen left," says Sen. Christopher Dodd (D-Conn.). As the housing bubble burst and trillions of dollars' worth of toxic mortgages began to go bad in 2007, fear spread through the massive firms that form the heart of Wall Street. By the spring of 2008, burdened by billions of dollars of bad mortgages, the investment bank Bear Stearns was the subject of rumors that it would soon fail. "Rumors are such that they can just plain put you out of business," Bear Stearns' former CEO Alan "Ace" Greenberg tells FRONTLINE. The company's stock had dropped from \$171 to \$57 a share, and it was hours from declaring bankruptcy. Federal Reserve Chairman Ben Bernanke acted. "It was clear that this had to be contained. There was no doubt in his mind," says Bernanke's colleague, economist Mark Gertler. Bernanke, a former economics professor from Princeton, specialized in studying the Great Depression. "He more than anybody else appreciated what would happen if it got out of control," Gertler explains. To stabilize the markets, Bernanke engineered a shotgun marriage between Bear Stearns and the commercial bank JPMorgan, with a promise that the federal government would use \$30 billion to cover Bear Stearns' questionable assets tied to toxic mortgages. It was an unprecedented effort to stop the contagion of fear that seemed to be threatening the rest of Wall Street. While publicly supportive of the deal, Treasury Secretary Henry Paulson, a former Wall Street executive with Goldman Sachs, was uncomfortable*

*with government interference in the markets. That summer, he issued a warning to his former colleagues not to expect future government bailouts, saying he was concerned about a legal concept known as moral hazard. Within months, however, Paulson would witness the virtual collapse of the giant mortgage companies Fannie Mae and Freddie Mac and preside over their takeover by the federal government. The episode sent shockwaves through the economy as confidence in Wall Street began to evaporate. Within days, in September 2008, another investment bank, Lehman Brothers, was on the brink of collapse. Once again, there were calls for Bernanke and Paulson to bail out the Wall Street giant. But Paulson was under intense political pressure from conservative Republicans in Washington to invoke moral hazard and let the company fail. "You had a conservative secretary of the Treasury and conservative administration. There was right-wing criticism over Bear Stearns," says Congressman Barney Frank (D-Mass.), chairman of the House Financial Services Committee. Paulson pushed Lehman's CEO Dick Fuld to find a buyer for his ailing company. But no company would buy Lehman unless the government offered a deal similar to the one Bear Stearns had received. Paulson refused, and Lehman Brothers declared bankruptcy. FRONTLINE then chronicles the disaster that followed. Within 24 hours, the stock market crashed, and credit markets around the world froze. "We're no longer talking about mortgages," says economist Gertler. "We're talking about car loans, loans to small businesses, commercial paper borrowing by large banks. This is like a disease spreading." "I think that the secretary of the Treasury could not fully comprehend what that linkage was and the extent to which this would materialize into problems," says former Lehman board member Henry Kaufman. Paulson was thunderstruck. "This is the utter nightmare of an economic policy-maker," Nobel Prize-winning economist Paul Krugman tells FRONTLINE. "You may have just made the decision that destroyed the world. Absolutely terrifying moment." In response, Paulson and Bernanke would propose -- and Congress would eventually pass -- a \$700 billion bailout plan. FRONTLINE goes inside the deliberations surrounding the passage of the legislation and examines its unsuccessful implementation. "Many Americans still don't understand what has happened to the economy," FRONTLINE producer/director Michael Kirk says. "How did it all go so bad so quickly? Who is responsible? How effective has the response from Washington and Wall Street been? Those are the questions at the heart of Inside the Meltdown."*

**Public Campaign and Firelight Media. (2004). *Investing in democracy.***

**[Documentary]. United States: Firelight Media.**

*Features two documentaries that discuss the importance of campaign finance reform – Running: The Campaign for New York City Council and a Bill Moyers special, The Road to Clean Elections. Both films are a joint project of the Carnegie Corporation of New York for Governmental Studies, Firelight Media and Public Campaign, with assistance from the Money & Politics Implementation Project, Northeast Action, Arizona Clean Elections Institute Inc. and the Maine Citizen Leadership Fund.*

**Gazecki, W. (Director and Producer). (2004). *Invisible ballots: A temptation for***

***electronic vote fraud.* [Documentary]. United States: American Media.**

*A feature-length documentary detailing how governments are installing computerized voting systems with no paper record to verify accuracy. Elections will be controlled by companies that do not allow voters to inspect their software. If vote counting becomes privatized, there may be no way to get it back.*

**Kaplowitz, D. (Director). (2002). *In whose interest?* [Documentary]. United States: Bullfrog Films.**

*Filmmaker David Kaplowitz leads us on an eye opening journey, questioning the effects of U.S. foreign policy over the past 50 years. Revealing a pattern of intervention, the film focuses on Guatemala, Vietnam, East Timor, El Salvador, and Palestine/Israel. Archival footage, photographs and media tidbits are dynamically interwoven with personal eye-witness accounts and commentary from academics – such as Noam Chomsky – religious leaders and politicians. In Whose Interest? is informative and disturbingly honest, yet upbeat, with twists of irony and humor.*

**Creadon, P. (Director). (2009). *I.O.U.S.A. One nation. Under stress. In debt.* [Documentary]. United States: Concord Coalition Films.**

*As the average American can attest, personal debt is bad enough, but as Thomas Jefferson once cautioned, public debt is "corruptive of the government" and "demoralizing of the nation." Patrick Creadon's I.O.U.S.A. documents the efforts of two concerned citizens, former US Comptroller General Dave Walker and Concord Coalition Director Robert Bixby, to explain how America racked up over \$9.5 trillion in debt and what we can do to stem the tide. Based on the book Empire of Debt by William Bonner and Executive Producer Addison Wiggin, Wordplay's Creadon combines Walker and Bixby's "Fiscal Wake-Up Tour" with observations from former Federal Reserve Chairman Alan Greenspan, former Treasury Secretaries Robert Rubin and Paul O'Neill, superstar CEO Warren Buffett, and student activists. The information flows with ease and the clips from Saturday Night Live and The Daily Show add levity to an undeniably dark and timely topic, but the narrative rests on a long list of facts and figures, leading to a production that feels more like a special news report than a work of cinema. Unlike Alex Gibney's Enron: The Smartest Guys in the Room, on which co-writer/producer Christine O'Malley (Creadon's wife) assisted, character development takes a backseat to data. Arguably, the director lacks an outsized personality, like Enron's Kenneth Lay, around which to assemble his argument, but the subject calls for more of a human face to have the desired effect, i.e. to encourage beleaguered taxpayers to care enough to rise up off their easychairs and agitate for greater fiscal responsibility.*

**Davis, G. M. & Daly, B. (Producers and Directors). (2007). *Islam: What the West needs to know.* [Documentary]. United States: Quixotic Media, LLC.**

*Virtually every major Western leader has over the past several years expressed the view that Islam is a peaceful religion and that those who commit violence in its name are fanatics who misinterpret its tenets. This claim, while widely circulated, rarely attracts serious public examination. Relying primarily on Islam's own sources, this documentary demonstrates that Islam is a violent, expansionary ideology that seeks the destruction or subjugation of other faiths, cultures, and systems of government. The documentary consists of original interviews, citations from Islamic texts, Islamic artwork, computer-animated maps, footage of Western leaders, and Islamic television broadcasts. Its tone is sober, methodical, and compelling.*

**Talbot, S. & Kaplan S. (Producers). (1999). Frontline: *Justice for sale*. [Television broadcast]. New York: Public Broadcasting Service.**

*Campaign financing is a serious issue in the executive and legislative branches. But has the judicial branch fallen prey to the mad scramble for money too? Bill Moyers investigates the problem of campaign cash in the branch which can probably least afford to be bought and paid for by special interests.*

**Black, S. (Writer and Director). (2001). *Life + debt*. [Documentary]. United States: Tuff Gong Pictures and ITVS.**

*Jamaica, land of sea, sand and sun...and a prime example of the complexities of economic globalization on the world's developing countries. With twenty-five years of "help" from the International Monetary Fund (IMF) and the World Bank intended to bring Third World nations such as Jamaica into the fold of free market economies, these "restructuring" policies have crippled Jamaica's efforts toward self-reliant development while enriching the lenders. This scathing film is an unapologetic look at the "new world order" from the point of view of Jamaican workers and farmers, as well as government and policy officials. Featuring a dynamic reggae soundtrack and a searing voice over based on text by Jamaica Kincaid, as well as interviews with former Jamaican Prime Minister Michael Manley, Deputy Director of the IMF Stanley Fisher and President of Haiti Jean-Bertrand Aristide, Life + Debt portrays the relationship between Jamaican poverty and the practices of international lending agencies while driving home the devastating consequences of globalization.*

**Burns, M. (Producer and Director). (2007). *Majority rules*. [Documentary]. United States: [www.majorityrulesmovie.com](http://www.majorityrulesmovie.com)**

*In a world where essential ideas are often reduced to sound bites and slogans, Majority Rules goes back to basics in a unique international exploration of social and political issues critical to modern society. In five episodes, students from the US, Canada, Ireland, Italy, the Philippines, and Russia look at five aspects of democracy, providing their takes on the following questions and others: What does democracy mean to you and what are the different forms that it takes in the world today? Are our countries becoming more democratic or less, and what are the significant ramifications of these changes? Are efforts to export democracy that make headlines in the media sincere and motivated by altruism? How do economic fairness, rule of law, levels of public power and participation, and international governing bodies fit into our ideas about democracy and its role in the world today?*

**Achbar, M. & Wintonick P. (Directors). (1992). *Manufacturing consent: Noam Chomsky and the media*. [Documentary]. A Necessary Illusions/National Film Board of Canada co-production.**

*Peter Wintonick and Mark Achbar made this penetrating documentary about the career and views of linguist and media critic Noam Chomsky. While the man is the subject of the movie, the filmmakers wisely and carefully choose not to make Chomsky more important than his insights into the way print and electronic journalism tacitly and often willingly further the agendas of the powerful. We learn a lot about Chomsky's formative experiences as a child, student, academic,*

*activist, and politician (he has campaigned for office), but we learn just as much about the media institutions that deny him access today, from ABC to PBS. The centerpiece of the film, arguably, is a long examination into the history of the New York Times' coverage of Indonesia's atrocity-ridden occupation of East Timor, reportage that (as Chomsky shows us) was absolutely in lock step with the government's unwillingness to criticize an ally.*

**Armstrong, F. (Producer and Director). (2005). *McLibel: The postman and the gardener who took on McDonald's. And won.* [Documentary]. United States:Spanner Films.**

*McLibel is the story of two ordinary people who humiliated McDonald's in the biggest corporate PR disaster in history. McDonald's loved using the UK libel laws to suppress criticism. Major media organisations like the BBC and The Guardian crumbled and apologised. But then they sued gardener Helen Steel and postman Dave Morris. In the longest trial in English legal history, the "McLibel Two" represented themselves against McDonald's £10 million legal team. Every aspect of the corporation's business was cross-examined: from junk food and McJobs, to animal cruelty, environmental damage and advertising to children. Outside the courtroom, Dave brought up his young son alone and Helen supported herself working nights in a bar. McDonald's tried every trick in the book against them. Legal manoeuvres. A visit from Ronald McDonald. Top executives flying to London for secret settlement negotiations. Even spies. Seven years later, in February 2005, the marathon legal battle finally concluded at the European Court of Human Rights. And the result took everyone by surprise - especially the British Government. McLibel is not just about hamburgers. It is about the importance of freedom of speech now that multinational corporations are more powerful than countries. Filmed over ten years by no-budget Director Franny Armstrong, McLibel is the David and Goliath story of two people who refused to say sorry. And in doing so, changed the world.*

**Lore, L. (Executive Producer). (2006). *McLuhan's wake.* [Documentary]. Ontario, Canada: Primitive Entertainment / National Film Board of Canada.**

*We all live in Marshall McLuhan's wake. "The global village" and "the medium is the message" are among the most quoted phrases of our time. Now, over twenty years after his death, in the midst of an era of Internet, virtual and wired technologies, McLuhan's Wake explores the enduring hold of McLuhan's message. Grounded in McLuhan's last scholarly work, The Laws of Media, McLuhan's Wake is a visually dazzling and poetic film, translating these laws into an illuminating and revealing text, haunted by archival footage and the voice of McLuhan himself.*

**Stahl, R. (Writer and Producer). (2007). *Militainment, Inc.: Militarism and pop culture.* [Documentary]. (Available from the Media Education Foundation, 26 Center Street, Northampton, MA 01060 or [www.mediaed.org](http://www.mediaed.org)).**

*Militainment, Inc. offers a fascinating, disturbing, and timely glimpse into the militarization of American popular culture, examining how U.S. news coverage has come to resemble Hollywood film, video games, and "reality television" in its glamorization of war. Mobilizing an astonishing range of media examples – from news anchors' idolatry of military machinery to the impact of government propaganda on war reporting – the film asks: How has war taken its place in the culture as an entertainment spectacle? And how does presenting war as entertainment affect the*

*ability of citizens to evaluate the necessity and real human costs of military action? The film is broken down into nine sections, each between 10 and 20 minutes in length, allowing for in-depth classroom analysis and discussion of individual elements of this wide-ranging phenomenon.*

**Anderson, J. (Director). (2006). *Mr. Conservative: Goldwater on Goldwater*.**

**[Documentary]. United States: Sweet Pea / Zeitgeist Films.**

*CC Goldwater was five when her grandfather, Arizona Senator Barry Goldwater, ran for President in 1964 against Lyndon B. Johnson. In this fascinating and surprising documentary, illuminated by interviews with major public figures—including former “Goldwater Girl” Senator Hillary Rodham Clinton, retired Supreme Court Justice Sandra Day O’Connor, Senator Edward Kennedy, Senator John McCain, Andy Rooney, James Carville, Al Franken and Walter Cronkite—and never-before-seen home movies and photos, CC looks back on the man, his morals, his missteps... and his enduring legacy as “Mr. Conservative.” Mr. Conservative: Goldwater on Goldwater follows that tumultuous election year, as well as others in a career that encompassed numerous political and ideological triumphs. Though he never achieved the ultimate prize, the election of Ronald Reagan in 1980 vindicated the conservative agenda Goldwater had long championed. Ironically, in later years, Goldwater’s support of issues like abortion and gay rights were diametrically opposed to those of the “new conservative” leadership, underscoring both the distance the country has traveled in the last 40 years, as well as the dogged independence Goldwater embodied up to his death in 1998.*

**Fanning, D. (Producer). (2007). *Frontline: News war*. [Documentary]. United**

**States: WBGH Educational Foundation.**

*News War, a four-part FRONTLINE investigation, examines the political, cultural, legal, and economic forces challenging the news media today and how the press has reacted in turn. This lesson plan is based on the second film of the series. In Secrets, Sources & Spin, Part II, FRONTLINE explores today’s high-profile debates over the role of the press, including clashes between journalists and the government over whether or not a reporter has the right to keep a source confidential. The program includes interviews with San Francisco Chronicle reporters Mark Fainaru-Wada and Lance Williams, who made national headlines exposing steroid abuse in professional baseball by drawing from the athletes’ own grand jury testimony, which had been leaked to the Chronicle. The program also features independent journalist and blogger Josh Wolf, who was jailed for refusing to turn over a videotape of a San Francisco protest to the FBI.*

**Peek, C. & Palafox, J. (Producers and Directors). (2001). *New world border*.**

**[Documentary]. United States: Peek Media.**

*New World Border documents the rise in human rights abuses along the US Mexico border since the implementation of border blockades, which have been erected in populated areas throughout the border region during the last decade. This 28-minute video includes interviews with immigrant rights organizers, testimony from immigrants, analysis of “free trade” policies and current efforts to build a vibrant movement for immigrant rights.*

**The Disinformation Company. (2007). *9-11 Mysteries: Part I: Demolitions.***

**[Documentary]. United States: The Disinformation Company Ltd.**

90 minutes of pure demolition evidence and analysis, laced with eye-opening witness testimonials. Moving from "the myth" through "the analysis" and into "the players," careful deconstruction of the official story set right alongside clean, clear science. The 9/11 picture is not one of politics or nationalism or loyalty, but one of strict and simple physics. *How do you get a 10-second 110-story pancake collapse?* A movie that might actually reach our complacent mainstream. No agenda. No finger-pointing. Just the facts and the "mysteries." *Look at that. Think about this.* A story of people: Willie Rodriguez's strange recollection of noises on the 34th floor. Who was up there, bumping around? Scott Forbes' similar story, weeks before the towers fell. A story of blasting itself. *Here's how shaped charges slice through steel beams to control the way they fall.*

**Gage, R. (Producer and Director). (2007). *9-11: Blueprint for truth: The***

***architecture of destruction.* United States: Architects and Engineers for**

**9/11 Truth.**

*In this stunning multimedia presentation to the University of Manitoba, Canada, San Francisco Bay Area architect, Richard Gage, AIA, provides a packed audience with the evidence of controlled demolition using explosives at all 3 WTC high-rise "collapses".*

**Nowosielski, R. & Hence, K. F. (Producers and Writers). (2006). *9-11: Press for***

***truth.* [Documentary]. United States: DTT Documentaries.**

*Although independent investigations began within weeks of both Pearl Harbor and the Kennedy assassination, the same was not true of the attacks of September 11<sup>th</sup>. Most are unaware that the formation of the 9/11 Commission was strongly opposed by many in Washington, including the Bush administration. It was only due to pressure from the 9/11 families, led by a particular twelve calling themselves the Family Steering Committee, that, fourteen months after the attacks, the first hearing finally began. In 9/11 Press For Truth, five of the most prominent members of the Family Steering Committee tell their story for the first time on film, providing the most powerful argument yet for why 9/11 still needs investigation. Adapting Paul Thompson's definitive Complete 9/11 Timeline (published by HarperCollins as The Terror Timeline), the filmmakers stitch together rare, overlooked news clips, buried stories, and government press conferences, revealing a pattern of official lies, deception, and spin.*

**Paglin, L. (Director). (2006). *No umbrella: Election day in the city.* [Documentary].**

**United States: Bullfrog Films.**

*No Umbrella is an unblinking look at the 2004 U.S. election-day failures in one of Ohio's poorest neighborhoods. In the most hotly contested state in the country, gridlock at inner city polls ignites tempers and sets off charges of conspiracy. No Umbrella drops us squarely into the chaos as we watch the irascible octogenarian councilwoman (Ms. Fannie Lewis) take on polling place breakdowns, an unresponsive bureaucracy and an increasingly agitated electorate.*

**Omeish, S. (Producer). (2007). *Occupation 101: Voices of the silenced majority.***

**[Documentary]. Trip'ol'ii Productions.**

*A thought-provoking and powerful documentary film on the current and historical root causes of the Israeli-Palestinian conflict. Unlike any other film produced on the conflict, Occupation 101 presents a comprehensive analysis of the facts and hidden truths surrounding the controversy and dispels many of its long-perceived myths and misconceptions. The film also details life under Israeli military rule, the role of the United States in the conflict, and the major obstacles which stand in the way of a lasting and viable peace. The roots of the conflict are explained with thought-provoking commentaries from leading Middle East scholars, peace activists, journalists, religious leaders and humanitarian workers whose voices have too often been suppressed by the American media.*

**Doyle, R. (Writer and Director). (2006). *Oil, smoke, & mirrors.* [Documentary].**

**Ireland: [www.oilsmokeandmirrors.com](http://www.oilsmokeandmirrors.com)**

*Oil, Smoke & Mirrors offers a bleaker view of present global circumstances than many of us would dare consider. It deals with issues that are largely marginalised, if not ignored, in the discourse of mainstream media and politics. However, as the film argues, it may well be that mediated political culture itself which, by sidelining some of the most challenging questions of historical truth in our time, poses the gravest threat to our future.*

**Pappas, R. K. (Writer and Director). (2004). *Orwell rolls in his grave.***

**[Documentary]. United States: Sag Harbor Basement Pictures.**

*Has America entered an Orwellian world of doublespeak where outright lies can pass for truth? Are Americans being sold a bill of goods by a handful of transnational media corporations and political elites whose interests have little in common with the interests of the American people? Orwell Rolls in his Grave explores what the media doesn't like to talk about – itself. Filmmaker Robert Kane Pappas has brought together an ex-“60 Minutes” Producer, a United States Congressman, as well as some of the country's leading intellectual voices on the media to examine the mix of business, politics and ideology that is the modern mainstream media. Does the corporate media reflect public opinion or create it? Did the media help George Bush steal the presidency and market the Iraq war? From the very size of the media monopolies and how they got that way to who decides what gets on the air and what doesn't, the film moves through a troubling list of questions and news stories that go unanswered and unreported in the media. Are Americans being given the information a democracy needs to survive or have they been electronically lobotomized into loving Big Brother? Orwell Rolls in his Grave reminds us all that 1984 is no longer a date in the future.*

**Boynton, R. (Producer and Director). (2005). *Our brand is crisis.* [Documentary].**

**United States: KOCH Lorber Films.**

*For decades, U.S. strategists-for-hire have been quietly molding the opinions of voters and the messages of candidates in elections from the Middle East to the South American jungle. With flabbergasting access to think sessions, media training and the making of smear campaigns, we watch how the consultants' marketing strategies shape the relationship between a leader and his*

*people. Our Brand is Crisis is an astounding look at one group's campaign to elect the President of Bolivia and its earth-shattering aftermath.*

**Goetschel, S. (Producer and Director). (2006). *Our own private bin laden.***

**[Documentary]. Ontario, Canada: Chaste Films.**

*Named Best Foreign Documentary and Best Film of the Festival at the 2006 European Independent Film Festival in Paris, Our Own Private Bin Laden is the mantra of filmmaker and Iranian expatriate Samira Goetschel, who first documentary cuts through political "spin" as it seeks an explanation for the intrusion of Islamic radicalism and terror into our lives. Goetschel's award winning documentary is a trip down the rabbit hole of Cold War politics, and the folly of fomenting religious war to destabilize an enemy US foreign policy had been so busy to create in the first place. Goetschel's consuming work achieves the brilliance of Michael Moore with a great degree of dignity and restraint. By sheer determination, she collects a trove of high-caliber interviews with eminent investigating journalists and political figures such as Cold War-era CIA director Stansfield Turner, former National Security Advisor Zbigniew Brzezinski, Pakistani ex-Prime Minister Benazir Bhutto and the world's leading "public intellectual" Noam Chomsky. This documentary provides stunning insights, and gives you a new perspective you might not have thought of before.*

**Prestegard, A. (Producer and Director). (2005). *Peak oil: Imposed by nature.***

**[Documentary]. Norway: Tropos Dokumentar.**

*Norwegian film producer/director Amund Prestetgard is taking us right to the heart of the matter of the imminent decline in global oil production. The film sets out to explain the peak oil phenomenon, giving an approximate date for the peak as it draws up lines of possible consequences for mankind as well.*

**Alvarez, L. & Kolker, K. (Producers). (2001). *People like us: Social class in***

***America.* [Documentary]. Washington, DC: WETA, Public Broadcasting Service.**

*Examines the many dimensions in which social and economic class play out in modern American society. "Social Class" - As in "middle class," "working class," "upper class." It's the 800-pound gorilla in American life that most Americans don't think about: how do income, family background, education, attitudes, aspirations, and even appearance mark someone as a member of a particular social class? Class can be harder to spot than racial or ethnic differences, yet in many ways it's the most important predictor of what kind of financial and educational opportunities someone will have in life. But class is a hard subject to talk about in a society like ours, where the idea that all people are created equal and that a poor child can become President is enshrined in national legend.*

**Burns, M. (Producer and Director). (2004). *Preventive warriors.* [Documentary].**

**(Available from [www.preventivewarriors.com](http://www.preventivewarriors.com)).**

*The National Security Strategy released by the White House in September 2002 lays out a plan for preventive warfare in which the US government reserves the right to attack any nation that aspires*

*to what the government perceives to be a potential military rival or threat. Preventive Warriors is a documentary that analyzes the NSS document, its goals, its origins, and its potential consequences. Through interviews with academics, commentators and policy shapers including Chalmers Johnson, Cliff May, Noam Chomsky, Michael Klare, Phil Donahue, Phyllis Bennis, Tariq Ali and others, the film explores the theoretical and practical underpinnings of a document that encapsulates the current direction of US foreign policy.*

Lynch, K. (Narrator). (1998). *Proportional representation and instant runoff voting (IRV): The sensible alternative*. [Documentary]. Available from the Center for Voting and Democracy.

*This video explores the alternative representation systems of proportional representation (PR) and instant runoff voting (IRV). With sophisticated graphics and real-life examples, narrator Kelly Lynch lays out an argument for this “much more democratic and fair” alternative to the single-member district / winner-take-all method we currently have in the US.*

Watkins, P. (Director). (1971). *Punishment park*. [Motion picture]. United States: New Yorker Films.

*1970. The war in Vietnam is escalating. There is massive public protest in the United States and elsewhere. President Nixon declares a state of national emergency and the federal authorities are given the power to detain persons judged to be “a risk to internal security.” In a desert zone in southwest California, a civilian tribunal passes sentence on groups of dissidents and gives them the option of participating in law enforcement exercises in the Bear Mountain National Punishment Park. In an atmosphere of aggression and intimidation and in soaring temperatures, the prisoners have to fight for their lives as they are hunted down by the forces of law and order. Called by the Toronto EYE Weekly “...one of the most incendiary documents of radicalism ever made” and “one of the finest films about dissent in America” by Rolling Stone magazine.*

Jhally, S. (Director). (2007). *Reel bad Arabs: How Hollywood vilifies a people*. [Documentary]. (Available from the Media Education Foundation, 26 Center Street, Northampton, MA 01060 or [www.mediaed.org](http://www.mediaed.org)).

*This groundbreaking documentary dissects a slanderous aspect of cinematic history that has run virtually unchallenged from the earliest days of silent film to today's biggest Hollywood blockbusters. Featuring acclaimed author Dr. Jack Shaheen, the film explores a long line of degrading images of Arabs--from Bedouin bandits and submissive maidens to sinister sheikhs and gun-wielding "terrorists"--along the way offering devastating insights into the origin of these stereotypic images, their development at key points in US history, and why they matter so much today. Shaheen shows how the persistence of these images over time has served to naturalize prejudicial attitudes toward Arabs and Arab culture, in the process reinforcing a narrow view of individual Arabs and the effects of specific US domestic and international policies on their lives. By inspiring critical thinking about the social, political, and basic human consequences of leaving these Hollywood caricatures unexamined, the film challenges viewers to recognize the urgent need for counter-narratives that do justice to the diversity and humanity of Arab people and the reality and richness of Arab history and culture.*

Sonneborn, B. (Writer, Producer, Director). (1999). *Regret to inform*.

[Documentary]. United States: New Yorker Films.

*Winner of seven major awards, and an Oscar nominee for Best Documentary, Regret to Inform ranks among the great non-fiction films of all time. Hailed by critics for its extraordinary power and beauty, it is a personal, haunting and redemption-filled journey that will forever change the way you think about war. Venturing to Vietnam twenty years after her husband was killed in a mortar attack, filmmaker Barbara Sonneborn finds a mesmerizing landscape filled with the psychic remnants of war. Getting beyond the physical and emotional devastation, she talks to those on all sides of the struggle, discovering a common bond in loss and ultimately understanding. Filled with extraordinary archival footage, breathtaking visions of modern day Vietnam, and heart-wrenching stories from American and Vietnamese women who lost their husbands to war, Regret to Inform takes the viewer on an unforgettable journey that begins with the phrase, "We regret to inform you..."*

Miller, P. (Director). (2006). *Sacco and Vanzetti*. [Documentary]. United States:

Willow Pond Films.

*Sacco and Vanzetti brings to life the story of Nicola Sacco and Bartolomeo Vanzetti, two Italian immigrant anarchists who were accused of a murder in 1920, and executed in Boston in 1927 after a notoriously prejudiced trial. The ordeal of Sacco and Vanzetti came to symbolize the bigotry and intolerance directed at immigrants and dissenters in America. Millions of people around the world protested on their behalf, and now, 80 years later, their story continues to have great resonance, as civil liberties and the rights of immigrants are again under attack. Powerful prison writings (given voice by acclaimed actors John Turturro and Tony Shalhoub) and passionate interviews with the likes of Howard Zinn, Arlo Guthrie and Studs Terkel are interwoven with artwork, music, and film clips. Through the story of Sacco and Vanzetti audiences will experience a universal - and very timely tale.*

Smith, M. & Bergman, L. (Producers and Writers). (2001). *Frontline: Saudi time*

*bomb?* [Documentary]. United States: WBGH Educational Foundation.

*Can America still count on one of its most important allies in the Arab world -- Saudi Arabia? Or does an undercurrent of militant Islamic fundamentalism threaten the stability of both Saudi Arabia and the entire region? FRONTLINE and The New York Times explore these and other questions in "Saudi Time Bomb?" Through interviews with U.S. and Saudi officials, political analysts, religious experts, and observers, this report outlines the history of U.S.-Saudi relations, the internal problems and contradictions within Saudi society, the growing Islamic fundamentalist movement that threatens Saudi Arabia's stability, and the troubling connections between Saudi Arabia and some Islamic religious schools, or "madrassas," which propagate an extreme form of Islam, known as Wahhabism, throughout the Muslim world. "Saudi Time Bomb?" explores how Wahhabism is one of the undercurrents of Islamic extremism. This form of Islam, rooted in Saudi Arabia, is based on a particularly austere, literal interpretation of the Koran. (Critics say that Wahhabism's rigidity makes it open to misinterpretation and distortion.) Observers say some madrassas -- though intended to spread literacy among underprivileged youth through study of the Koran -- have evolved into Wahhabi schools that use the Koran to justify waging war against non-believers. FRONTLINE chronicles how these madrassas grew into the thousands during the ten-year Afghan war against the Soviets. And how -- because of the nature of that war -- the madrassas, most notably in Pakistan, became training centers for jihad.*

Ripper, V. (Director and Writer). (2006). *Scared sacred*. [Documentary]. Canada:  
Zeitgeist Films.

*How do humans find meaning in the face of overwhelming horror and tragedy? Scared Sacred is a critically acclaimed documentary that takes audiences on a journey to the "Ground Zeros" of the world, searching for stories of hope and significance. During his five-year odyssey, award-winning filmmaker Velcrow Ripper travels to the killing fields of Cambodia, war-torn Afghanistan, the toxic wasteland of Bhopal, post-9/11 New York, Bosnia, Hiroshima and others. Interweaving visually stunning footage and insightful interviews with people determined to heal themselves and those around them, the film becomes a remarkable testament to the human spirit as Ripper discovers the human potential to transform the "scared" into the "sacred."*

Brigand, A. (Creative Producer). (2002). *September 11*. [Documentary]. France:  
Galatee Films, StudioCanal.

This provocative international co-production brought together eleven acclaimed directors and asked them to make an 11 minute short in response to the 9/11 terrorist attacks. The result is a daring and moving global cinematic reply to the earth shattering events that continue to haunt our nightmares and shape world events.

Zeiger, D. (Producer, Director, Writer). (2005). *Sir! No sir! The suppressed story of the GI movement to end the war in Vietnam*. [Documentary]. United States: Displaced Films.

*Easily the most timely and resonant film about the soldiers on the front lines of antiwar resistance, the award-winning breakout theatrical hit Sir! No Sir! tells an almost entirely forgotten story of the military men and women who helped force the U.S. government to end the Vietnam War. Contrary to the popular image of long-haired hippies spitting on returning soldiers, Sir! No Sir! vividly demonstrates that GIs were the heart and soul of the anti-war movement. Poignantly narrated by a diverse cast of veteran GI resisters who recall the ferocious days of peace marches and stiff jail sentences, Sir! No Sir! pulls no punches in its raw depiction of the power of people, especially those in uniform. Directed by David Zeiger, Sir! No Sir! is powerful stuff, offering us not only a new look at the past, but to the unavoidably relevant insights into the present.*

Stern, J. D. (Producer and Director). (2006). *...So goes the nation*. [Documentary].  
United States: Genius Entertainment.

*This riveting documentary gives a rare and thought-provoking look at the American electoral process through the eyes of politicians, activists and voters. The battleground state of Ohio provides the perfect setting for the 2004 presidential race between President George W. Bush and Senator John Kerry. As Election Day draws near, the cameras capture the behind-the-scenes maneuvering – from savvy power moves by political strategists to well organized and impassioned grassroots rallies – in this fascinating case study of American democracy in action.*

**Maryknoll World Productions. (Producers). (2000). SOA: Guns and greed.**

**[Documentary]. United States: Maryknoll.**

*Since its founding in 1946, the U.S. Army School of the Americas (SOA) at Ft. Benning, Georgia, has trained more than 60,000 Latin American soldiers in commando tactics, psychological warfare and military intelligence. Rarely seen footage in this documentary shows how the combat-ready SOA graduates use their guns to protect the greed of large corporations and world financial institutions. Acting on their own or under orders from their governments, the soldiers target labor organizers, human rights advocates, educators, religious leaders and others who speak out against sweatshops and other enterprises of greed that exploit the country's people and resources. SOA: Guns and Greed presents powerful statements from students, labor leaders, veterans and church people involved in nonviolent protests to close the School of the Americas.*

**Morris, E. (Producer and Director). (2007). Standard operating procedure.**

**[Documentary]. United States: Think Films.**

*Hey It's impossible to talk about Standard Operating Procedure without referencing Taxi to the Dark Side. Fortunately, both documentaries are vital to any discussion about US military interrogation techniques. While Alex Gibney's Oscar winner uses the death of an Iraqi taxi driver as a framing device, director Errol Morris and writer Philip Gourevitch (We Wish to Inform You That Tomorrow We Will Be Killed with Our Families) examine the issue through visual evidence (they also collaborated on a book of the same name). While Gibney concentrates on Bhagram, Morris focuses on Abu Ghraib, but his self-described "non-fiction horror film," which features a dramatic Danny Elfman score and slow-motion reenactments, runs along two tracks. First, he aims to find out what happened at the infamous institution. Along with the photographs and video footage, he speaks to the guards and the brigadier general who oversaw their operations, including former army specialist Lynndie England, who has all the charm of Aileen Wuornos (so memorably immortalized in Monster). As in his Thin Blue Line, accounts contradict other accounts. In Morris's world, absolute truth doesn't exist; it's up to viewers to decide which subjects seem most reliable. This leads to his parallel goal, which is to question the reliability of imagery. Photography was prohibited at Abu Ghraib, so he identifies the responsible parties, the reasoning behind their rule-breaking, and the stories behind the most incendiary pictures. If less emotionally engaging than Gibney's feature, Standard Operating Procedure is just as essential--and every bit as disturbing.*

**Curry, M. (Writer, Director, Producer). (2005). Street fight. [Documentary]. United**

**States: Marshall Curry Production / Moxie Firecracker Films.**

*Street Fight, the award-winning documentary, follows the bare-knuckles race for mayor of Newark, N.J. between 32-year old Cory Booker and four-term incumbent, Sharpe James, the undisputed champion of New Jersey politics. Fought in Newark's neighborhoods and housing projects, the battle pits the young challenger against an old style political machine that uses any means necessary, including harassment and police intimidation, to crush its opponents. Even the filmmaker is dragged into the slugfest, and by election day, the climate becomes so heated that the Federal government is forced to send in observers to watch for cheating and violence. Though both candidates are African-American, the election becomes racially charged when the mayor accuses Booker – a Rhodes Scholar and Yale Law School grad – of not being “really black.” Street Fight tells a gripping story of the underbelly of democracy where elections are not about spin-doctors, media consultants, or photo-ops. In Newark, elections are won and lost in the streets.*

Nerenberg, A. (Huge Idiot Director). (2006). *Stupidity*. [Documentary]. Canada: Documentary Channel, Trailervision, and The Disinformation Company.

(available from [www.stupiditythemovie.com](http://www.stupiditythemovie.com)).

*Stupidity sets out to determine whether our culture is hooked on deliberate ignorance as a strategy for success. From Jackass to George W. Bush, from TV programming to the IQ test and the origins of the word moron, Stupidity examines the "dumbing down" of contemporary culture. Stupidity embarks on an exhaustive search into its meaning, and the implication of a culture that is obsessed and saturated with stupefying culture. Stupidity careens at warp speed through sound bits on topics from television news and reality shows, to internet sites and popular films. Featuring opinions and comments from some of today's most recognizable figures, cultural critics, authors and academics, Stupidity reveals that, despite our culture's extensive access to knowledge and information, human beings continue to choose stupidity.*

Gibney, A. (Director). (2007). *Taxi to the dark side*. [Documentary]. United States:

Think Films.

*Hey Among the slew of documentaries inspired by the post-9/11 war, arguably none is more important than Alex Gibney's Taxi to the Dark Side. The story it has to tell, with compelling thoroughness and no recourse to rhetoric, should be as disturbing to Americans supporting the war as it is to opponents. In December 2002, Dilawar, a young rural Afghan cabdriver, was accused of helping to plan a rocket attack on a U.S. base, clamped into prison at Bagram, and subjected to physical torture so relentless that he died after two days of it. But Dilawar was innocent--and he'd been denounced by the real culprit, who thereby took the heat off himself and won points with U.S. forces by giving them "a bad guy." Dilawar was the first fatal victim of Vice President Dick Cheney's devotion to "working the dark side"--torturing, humiliating, and otherwise abusing prisoners in the "Global War on Terror." His story, developed in horrific detail with testimony from the soldiers who tortured him, and also from two New York Times investigative reporters, becomes a prism for slanting light onto the "dark side" policy and the mindset behind it. The program at Bagram was deemed such a success that it served as the model for Abu Graibh the following year in Iraq, and both prisons became pipelines to the detainee facility at Guantánamo, Cuba. The film's impact is powerful and complex. We come to see the very soldiers who broke Dilawar's body and spirit as victims, too--and patsies of a policy that, from Cheney and Attorney General Alberto Gonzales on down, ignored the Geneva Convention and shrouded itself (and commanding officers) in "a fog of ambiguity" while the grunts took the fall. A lot of these grunts testify here, and the accumulation of their individual perspectives on a shared tragedy is devastating. The latter half of the film features penetrating commentary from critics of torture as a policy (Senator John McCain was still one at the time), all of whom agree that it doesn't work and it only damages us. And for Theatre of the Absurd, there's a PR tour of (a discrete portion of) the Guantánamo facility, which turns out to be kinda like summer camp: "They get ice cream on Sundays." Finally, Taxi to the Dark Side isn't about torture or politics or the justness or unjustness of the war in Afghanistan and Iraq. Gibney is entirely correct when he says, "It's really about the American character and whether we have become something rather different from what we imagine ourselves to be." He's asking; he doesn't want it to be true.*

**Reitman, J. (Writer and Director). (2006). *Thank you for smoking*. [Motion Picture].**

**United States: Fox Searchlight Pictures.**

*Warning: Thank You For Smoking “just might make you laugh your head off” (Maxim)! Aaron Eckhart stars as Nick Taylor, a sexy, charismatic spin-doctor for Big Tobacco who’ll fight to protect America’s right to smoke – even if it kills him – while remaining a role model for his 12-year-old son. When he incurs the wrath of a senator (William H. Macy) bent on snuffing out cigarettes, Nick’s powers of “filtering the truth” will be put to the test. As Nick says, “If you want an easy job, go work for the Red Cross.” With a smokin’ all-star cast that includes Rob Lowe, Maria Bello, Katie Holmes, Adam Brody and Robert Duvall, this “fiendishly funny” (Good Morning America) comedy will prove seriously addictive.*

**Pontecorvo, G. (Director). (1966). *The battle of Algiers*. [Motion Picture]. France:**

**Casbah Films. (2004, The Criterion Collection).**

*One of the most influential films in the history of political cinema, Gillo Pontecorvo’s *The Battle of Algiers* focuses on the harrowing events of 1957, a key year in Algeria’s struggle for independence from France. Shot in the streets of Algiers in documentary style, the film vividly recreates the tumultuous Algerian uprising against the occupying French in the 1950s. As violence escalates on both sides, the French torture prisoners for information and the Algerians resort to terrorism in their quest for independence. Children shoot soldiers at point-blank range, women plant bombs in cafés. The French win the battle, but ultimately lose the war as the Algerian people demonstrate that they will no longer be suppressed. The Criterion Collection is proud present Gillo Pontecorvo’s tour de force—a film with astonishing relevance today.*

**Davey, R. & Yellow Thunder Woman (Producers and Directors). (2007). *The canary effect*. [Documentary]. United States: Bastard Fairy Films.**

*Based on facts, the Award Winning documentary, *The Canary Effect* is a culmination of *Yellow Thunder Woman*’s first hand experience growing up as a Native American and Robin’s passionate empathy of the need to bring such truths to a wider audience. This is the directors, Robin Davey & *Yellow Thunder Woman*’s debut film and has been a hit on the International film festival circuit. Delving deep into the often misunderstood and frequently over looked historic realities of the American Indian, *The Canary Effect* follows the terrifying and horrific abuses instilled upon the Indigenous people of North America, and details the genocidal practices of the US government and its continuing affects on present day Indian country. Featuring interviews with the leading scholars and experts on Indian issues including controversial author Ward Churchill, the film brings together the past and present in a way never before captured so eloquently and boldly on film.*

**Achbar, M. & Abbott, J. (Producers). (2004). *The corporation*. [Documentary].**

**Ontario, Canada: Big Picture Media Corporation. (Available from**

**[www.thecorporation.com](http://www.thecorporation.com) or [www.zeitgeistvideo.com](http://www.zeitgeistvideo.com)).**

*THE CORPORATION explores the nature and spectacular rise of the dominant institution of our time. Footage from pop culture, advertising, TV news, and corporate propaganda, illuminates the corporation’s grip on our lives. Taking its legal status as a “person” to its logical conclusion, the*

*film puts the corporation on the psychiatrist's couch to ask "What kind of person is it?" Provoking, witty, sweepingly informative, The Corporation includes forty interviews with corporate insiders and critics – including Milton Freidman, Noam Chomsky, Naomi Klein, and Michael Moore - plus true confessions, case studies and strategies for change.*

Kirk, M. (Writer, Producer, and Director). (2006). Frontline: *The dark side*.

[Documentary]. United States: WGBH Educational Foundation.

*Amid revelations about faulty prewar intelligence and a scandal surrounding the indictment of the vice president's chief of staff and presidential adviser, I. Lewis "Scooter" Libby, FRONTLINE goes behind the headlines to investigate the internal war that was waged between the intelligence community and Richard Bruce Cheney, the most powerful vice president in the nation's history. "A lot of what needs to be done here will have to be done quietly, without any discussion, using sources and methods that are available to our intelligence agencies," Cheney told Americans just after 9/11. He warned the public that the government would have to operate on the "dark side." In "The Dark Side," FRONTLINE tells the story of the vice president's role as the chief architect of the war on terror, and his battle with Director of Central Intelligence George Tenet for control of the "dark side." Drawing on more than 40 interviews and thousands of documents, the film provides a step-by-step examination of what happened inside the councils of war.*

Silverthorn, B. (Producer). (2004). *The end of suburbia: Oil depletion and the*

*collapse of the American dream.* [Documentary]. (Available from

[www.endofsuburbia.com](http://www.endofsuburbia.com)).

*Since World War II North Americans have invested much of their newfound wealth in suburbia. It has promised a sense of space, affordability, family life and upward mobility. As the population of suburban sprawl has exploded in the past 50 years, so too the suburban way of life has become embedded in the American consciousness. Suburbia, and all it promises, has become the American Dream. But as we enter the 21st century, serious questions are beginning to emerge about the sustainability of this way of life. With brutal honesty and a touch of irony, The End of Suburbia explores the American Way of Life and its prospects as the planet approaches a critical era, as global demand for fossil fuels begins to outstrip supply. World Oil Peak and the inevitable decline of fossil fuels are upon us now, some scientists and policy makers argue in this documentary. The consequences of inaction in the face of this global crisis are enormous. What does Oil Peak mean for North America? As energy prices skyrocket in the coming years, how will the populations of suburbia react to the collapse of their dream? Are today's suburbs destined to become the slums of tomorrow? And what can be done NOW, individually and collectively, to avoid The End of Suburbia?*

Morris, E. (Producer and Director). (2003). *The fog of war.* [Documentary]. United

States: Sony Pictures Classics.

*The Fog of War, the movie that finally won Errol Morris the best documentary Oscar, is a spellbinder. Morris interviews Robert McNamara, Secretary of Defense in the Kennedy and Johnson administrations, and finds a uniquely unsettling viewpoint on much of 20th-century American history. Employing a ton of archival material, including LBJ's fascinating taped conversations from the Oval Office, Morris probes the reasons behind the U.S. commitment to the Vietnam War--and finds a depressingly inconsistent policy. McNamara himself emerges as--well, not exactly apologetic, but clearly haunted by the what-ifs of Vietnam. He also mulls the bombing*

*of Japan in World War II and the Cuban Missile Crisis, raising more questions than he answers. The Fog of War has the usual inexorable Morris momentum, aided by an uneasy Philip Glass score. This movie provides a glimpse inside government. It also encourages skepticism about same.*

**Mann, M. (Director). (1999). *The insider*. [Motion picture]. United States:**

**Touchstone Pictures.**

*As revisionist history, Michael Mann's intelligent docudrama The Insider is a simmering brew of altered facts and dramatic license. In a broader perspective, however, the film (cowritten with Forrest Gump Oscar-winner Eric Roth) is effectively accurate as an engrossing study of ethics in the corruptible industries of tobacco and broadcast journalism. On one side, there is Jeffrey Wigand (Russell Crowe), the former tobacco scientist who violated contractual agreements to expose Brown & Williamson's inclusion of addictive ingredients in cigarettes, casting himself into a vortex of moral dilemma. On the other side is 60 Minutes producer Lowell Bergman (Al Pacino), whose struggle to report Wigand's story puts him at odds with veteran correspondent Mike Wallace (Christopher Plummer) and senior executives at CBS News. As the urgency of the story increases, so does the film's palpable sense of paranoia, inviting favorable comparison to All the President's Men. While Pacino downplays the theatrical excess that plagued him in previous roles, Crow is superb as a man who retains his tortured integrity at great personal cost. The Insider is two movies--a cover-up thriller and a drama about journalistic ethics--that combine to embrace the noble values personified by Wigand and Bergman. Even if the details aren't always precise (as Mike Wallace and others protested prior to the film's release), the film adheres to a higher truth that was so blatantly violated by tobacco executives seen in an oft-repeated video clip, lying under oath in the service of greed.*

**Miller, P. (Producer and Director). (2000). *The Internationale*. [Documentary].**

**United States: First Run / Icarus Films.**

*The Internationale chronicles the fascinating history of the legendary song written in 1871, after the brutal suppression of the Paris Commune. This rallying cry for all the oppressed and exploited people of the world to rise up and overthrow their masters was soon to be translated and sung in over a hundred languages throughout the world. Featuring rare archival footage and performances and interviews with the likes of Billy Bragg and Pete Seeger, The Internationale explores the importance of ideals, the fate of the left, and the power of music as a force for change.*

**Safer, M. (Producer). (1999, February 14). *The lobbyists*. [Television broadcast].**

**60 Minutes. CBS.**

*A look at how lobbyists operate in our nation's capital. How does money affect democracy and what part does the lobbyist play.*

**Carmack, P.S.J. (Producer). (1998). *The money masters: How international bankers gained control of America.* [Documentary]. United States: Royalty Production Company.**

***The Money Masters is a 3 1/2 hour non-fiction, historical documentary that traces the origins of the political power structure. The modern political power structure has its roots in the hidden manipulation and accumulation of gold and other forms of money. The development of fractional reserve banking practices in the 17<sup>th</sup> century brought to a cunning sophistication the secret techniques initially used by goldsmiths fraudulently to accumulate wealth. With the formation of the privately-owned Bank of England in 1694, the yoke of economic slavery to a privately-owned "central" bank was first forced upon the backs of an entire nation, not removed but only made heavier with the passing of the three centuries to our day. Nation after nation has fallen prey to this cabal of international central bankers. The success of the central banking scheme developed into a far-reaching plan described by President Clinton's mentor, Georgetown Professor Carroll Quigley, "to create a world system of financial control in private hands able to dominate the political system of each country and the economy of the world as a whole. This system was to be controlled in a feudalist fashion by the central banks of the world acting in concert, by secret agreements arrived at in frequent meetings and conferences. The apex of the system was to be the Bank for International Settlements in Basel, Switzerland, a private bank owned and controlled by the world's central banks which were themselves private corporations. Each central bank....sought to dominate its government by its ability to control Treasury loans, to manipulate foreign exchanges, to influence the levels of economic activity in the country, and to influence cooperative politicians by subsequent economic rewards in the business world." Several short-lived attempts to impose the central banking scheme on the United States were defeated by the patriotic efforts of Presidents Madison, Jefferson, Jackson, Van Buren and Lincoln. But with the passage of the Federal Reserve Act of 1913, America was firmly lashed to the same yoke, so that a small number of very rich men have been able to lay upon the masses a yoke little better than slavery itself. That yoke inevitably grows heavier with ever-compounding interest, and totals over \$20 trillion of debt owed by the American people today (\$80,000 per American) ultimately to these bankers. This vast accumulation of wealth concentrates immense power and despotic economic domination in the hands of the few central bankers "who are able to govern credit and its allotment, for this reason supplying, so to speak, the life-blood to the entire economic body, and grasping, as it were, in their hands the very soul of the economy so that no one dare breathe against their will."***

**Media Education Foundation. *The myth of the liberal media: The propaganda model of news.* [Documentary]. (Available from the Media Education Foundation, 26 Center Street, Northampton, MA 01060 or [www.mediaed.org](http://www.mediaed.org))**

***Edward Herman and Noam Chomsky have developed a comprehensive framework for understanding how the news is produced and in whose interests it works. In The Myth of the Liberal Media, they demolish one of the central tenets of our political culture: the idea of the "liberal media." Instead, they argue that the news media are so subordinated to corporate and conservative interests that their function can only be described as that of "elite propaganda."***

Ungerman, G. & Brohy, A. (Producers and Directors). (2004). *The oil factor: Behind the war on terror*. [Documentary]. Free-Will Productions, PO Box 5476, N. Hollywood, CA 91616. (Available from [www.freewillprod.com](http://www.freewillprod.com)).

*"The Oil Factor: Behind the War on Terror" examines the link between oil interests and current U.S. military interventions. It includes original footage shot over a four-month period in Iraq, Pakistan and Afghanistan as well as many interviews with a large array of personalities including Bush administration officials. The documentary explores the various underlying motives behind George Bush's so-called "war-on-terror" and offers insights as to why global terrorism is thriving and why the world is becoming a more and more unsafe place. "The Oil Factor" also makes a clear assessment of today's global oil situation with sky-rocketing consumption and declining production.*

Benjamin, R. (Director). (2005). *The pentagon wars*. [Motion picture]. United States: Home Box Office, Inc.

*Kelsey Grammer and Cary Elwes star in a movie based on the extraordinary true story of the outrageous lengths the Pentagon goes to to defend our country...at any cost. For over 17 years – and almost as many billion dollars – military time, energy and lots and lots of cash have gone into devising the Bradley Fighting Vehicle. There's only one problem...it doesn't work. Now a new kid on the block, Colonel Burton (Elwes), has been assigned to oversee the Bradley's development – and cover-ups, rigged tests and altered documents are rising to the surface as fast as General Partridge (Grammer) can bury them. Burton discovers a monumental scandal that could break careers – which is why General Partridge will do everything in his power to keep a lid on it. And when these two opposing forces meet head-to-head in the Pentagon, you can be sure of one thing: it may get ugly, it may cost you a whole lot of tax dollars, but it will be very, very funny.*

Curtis, A. (Writer and Director). (2004). *The power of nightmares*. [Documentary].

Great Britain: BBC Television.

*The Power of Nightmares, subtitled The Rise of the Politics of Fear, is a BBC documentary film series, written and produced by Adam Curtis. The series consists of three one-hour films, consisting mostly of a montage of archive footage with Curtis's narration, which were first broadcast in the United Kingdom in late 2004 and have been subsequently aired in multiple countries and shown in several film festivals, including the 2005 Cannes Film Festival. The films compare the rise of the American Neo-Conservative movement and the radical Islamist movement, making comparisons on their origins and noting strong similarities between the two. More controversially, it argues that the threat of radical Islamism as a massive, sinister organised force of destruction, specifically in the form of al-Qaeda, is in fact a myth perpetrated by politicians in many countries—and particularly American Neo-Conservatives—in an attempt to unite and inspire their people following the failure of earlier, more utopian ideologies. The Power of Nightmares has been praised by film critics in both Britain and the United States. Its message and content have also been the subject of various critiques and criticisms from conservatives and progressives.*

**Minor, D. (Writer and Producer). (1998). *The prince*. [Documentary]. United States:**

**Assignment Discovery – Great Books.**

*Niccolo Machiavelli was a political and military theorist, historian, playwright, diplomat and military planner. But he is best known as the author of *The Prince*, a manual on how to use manipulation and political intrigue to seize power. Written more than 500 years ago, *The Prince* reveals the tumultuous history of the warring state of Renaissance Italy – a world of political conspiracies, blackmail and violence – that shaped Machiavelli's life and thought. His great theories about the possibilities and limitations of various courses of political action have influenced world leaders from medieval times through the present. Join politician Gary Hart, statesman Henry Kissinger and scholars and experts as they explore *The Prince's* timeless appeal.*

**Lewis, A. (Director) and Klein, N. (Writer). (2004). *The take*. [Documentary].**

**Canada: First Run / Icarus Films.**

*In the wake of Argentina's spectacular economic collapse, Latin America's most prosperous middle class finds itself in a ghost town of abandoned factories and mass unemployment. Thirty unemployed auto-parts workers walk into their idle factory in Buenos Aires, roll out sleeping mats and refuse to leave. All they want is to re-start the silent machines. But this simple act has the power to turn the globalization debate on its head. Respected journalist Avi Lewis and renowned author Naomi Klein (No Logo) take viewers inside the lives of the workers and their families, who must fight for jobs and their dignity by confronting factory owners, politicians and judges. The result is a real-life political thriller that pits ordinary workers against the local ruling elite and the powerful forces of global capitalism.*

**Robinson, M & Loeterman, B. (Producers). (1999). *Frontline: The triumph of evil*.**

**[Television broadcast]. Washington, DC: Public Broadcasting Service.**

*FRONTLINE's program "The Triumph of Evil" explores how the Western powers and the United Nations ignored warnings about the impending genocide in Rwanda in 1994 and failed to intervene even when it became clear what was happening.*

**Pilger, J. (Writer, Director, Reporter). (2007). *The war on democracy*.**

**[Documentary]. United States: Bullfrog Films.**

*In his second inaugural address, President Bush pledged to "bring democracy to the world". In a speech lasting 23 minutes, he mentioned the words 'democracy' and 'liberty' 21 times. Most of the world, it is fair to say, will have recoiled, many in fear...Bush's speech was significant because it finally emptied noble concepts like 'democracy' of their true meaning - government, of, by and for the people. Never before have people in the west shown such disenchantment with the democracy they vote for and the version they get. Never before has most of humanity registered such alarm at the ambitions of a great power. The War on Democracy demonstrates the brutal reality of the America's notion of 'spreading democracy'; that, in fact, America is actually conducting a war on democracy, and that true popular democracy is now more likely to be found among the poorest of Latin America whose grassroots movements are often ignored in the west. John Pilger conducts an exclusive interview with President Hugo Chavez of Venezuela. Pilger also goes to the United States and in some remarkable interviews, speaks exclusively to US government officials who ran the CIA's war in Latin America in the 1980s. This reveals more about US policy than all the statements and postures of recent times; it also reveals how what's happened in Latin America is*

*a metaphor for how the rest of the world is being "ordered." The War on Democracy, however, is a hopeful film, for it sees the world not through the eyes of the powerful, but through the hopes and dreams and extraordinary actions of ordinary people. Although set mostly in Latin America, it is a metaphor for all the world. The thrust of John Pilger's latest film is a constant theme in all his work: that great, rapacious power is far from invincible and that people power is enduring. Photographed in high definition video, few films have been as timely as The War on Democracy.*

**Green, S. & Siegel, B. (Producers). (2004). *The weather underground*.**

**[Documentary]. San Francisco: KQED Public Television and ITVS.**

**"Hello. I'm going to read a declaration of a state of war...Within the next 14 days we will attack a symbol or institution of American injustice." – Bernardine Dohrn**

*Thirty years ago, with these words, a group of young American radicals called The Weathermen announced their intention to overthrow the U.S. government. Fueled by outrage over the Vietnam War and racism in America, they went underground during the 1970's, bombing targets across the country that they felt symbolized "the real violence" that the U.S. government and capitalist power were wreaking throughout the world. From pitched battles with police on Chicago's city streets, to bombing the U.S. Capitol building, to breaking acid-guru Timothy Leary out of prison, this carefully organized clandestine network attempted to incite a national revolution, while successfully evading one of the largest manhunts in history. One of the top documentaries of the year, this award-winning film interweaves extensive archival material with modern-day interviews to explore the incredible story of "The Weather Underground." As former members reflect candidly about the idealistic passion that drove them to "bring the war home," they paint a compelling portrait of troubled and revolutionary times, with unexpected and often striking connections to the current world situation.*

**Smith, C. & Price, S. (Producers and Directors). (2004). *The yes men*.**

**[Documentary]. United States: MGM Home Entertainment.**

*With poker-faced impersonation as their weapon and World Trade Organization officials as their target, the Yes Men pull off one bold prank after another in an effort to raise political consciousness. And when their outrageous stunts are actually swallowed – hook, line and sinker – the Yes Men must up the satirical ante and push the art of public spectacle to hilarious new heights!*

**Doblmeier, M. (Director and Producer). (2004). *Thomas Jefferson: A view from the***

***mountain*. [Documentary]. United States: Journey Films.**

*A story that tears at the heart of America, this critically acclaimed film explores Thomas Jefferson and his personal and public dilemma about race and slavery. For centuries people have asked how it was possible that the man who wrote the creed for America, declaring that "all men are created equal and entitled to the rights of life, liberty, and the pursuit of happiness," could also live his life as a slaveholder. Saying that Jefferson was simply a man of his day is too simple for the man whose words both shaped and divided a new nation. The film explores Jefferson's paradoxical relationship with slavery - he owned many slaves and wrote that he considered most blacks to be "dull and anomalous," yet he believed blacks deserved a position of equality in society, and recent DNA tests indicate he had an affair and offspring with a house slave, Sally Hemmings. The documentary brings Jefferson's words and ideas to life through dozens of Jefferson's original handwritten letters, excerpts from his original manuscripts, deeds of slave manumission, period newspapers, his will, political cartoons, and every known image of Jefferson*

*painted during his lifetime. A host of acclaimed performers lend their voices to the program including Edward Herrmann, Sissy Spacek, Danny Glover, and Robert Prosky. The readings compliment interviews with noted historians including Pulitzer Prize winner Gordon Wood, civil rights leader Julian Bond, former congresswoman Barbara Jordan, U.S. Civil Rights Commissioner Mary Francis Berry and many others.*

**Burns, M. (Producer and Director). (2003). *Third party: Political alternatives in the age of duopoly*. [Documentary].**

*Discusses the history and contemporary reality for third parties in America. At issue is whether a viable third party movement can challenge our two-party system. Includes segments that examine how capitalism and the mass media affect the growth of third parties.*

**Jones, S. (Writer and Director). (2008). *Torturing Democracy*. [Documentary]. United**

**States: Washington Media Associates and the National Security Archive.**

*In a riveting and dramatic narrative, Torturing Democracy tells how the U.S. government adopted torture as official policy in the aftermath of 9/11. With exclusive interviews, explosive documents and rare archival footage, award-winning filmmaker Sherry Jones has crafted the definitive account of a deeply troubling chapter in recent American history. Torturing Democracy carefully presents the evidence that leads straight to the top of the chain of command – and so lays to rest the “rotten apple” defense for abusive interrogations at Guantanamo, Abu Ghraib and elsewhere.*

**Goodman, A. (Narrator). (2003). *Toxic sludge is good for you: The public relations industry unspun*. [Documentary]. (Available from the Media Education Foundation, 26 Center Street, Northampton, MA 01060 or [www.mediaed.org](http://www.mediaed.org))**

*While advertising is the visible component of the corporate system, perhaps even more important and pervasive is its invisible partner, the public relations industry. This video illuminates this hidden sphere of our culture and examines the way in which the management of “the public mind” has become central to how our democracy is controlled by political and economic elites. Toxic Sludge is Good for You illustrates how much of what we think of as independent, unbiased news and information has its origins in the boardrooms of public relations companies. PR critics include PR Watch founder John Stauber and media scholars Mark Crispin Miller and Stuart Ewen. Toxic Sludge is Good for You tracks the development of the PR industry from early efforts to win popular American support for World War I to the role of crisis management in controlling the damage to corporate image. The video analyzes the tools public relations professionals use to shift our perceptions including a look at the coordinated PR campaign to slip genetically engineered food past public scrutiny. Toxic Sludge is Good for You urges viewers to question the experts and follow the money back to the public relations industry so as to challenge its hold on democracy.*

**Greenwald, R. (Producer). (2004). *Unconstitutional: The war on our civil liberties.***

**[Documentary]. United States: Public Interest Pictures.**

*Unconstitutional, which was written, directed and produced by Nonny de la Peña, explores how the Patriot Act has taken away checks on law enforcement and continues to endanger the civil liberties of all Americans. The Patriot Act, which was passed just 45 days after September 11 with virtually no debate, is being met with a significant grassroots groundswell from across the political spectrum. Resolutions opposing the Patriot Act have passed in approximately 340 communities in 41 states, including four statewide resolutions. These communities represent over 53 million people who believe that the Patriot Act goes too far. Unconstitutional is a chilling look at how the Patriot Act went too far, too fast in restricting important liberties while not making us any safer," ACLU Executive Director Anthony Romero said. "The ACLU is proud to support Greenwald's effort to present a bipartisan view of the problems with the Patriot Act." By focusing on the personal stories of real people, Unconstitutional aims to reveal how paranoia, fear and racial profiling have led to gross infringements on freedom and democracy without strengthening national security.*

**King, R. (Producer and Director). (2005). *Voices in wartime.* [Documentary].**

**United States: Two Careys Productions.**

*Voices in Wartime is a feature-length documentary that sharply etches the experience of war through powerful images and the words of poets – unknown and world-famous. Soldiers, journalists, historians and experts on combat interviewed in Voices in Wartime add diverse perspectives on war's effects on soldiers, civilians and society. In Voices in Wartime, poets around the world, from the United States and Colombia to Britain and Nigeria to Iraq and India, share their views and experiences of war that extend beyond national borders and into the depth of the human soul.*

*The film also brings to life how poetry and war have been intertwined since the beginning of recorded history --from ancient Babylonia and the fields of troy--to the great conflicts of the 20th century and the current war in Iraq. The stirring words of poets of the past - Homer, Wilfred Owen, Siegfried Sassoon, Emily Dickinson, Langston Hughes, Walt Whitman AND Shoda Shinoe from Hiroshima are combined with more recent voices: a Vietnam vet, poets in war-torn Baghdad, a poet whose family experienced the devastating war in Biafra. The poetry moves us to the emotion of war explained to us by soldiers, journalists and a doctor who have experienced the effects of combat firsthand. The poetry illuminates the reality. And the documentary reality helps us to understand the poetry. Together they sear the experience, emotions and sacrifices of war into our hearts and minds. Voices in Wartime gives the gut-wrenching experience of war a fresh perspective. It steps away to look at all wars – not just the conflicts currently in the news. The terrible beauty of the poetry is our guide, distilling the grim realities and diverse emotions of war. History and literature have shown us that in times of war, poets can lead us to greater truths and that the power of poetry can help us understand the trauma, violence and death caused by armed conflict.*

**Harrison, L. & Lagarde, C. (Producers). (2004). *Voting in America.* [Documentary].**

**United States: Swell Cinema Inc.**

*9 short documentaries about why some people don't vote and how others are trying to change their minds, featuring:*

*1) A Brief History of Voting, by Francesca Talenti uses a cast of non-partisan animal characters to recount from early Greek democracy to present-day U.S. how people have implemented new ways to vote – and cheat; 2) John Symon's Still Struggling explores one reality behind voter apathy: the*

*constant daily struggles of single moms like Darnita Goodman that most politicians claim to care about but do very little to change; 3) Voting in the District, by Charlene Gilbert, is set against the backdrop of the filmmaker's recent move to Washington D.C., where she must confront her status as a disfranchised voter against the legacy of the African-American struggle to gain the right to vote; 4) In Blackfire, by Aiyana Elliott and Dick Dahl, a Navajo punk rock band devoted to Native American empowerment faces widespread apathy in their struggle to get out the vote on the reservation; 5) Christiane Badgley's Choose to Choose takes us inside the Philadelphia jail system, where a highly unusual voter registration and education campaign is attempting to rectify one significant reason for low voter turnout – the disfranchisement of 4.6 million Americans with felony convictions; 6) Texas: Majority, Minority, by Anne Lewis, Laura Varela, and Heather Courtney. Despite years of disfranchisement, the Latino and African American communities in Lockhart, Texas are fighting back – registering voters, running for local office, organizing the first ever MLK Day march in their community; 7) 17, by Lily Ng and Lee Gardner seeks to dispel some of the stereotypes surrounding youth voters by focusing on a politically active teen who was a key player in recent challenges to the 26<sup>th</sup> Amendment: the right of citizens to vote upon reaching the age of 18; 8) Over 5% of the voting population in the U.S. identifies as gay or lesbian. Out of the Closet, Into the Booth: The Gay Vote in America, by Tom Shepard, explores how the gay community has galvanized itself into a viable voting bloc and what the implications are for the upcoming 2004 presidential elections; 9) Long Division – The Next Big Threat to Democracy, by Josh Kurz and Chris Metzler. For many years, economists have thought about the logic of voting and many have concluded, why bother? At the heart of this story is one of the world's greatest living economists, Public Choice theorist, Gordon Tullock.*

**Weisberg, R. (Producer and Director). (2005). *Waging a living: Working overtime in pursuit of the elusive American dream.* [Documentary]. United States: Public Policy Productions.**

*Tender and eye-opening, Waging A Living takes an unwavering look at America's working poor – people who work hard and play by the rules but never seem to get ahead. Over the years, the film follows four hard-working individuals as they strive for their piece of the American dream but find only low wages, dead end jobs, and a tattered safety net in their way. As they raise children, try to get a college degree, and take care of sick relatives, these working class heroes make you root for them to overcome seemingly insurmountable obstacles. Mixing stunning facts about poverty and social injustice with the personal testimony of real-life workers, two-time Academy Award-nominated director Roger Weisberg cuts through the fog of politics and prejudice to bring the disturbing reality of the working poor into the light of day.*

**Standing, B. (Producer, Writer, Director). (2004). *War is sell: The history, tactics and culture of war propaganda.* [Documentary]. United States: Minitrue Productions / Prolefeed Studios.**

*War is Sell dissects the strategies of war propagandists -- soldiers armed not with guns, but with words, pictures and commercial advertising techniques in their battle to win hearts and minds. How do you sell a war? How do the techniques of government propagandists, public relations consultants and commercial advertisers work, and why are they so effective? How did the United States become a master of domestic war propaganda over the course of the twentieth century? If, as many claim, human beings are biologically "hard-wired" to wage war, why should propaganda be necessary at all? Is it possible to train people to critically evaluate, and ultimately resist, deceptive propaganda messages? War is Sell uses archival films, television news coverage,*

*propaganda images from WWI and the Iraq War and interviews with a diverse set of researchers to answer these and other questions in a lively, absorbing manner.*

**Alper, L. (Writer and Director). (2007). *War made easy: How presidents & pundits keep spinning us to death.* [Documentary]. (Available from the Media Education Foundation, 26 Center Street, Northampton, MA 01060 or [www.mediaed.org](http://www.mediaed.org))**

*War Made Easy brings to reaches into the Orwellian memory hole to expose a 50-year pattern of government deception and media spin that has dragged the United States into one war after another from Vietnam to Iraq. Narrated by actor and activist Sean Penn, the film exhumes remarkable archival footage of official distortion and exaggeration from LBJ to George W. Bush, revealing in stunning detail how the American news media have uncritically disseminated the pro-war messages of successive presidential administrations. War Made Easy gives special attention to parallels between the Vietnam War and the war in Iraq. Guided by media critic Norman Solomon's meticulous research and tough-minded analysis, the film presents disturbing examples of propaganda and media complicity from the present alongside rare footage of political leaders and leading journalists from the past, including Lyndon Johnson, Richard Nixon, Defense Secretary Robert McNamara, dissident Senator Wayne Morse, and news correspondents Walter Cronkite and Morley Safer. Norman Solomon's work has been praised by the Los Angeles Times as "brutally persuasive" and essential "for those who would like greater context with their bitter morning coffee." This film now offers a chance to see that context on the screen.*

**Jones, S. (Producer). (1998). *Frontline: Washington's other scandal.* [Television broadcast]. Washington, DC: Public Broadcasting Service.**

*A scathing critique of the Clinton administration's devotion to the collection of campaign funds and the illegal activities that resulted from a government that put money ahead of democracy.*

**Schechter, D. (Producer and Director). (2004). *Weapons of mass deception.***

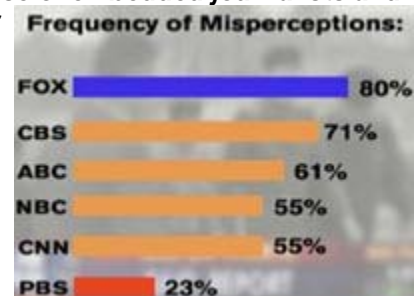
**[Documentary]. United States: Cinema Libre Distribution. (Available from [www.cinematlibrestudio.com](http://www.cinematlibrestudio.com)).**



*There were two wars going on in Iraq - one was fought with armies of soldiers, bombs and a fearsome military force. The other was fought alongside it with cameras, satellites, armies of journalists and propaganda techniques. One war was rationalized as an effort to find and disarm WMDs - Weapons of Mass Destruction; the other was carried out by even more powerful WMDs, Weapons of Mass Deception.*

*The TV networks in America considered their non-stop coverage their finest hour, pointing to the use of embedded journalists and new technologies that permitted viewers to see a war up close for the first time. But different countries saw different wars. Why?*

*For those of us watching the coverage, war was more of a*



spectacle, an around the clock global media marathon, pitting media outlets against each other in ways that distorted truth and raised as many questions about the methods of TV news, as it did the armed intervention it was covering-and in some cases-promoting.

*WMD*, a 100 minute non-fiction film, explores this story with the findings of a gutsy, media insider-turned-outsider, former network journalist, Danny Schechter, who is one of America's most prolific media critics. Schechter says he "self-embedded" himself in his living room to monitor media coverage, by fastidiously tracking the TV coverage on a daily basis. He wrote thousands of words daily about the coverage for *Mediachannel.org*, the world's largest online media issues network, and then collected his columns, blogs and articles in a recently published book, *EMBEDDED: Weapons of Mass Deception* (Prometheus Books) . He has continued his one-man investigation with *WMD*, a two-hour indie non-fiction film that asks the questions that his media colleagues refused to confront before, during and after the war. Featuring footage from inside Iraq, and inside the media, *WMD* tracks the media war through February 2004.

A Nieman Fellow in Journalism at Harvard University, and radio news director turned CNN and Emmy Award winning ABC News Producer, Schechter wears several hats at the same time. He is now an award-winning independent investigative journalist and filmmaker as well as an outspoken author. Danny Schechter is not afraid to take on his own industry. *WMD* busts through so-called "objective reporting" to challenge media complicity with the government and its cooperation in presenting the Iraq War the way it did. This is a hard-hitting, yet personal film that looks at the television war and asks why the American audience lapped it up and how the Pentagon helped shape media coverage.

Dorrel, F. (Producer). (2003). *What I've learned about U.S. foreign policy: The war against the third world*. [Documentary compilation]. (Available from [www.addictedtowar.com](http://www.addictedtowar.com)).

*This video contains the story by Bill Moyers titled, The Secret Government, which details a bureaucracy-within-a-bureaucracy created in the late 1980's by elements of the Reagan administration which became known as "The Enterprise." They were responsible for the now infamous Iran-Contra Affair, where arms were traded for hostages of the Iranian revolutionary government.*

Lee, S. (Director and Producer). (2006). *When the levees broke*. [Documentary].

#### United States: HBO Documentary Films.

*Director Spike Lee's When the Levees Broke is the definitive document of the unmitigated disaster that was, and is, Hurricane Katrina. It's also a contemporary manifestation of an ancient tradition: an oral history, told by the people who lived it, with no narration and only the occasional use of archival cable and broadcast news footage in addition to Lee's own film. And a grim tale it is, an "American tragedy" subtitled "a Requiem in Four Acts," each of them about an hour long ("Act V," appearing on the third of the set's three discs, is a lengthy epilogue with new material not included in the original HBO broadcast) and focusing almost exclusively on New Orleans, as opposed to the Gulf Coast region in general. Act I sets the scene; as the hurricane nears the Crescent City, some residents leave town, while others stay behind, figuring they'll just ride the storm out (Mayor Ray Nagin's "mandatory evacuation" order rings fairly hollow, as there's no public transportation provided for the many who don't own vehicles and thus couldn't get out even if they wanted to). The real problems begin after Katrina makes landfall on August 29, 2005. Displaced New Orleanians crowd into the Superdome, soon to become a living hell for those stuck there; the incredibly poorly engineered levees break, flooding some 80 percent of the city; and people start dying by the hundreds, victims of drowning, lack of food, water, and medicine,*

*and other causes. And so it goes. Act II finds the survivors struggling to keep it together while the federal, state, and local assistance they've been promised fails to show up; Act III traces the dispersal of these so-called "refugees" (as one man puts it, "Refugees? You mean they took away our citizenship, too?") all over the country, not knowing where their families, friends, and neighbors are, or even if they're still alive; and Act IV deals with the slow rebuilding of the city while insurance companies refuse to pay claims and money keeps going toward the Iraq war effort instead. Several themes predominate here. One, of course, is the appalling performance of authorities on nearly every level, who ignored specific warnings about the levees and then professed ignorance after the fact; Lee doesn't have to go out of his way to make George W. Bush, FEMA chief Michael Brown, and other members of the Bush administration (not to mention his own mother) look bad, as they do an excellent job of that themselves. Another is the shameful ineptitude of the response; it's hard not to be disgusted when it's pointed out more than once that while we were able to provide supplies and assistance to Indonesians within two days of the 2004 tsunami, American citizens were virtually ignored for five days or more. Most of all, When the Levees Broke (which includes optional commentary by Lee for all four acts) leaves us feeling the sheer rage of the poor and dispossessed of New Orleans, where the population is 70 percent African-American. Confronted with the ignorance, arrogance, and callousness of the people whose job it was to protect them, they can point to just one cause: racism.*

**Paine, C. (Writer and Director). (2006). *Who killed the electric car?* [Documentary].**

**United States: Sony Pictures Classics.**

*It begins with a solemn funeral...for a car. By the end of Chris Paine's lively and informative documentary, the idea doesn't seem quite so strange. As narrator Martin Sheen notes, "They were quiet and fast, produced no exhaust and ran without gasoline." Paine proceeds to show how this unique vehicle came into being and why General Motors ended up reclaiming its once-prized creation less than a decade later. He begins 100 years ago with the original electric car. By the 1920s, the internal-combustion engine had rendered it obsolete. By the 1980s, however, car companies started exploring alternative energy sources, like solar power. This, in turn, led to the late, great battery-powered EV1. Throughout, Paine deftly translates hard science and complex politics, such as California's Zero-Emission Vehicle Mandate, into lay person's terms (director Alex Gibney, Oscar-nominated for *Enron: The Smartest Guys in the Room*, served as consulting producer). And everyone gets the chance to have their say: engineers, politicians, protesters, and petroleum spokespeople--even celebrity drivers, like Peter Horton, Alexandra Paul, and a wild man beard-sporting Mel Gibson. But the most persuasive participant is former Saturn employee Chelsea Sexton. Promoting the benefits of the EV1 was more than a job to her, and she continues to lobby for more environmentally friendly options. Sexton provides the small ray of hope Paine's film so desperately needs. *Who Killed the Electric Car?* is, otherwise, a tremendously sobering experience.*

**Jarecki, E. (Director). (2005). *Why we fight.* [Documentary]. United States: BBC**

**Storyville, Canadian Broadcasting Corporation (CBC), Charlotte Street**

**Films.**

*Why We Fight is the provocative new documentary from acclaimed filmmaker Eugene Jarecki (The Trials of Henry Kissinger) and winner of the Grand Jury Prize at the 2005 Sundance Film Festival. Named after the series of short films by legendary director Frank Capra that explored America's reasons for entering World War II, Why We Fight surveys a half-century of military conflicts, asking how – and answering why – a nation of, by and for the people has become the savings-and-loan of a government system whose survival depends on an Orwellian state of constant war.*

*The Why We Fight DVD features interviews and observations by a "who's who" of military and Washington insiders including Senator John McCain, Gore Vidal, and Dan Rather. Beginning with President Dwight D. Eisenhower's prescient 1961 speech warning of the rise of the "military industrial complex," Why We Fight moves far beyond the headlines of various American military operations to the deeper questions of why America seemingly is always at war. What are the forces – political, economic, and ideological – that drive us to clash against an ever-changing enemy? Just why does America fight? Unforgettable, powerful and at times disturbing, Why We Fight on DVD will challenge viewers long after the last fade-out.*

Skaggs, C., Van Taylor, D. & Pomeroy, A. (Producer and Director). (2004). *With*

*God on our side: George W. Bush and the rise of the religious right.*

[Documentary]. Great Britain: Lumiere Productions. (First Run Features).

*What makes George W. Bush tick? While much of the world is confounded by his righteous rhetoric and his boundless certainty, Bush's story makes perfect sense to one group: America's conservative evangelicals... also known as the Religious Right. This provocative but balanced documentary begins by providing the historical context necessary to understand President Bush's evangelical agenda – exploring the five-decade political education of born-again Christians. Then it zeroes in on Bush himself with a religious biography – from his mid-life crisis involving excessive drinking and a failing business, to his pivotal meeting with a cross-carrying evangelist, and finally to the skillful embrace of 'born-again' imagery that helped elect him president. Incorporating comprehensive historical detail and interviews with religious conservatives such as Jerry Falwell and Ralph Reed, as well as Bush confidants like former speechwriter David Frum, this "eye-opening" film "should be mandatory viewing for those interested in the dominant intersection between religion and politics."*

Johnson, C. (Producer and Director). (2005). *Your mommy kills animals.*

[Documentary]. United States: Halo-8 Entertainment.

*A miraculously evenhanded treatment of a snarlingly divisive debate, Your Mommy Kills Animals tries to bring the animal-rights issue to heel, and there aren't enough muzzles to go around. There are no good guys or bad guys in this propulsive film, but there's enough in the way of odd characters and bad behavior to amuse and inform auds who only marginally care about the content. A theatrical release seems as obvious as a pit bull, with meaty ancillary prospects lying in wait.-*