

Sixteen Films
A Project of California Newsreel



Globalization:

PEOPLE, PLACES, & POWER



CALIFORNIA NEWSREEL
www.newsreel.org



Health for Sale



*“By visually anchoring the obscure set of real world legal and policy linkages to the health and well-being of the nations and cultures experiencing the realities of the operation of the international patent system, **Health for Sale** greatly facilitates comprehension of the issues.”*

— Philip Bereano,
University of Washington

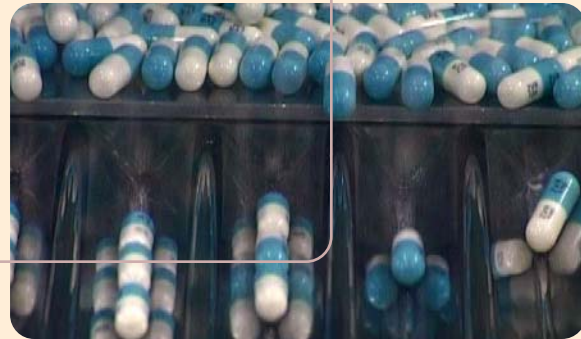
Health for Sale asks: are the world’s largest drug companies actually major obstacles to a healthier world? The film focuses on the practices of Big Pharma, the ten largest pharmaceutical makers, who account for \$500 billion dollars of world health spending a year. Their pre-tax profits were greater than the profits of all the other Fortune 500 Companies combined.

Officials from all sides debate the impact of drug companies’ patenting, pricing and new product development strategies on global public health. The key to the power of Big Pharma over the world drug market is the TRIPS agreement (Trade Related Aspects of Intellectual Property Rights), negotiated within the World

Trade Organization (WTO). TRIPS requires member states to grant pharmaceutical companies patents for the exclusive manufacture of new drugs for at least 20 years, enabling them to maximize profits through monopoly pricing, unaffordable to all but the world’s most affluent citizens.

“Health for Sale takes extremely complex issues involving intellectual property, access to medicines and the shaping of health research priorities and provides a morally disturbing and yet balanced view of the impact these issues are having on the lives of millions of vulnerable people around the globe.”

— **Heinz Klug,**
University of Wisconsin

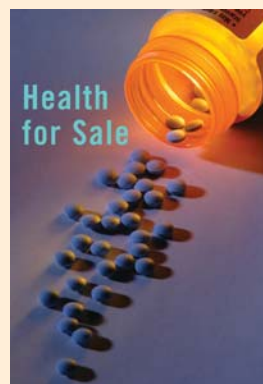


Health for Sale exposes how drug companies often hold hundreds of patents on the same drug and — in a process called “ever-greening” — obtain extended patents upon inventing a new use for a drug, however small its therapeutic value. An industry spokesman rationalizes charging consumers as much as 100 times the manufacturing cost of a drug as necessary to recoup research and development costs.

While 85% of all people die from just five diseases, many specific to the poor countries of the Global South, only 11% of drug company spending is on these plagues. During the last few decades 1,500 major new drugs were approved, but only thirteen of them treat tropical diseases. The reason is clear: the money and, hence, the market for drugs is in the Global North not the Global South.

Yet Big Pharma’s hunger for profits also distorts the economies of the Global North. One reason is that Big Pharma not only treats diseases, it

creates them in a process the industry calls “astro-turfing.” They invest millions of dollars to persuade doctors to recognize new diseases requiring more medication. For example, hyperactivity in children has been reclassified as Attention Deficit Disorder (ADD) so that, today, 15% of school children are on Ritalin. **Health for Sale**, through a close examination of one essential industry, calls into question whether global markets and corporations can be trusted to serve the interests of a majority of the earth’s population.



Producer: Ilaria Malagutti
Directors:
Michele Mellara and
Alessandro Rossi
53 minutes, Italy, 2007



Made In China

“Made in China opens a window into the difficult lives and many sacrifices of the migrant laborers who are powering that country’s economic boom as well as conveying the pain and heartbreak of the children they often have to leave behind back in the villages.”

— Martin K. Whyte,
Harvard University



Made in China tells one of the millions of stories of migrants from rural China who comprise the backbone of the Chinese economic miracle. It provides a human face behind the ubiquitous label “Made in China.” This massive dislocation of people may well represent the largest, most rapid migration in human history.

This moving documentary follows the lives of a typical migrant couple, Heqing and Heping Fan, including their first trip home after two years in the city. They both work in the Cixi Industrial Zone, a manufacturing center with over

1,000,000 workers, south of Shanghai, in a plant making bathroom products for export. They work seven days a week, twelve hours a day for approximately \$.45 an hour.

“In a profoundly moving way, this beautifully photographed film captures the rhythms of work and home life in one of China’s new factory towns and an ancient village, and the links between them. It shows the exceptionally demanding physical as well as emotional labor behind China’s economic miracle. Made in China simultaneously stimulates your mind and your heart.”

— Thomas Gold,
University of California – Berkeley



The Fans left their hometown reluctantly, due to the depression facing Chinese agriculture. They once made \$3000 a year from their orchards, but falling commodity prices, exacerbated by an overvalued yuan, forced the Fans to try new ventures to make a living. Even more prosperous villagers are leaving because factory work provides a low, but more reliable, wage.

The film takes the viewer along as the Fans return home for a visit during the Chinese New Year celebrations. Having left their two young children with their grandparents for over two years, strains have developed in their relationship. One unexamined cost of China’s rapid industrialization is its impact on a whole generation of children who are, in effect, orphaned.

Eventually the force behind this unprecedented industrial revolution emerges — the Chinese

Communist Party. In the village, Heqing and a group of friends and local officials toast the Party and its recent reforms for China’s growing prosperity. Back at the factory, we watch as the Fans and other workers learn the Party’s eight virtues and eight vices, namely that workers should place the interest of the community before their own. Yet the motivation for everyone is personal survival. The Fans’ greatest hope for their children, that they will be able to join China’s new, more prosperous, professional elite. **Made in China** provides an intimate view of the contradictions between official socialist ideology and the harsh but dynamic realities of capitalist growth driving the Chinese economic miracle.

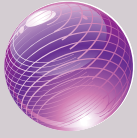


“While Made in China reveals much about the hardships that the migrants encounter, it also contains striking vignettes of China’s mixed political climate in which themes of past and present are intertwined. It is a film well worth seeing.”

— Thomas Bernstein, Columbia University



Producer/Director:
Jean Yves Cauchard
52 minutes, France, 2007



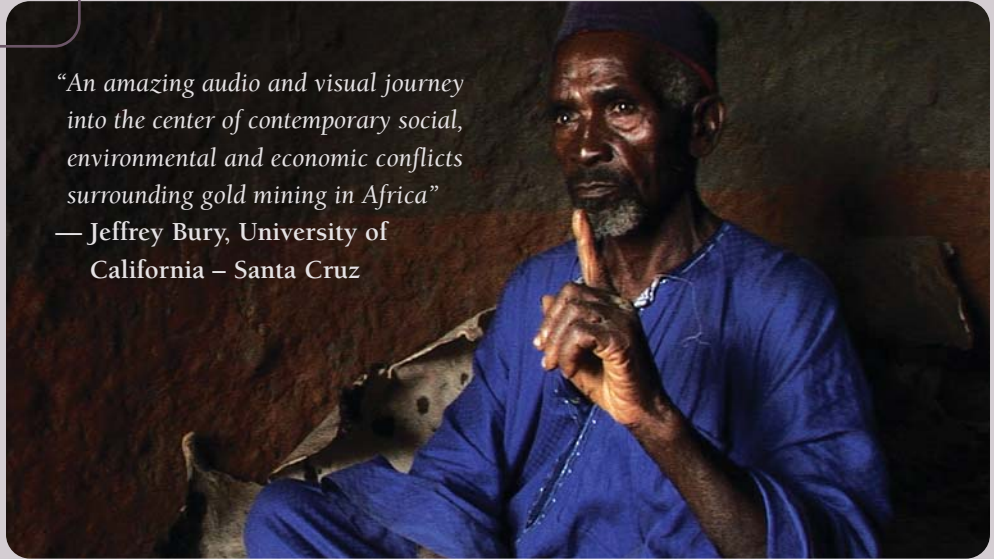
End of the Rainbow

“End of the Rainbow shows the cultural fault-lines between mines and communities, but also the range of actors who help negotiate these fault-lines. It gives a good feel for many issues that could be productively elaborated in class or activist discussions.”

— Anthony Bebbington,
Institute for Development
Policy and Management,
University of Manchester

“An amazing audio and visual journey into the center of contemporary social, environmental and economic conflicts surrounding gold mining in Africa”

— Jeffrey Bury, University of
California – Santa Cruz



End of the Rainbow provides an in-depth look at the impact of global extractive industries on local communities — their economy, their traditions and their environment. The film shows cultures in conflict, one indigenous, the other a unique reflection of the age of globalization. Following the construction of a gold mine in Guinea, West Africa, it investigates whether concessions granted to transnational corporations benefit the companies, the government and the local community.

In 2005, the military regime of Lansana Conté, President of Guinea since 1984, sold his country’s richest gold field to an Anglo-Canadian combine, in keeping with the World Bank’s policy of privatization and foreign investment. While the mine provides many locals with jobs, whole villages were displaced to make way for its vast pit. Soon the landless farmers turned to artisanal gold panning, as they always had in times of scarcity. The mining company is determined to keep them out, ostensibly to protect them from landslides and the cyanide-laced water. The Guinean army harshly enforces company policies, a key condition of the concession agreement, but the hungry villagers continue to pan at night in dangerous conditions.

We watch these changes through two pairs of eyes: the village chief and the English engineer in charge of the mine. The chief had welcomed the mine because, he explains, the Africans only valued gold for its beauty whereas the Europeans knew how to use it in their machines. Now, he laments, his people are abandoning their agrarian traditions to survive in a cash economy and the gods are leaving Africa.

The chief’s English counterpart and his international team of expatriates live in a fenced-in compound a

world apart, an ersatz culture of satellite television and imported liquor. The engineer ruefully admits that his men and he are rootless vagabonds, without families, homes or savings, living from job to job, true citizens of the global economy.

What will remain indelibly in viewers’ minds is **End of the Rainbow’s** acute anthropological observations of the clash of modern and traditional cultures. Above all, dust is everywhere, as is a pervasive sense of loss.

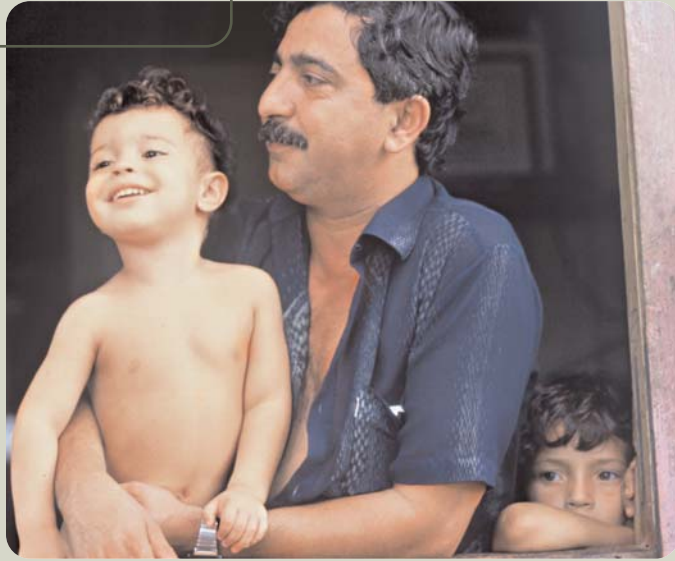
“End of the Rainbow manages to capture real footage of events and situations that are globally all too common yet all too rarely caught on film! This film will be very valuable for educating about a number of impacts of and problems with industrial mining.”

— Scott Cardiff, “No Dirty Gold” Campaign,
Earthworks Action

52 minutes, 2007, Australia/France/USA
(Feature length 83 minute version on same DVD)
In Mandinka, French and English with English sub-titles
Co-produced by Looking Glass Pictures and the Independent Television Service (ITVS), with funding provided by the Corporation for Public Broadcasting (CPB). Executive Producer for ITVS, Sally Jo Fifer



Children of the Amazon



“This accessible and visually stunning film tells the heartbreaking story of traditional Brazilian Amazonian peoples across several generations, as they confront the massive changes brought by roads, logging, deforestation, and climate change. Effectively combining extensive historical footage and intimate glimpses of daily life, the film will be useful for teaching at any level about the Amazon region.”

— Marianne Schmink,
University of Florida

Children of the Amazon follows Brazilian filmmaker Denise Zmekhol as she travels a modern highway deep into the Amazon in search of the indigenous Surui and Negarote children she photographed fifteen years ago. Part road movie, part time travel, her journey tells the epic story of the continuing destruction of the largest forest on Earth and the struggle to save it.

*“Beautifully filmed and compassionately told, **Children of the Amazon** deftly uses the director’s relationship with the children of three Amazonian communities to show the history of the region as a whole. In doing so, she offers both a provocative perspective on the human costs of economic development and an inspirational example of local resistance.”*

— Victoria Langland, University of California – Davis

For countless generations, the Amazon rainforest provided a home to the Surui and Negarote people who lived in what they called “forest time” — untouched by the ceaseless change of the world around them. Their only contact with the “outside” world was through rubber tappers, who first settled the forest at the turn of the 20th century and whose work did no harm to the trees.

And then...everything changed. Footpaths gave way to a road and then a highway cutting through 2000 miles of forest. Since the coming of this connection to the global economy, the world of “forest time” has been overrun by farmers, loggers, cattle ranchers and international agribusiness. Lush forest has been clear-cut and burned, deadly diseases have killed off thousands of Indians, and “forest time” has suffered an irreversible transformation.

The film’s central characters are the grown children

Zmekhol photographed more than fifteen years earlier. We also meet the widow and children of Chico Mendes, the legendary rubber tapper who organized a non-violent movement to save the forest and was assassinated by cattle ranchers. After Mendes’ death, Almir Surui, elected village chief of the indigenous Surui, has continued the fight, dedicating his leadership to protecting the natural resources of the Amazon and preserving the culture of his people. Receiving international recognition for his work, Almir has also received death threats.

Today, indigenous people, rubber tappers, and their allies are still trying to safeguard the rainforest. The stakes are high because the Amazon produces 20% of the earth’s oxygen and is home to 1/3 of its species. In this sense, we are all “children of the Amazon.”

“A stunning documentary about one of the most impressive environments on the planet. At its heart it is a human story about the people who live in the Amazon and the costs of its destruction for them and for us.”

— Harley Shaiken, University of California – Berkeley

Producer/Director: Denise Zmekhol

72 minutes, Brazil/USA, 2008

In English, Portuguese and Monde with English subtitles

CC Closed Captioned during English language sections



Shadow of the Holy Book



This high-spirited, political satire exposes the complicity of multinational corporations in supporting and legitimizing dictator, Saparmurat Niyazov, of Turkmenistan, one of the world's most egregious violators of human rights. Niyazov, self-appointed President for life, transformed a remote Central Asian republic into one of the most oppressive, megalomaniacal and bizarre regimes in recent history. Turkmenistan, which borders Kazakhstan, Uzbekistan, Afghanistan and Iran, is also home to one of the world's largest oil and natural gas reserves. Such resource endowments have attracted world leaders and multi-billion dollar corporations who knowingly propped up the regime to secure profitable business deals.

The “holy book” in the film’s title refers to the *Ruhnama*, written by Niyazov, a mixture of legend and propaganda, which served as a tool of control for his dictatorship. The *Ruhnama* has been fully integrated into the Turkmen educational system, and memorization is even required to obtain a driving license. Desiring to be the 13th Prophet of Islam, Niyazov angered many of the nation’s Muslim leaders who saw the *Ruhnama* as blasphemy; those who spoke out, however, were imprisoned. Why then has this “holy book” been translated into forty languages, paid for by some of the world’s largest corporations?

Shadow of the Holy Book reveals that the royalties these companies paid the Niyazov regime never found their way to the impoverished Turkmen people. Instead, the profits were squandered on embellishing the country’s capital of Ashgabat with gold statues of Niyazov and an enormous, illuminated sculpture of the *Ruhnama* in the central square. The contractors for these monstrosities were, unsurprisingly, the same companies who translated the book.

The filmmakers speak with Turkmen dissidents, journalists and human rights advocates, now either in jail or exile. Like other totalitarian leaders, Niyazov ran a state-of-the-art security apparatus, with

everything from surveillance cameras to electrodes, supplied by multinational corporations friendly to his regime. When the filmmakers attempt to interview the CEOs of these corporations, they are met by locked doors, hang ups and even the police.

In 2006 Niyazov died of a sudden heart attack, providing a brief window of opportunity to democratize the political system. But, the international community and the multinational corporations rallied around the new dictator, Gurbanguly Berdimuhammadov, who bears an uncanny physical resemblance to the old. He is said to be writing a book...

“Funny and confrontational.”
—John Anderson, *Variety*



Producer/Director: Arto Halonen
52 minute version, 86 minute version
and 45 minute DVD extras on one DVD
Finland/US, 2008

In English and Turkmen with English subtitles

Co-produced by Art Films Production and the Independent Television Service (ITVS) with funds provided by the Corporation for Public Broadcasting, Sally Jo Fifer Executive Producer for ITVS



Made in L.A.

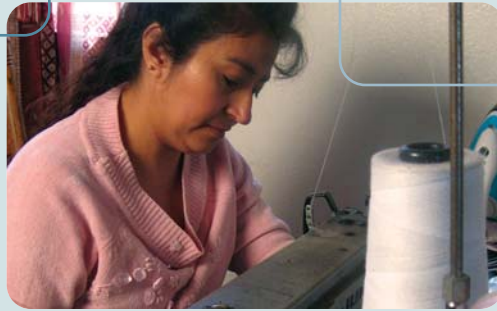
2008 Emmy Nominee “Outstanding Continuing Coverage of a News Story – Long Form”

*“Labor protest is not dead. Nor is it futile, according to **Made in L.A.**, an excellent documentary about basic human dignity.”*

— Andy Webster, *New York Times*

*“**Made in L.A.** is a powerful documentary that reveals the shameful truth that sweatshops are thriving in our City of Angels. At the same time, this is an inspiring story of courage about immigrant women garment workers struggling for justice against overwhelming odds. For anyone who wants to understand the complex intersection of race, class, gender, immigration, globalization, and movement building, **Made in L.A.** is an excellent educational tool.”*

— Kent Wong, University of California – Los Angeles Labor Center



Made in L.A. traces the moving transformation of three Latina sweatshop workers who decide they must resist. Through a groundbreaking lawsuit and consumer boycott, they fight to establish an important legal and moral precedent holding an American retailer liable for the labor conditions under which its products are manufactured. But more than this, **Made in L.A.** provides an intimate view into both the struggles of recent immigrants and into the organizing process itself: the enthusiasm, discouragement, hard-won victories and ultimate self-empowerment.

Lupe, María and Maura met at the Los Angeles Garment Workers Center, which provides legal aid for immigrant workers and helps them organize to confront the powerful garment industry. There the women learned that other workers suffer the same conditions they did: often working 14 hour days, denied minimum wages and overtime pay, forced to take work home, and afraid to protest because of their undocumented status.

The Center discovered that many of the labor abuses seemed to come from subcontractors for one specific national chain, which produced 95% of its line in Los Angeles. Like most retailers, the company claimed they had no knowledge of, or responsibility for, the conditions under which their products were made. The workers decided to target the company, suing for unfair labor practices in a cutting edge attempt to reform the entire garment industry. The film captures their struggle as it unfolds over three exhausting, sometimes demoralizing, but ultimately life-changing years.

While **Made in L.A.** deftly interweaves the story of the path-breaking boycott and legal strategies, the focus is always on the women themselves, how they

become agents of change, gaining self-confidence and self-esteem as they are more deeply involved in the struggle. As director Carracedo concludes: “These women’s struggle mattered not just for its own sake but because it served as a catalyst for each of them, in her own way, to stand up and say: ‘I exist. I have rights.’”

*“**Made in L.A.** is a gem. It accurately portrays the lives and struggles of garment workers and honors their development as leaders against sweatshop exploitation in a sensitive and poignant way.”*

— Katie Quan, University of California – Berkeley Labor Center

A Film by Robert Bahar and Almudena Carracedo

Director: Almudena Carracedo

70 minutes, USA, 2007

In Spanish and English with bi-lingual subtitles

A co-production of Semilla Verde Productions, Independent Television Services (ITVS) and American Documentary Inc./P.O.V. with funding provided by the Corporation for Public Broadcasting (CPB). Additional funding provided by the Sundance Institute Documentary Fund.



Black Gold



After oil, coffee is the most actively traded commodity in the world with \$80 billion in retail sales. But for every cup of coffee, a coffee farmer receives only pennies. Most of the money goes to the middlemen, especially the four giant conglomerates which control the coffee market.

Tracing the path of the coffee consumed each day to the farmers who produce the beans, **Black Gold** asks us to “wake up and smell the coffee”, to face the unjust conditions under which our favorite drink is produced and to decide what we can do about it. In particular, it follows Tadesse Meskela, representative of the Oromia Coffee Farmers Cooperative Union in Southern Ethiopia, as he tries to secure a living wage for the 70,000 Ethiopian coffee farmers he represents.

Black Gold goes inside the coffee auctions in Addis Ababa, London, and New York where the fate of the coffee growing nations is decided, exposing how international commodities markets are rigged against the nations of the global South. This compelling film provides the most shocking exposé of commodity trading on film today and offers a compelling introduction to the “fair trade” movement galvanizing consumers around the globe.

“This extraordinary film makes visible what is so often obscured by the blinding power of multinationals and global finance: the lives of small producers in the global south and the lives of consumers in the global north. These are two of the critical sites where the global hits the ground and actually opens up a possibility — how we the consumers can make a difference.”

— Saskia Sassen, Author, *Territory, Authority, Rights: From Medieval to Global Assemblages*

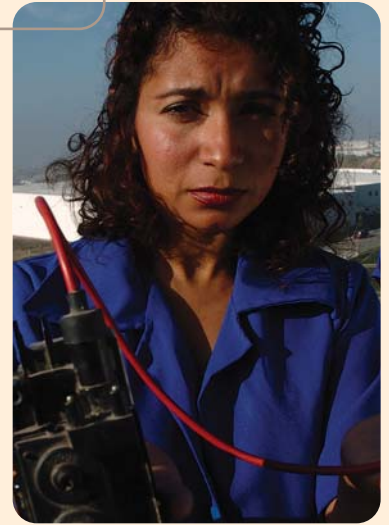
*“This documentary is as riveting and jaw-dropping as anything starring Leonardo DiCaprio. But **Black Gold** transcends both dramatization and the dry presentational quality of a film like *An Inconvenient Truth* by telling the story of Ethiopia’s coffee farmers like the epic tragedy that it is.”*

— Los Angeles Times

Produced and Directed by Marc Francis and Nick Francis
78 minutes, UK, 2006



Maquilapolis



Maquilapolis tells one of the many stories of workers confronting multinational corporations across the globe that exploit their labor, damage their health and destroy the environment. Today Tijuana, otherwise known as maquilapolis, or city of factories, is home to more than 4,000 plants employing 1,000,000 workers.

In making the documentary, the filmmakers provided several women maquiladora workers with video cameras, enabling them to document their daily lives, creating a film in the tone of a video diary. We become acquainted with workers such as Lourdes Lujan, who lives in a barrio bisected by a stream that flows from a bluff occupied by nearly 200 plants, expelling hazardous wastes. Among these is an abandoned battery recycling factory whose U.S. owner relocated to San Diego to avoid paying fines and clean-up costs. Chilpancingo residents downstream and downwind of the Metales site began to suffer skin and respiratory problems, as well as an abnormally high number of children with birth defects.

Along with the backing of the San Diego Environmental Health Coalition, Lourdes and her neighbors mounted a campaign to resist. **Maquilapolis** demonstrates that, while globalization gives corporations the freedom to cross borders in search of cheaper labor, determined individuals can organize themselves into powerful movements that can successfully demand that laws be enforced.

*“Many consider the U.S.-Mexico border to be ‘the laboratory of the future’. In **Maquilapolis** the border is also the site where global capitalism is facing profound resistance. The maquiladora workers are neither helpless victims nor dupes of neo-liberal capitalism, but rather social actors in the full sense of the word.”*

— Rosa-Linda Fregoso, University of California – Santa Cruz

*“**Maquilapolis** is a compelling look at the high, hidden costs of the global economy. It puts human beings front and center. This film is a must see!”*

— Harley Shaiken, University of California – Berkeley

“A portrait of the perils of globalization that admirably seeks new forms of expression...A stirring work that’ll provoke genuine outrage.”

— The New York Times

Producers/Directors: Vicky Funari and Sergio De La Torre
68 minutes, 2006, United States

In Spanish and English with bilingual subtitles

CC Closed Captioned English language only



The Beloved Community

The Beloved Community tells the story of a community reeling from health and environmental degradation caused by multinational corporations. Sarnia, an hour north of Detroit, once enjoyed the highest standard of living in the country as the center of Canada's petrochemical industry. In 2004, Canadian health researchers made some startling discoveries among the Aamjiwnaang tribe — for the past decade they had been experiencing a large number of miscarriages, reproductive cancers in young women, and widespread neurological problems among children.



These startling health problems, caused by the impact of daily exposure to industrial pollutants, chemicals that are used globally in everything from pesticides to dry cleaning fluid, has never been fully researched in a human population. What is happening in Sarnia has captured the attention of scientists and press all over the world.

The women of Sarnia, having already lost a generation of men to workplace-related cancers, are now renegotiating their community's relationship with the complex of giant multinationals — Dow, Shell, DuPont, Suncor, and many others — who have set the city's course until now. In pressing for answers, they seek to close the door on the past and reclaim the future.

"The Beloved Community puts a human face on the statistics behind endocrine disruptors. We would be foolish to ignore the warnings of this important film. The future of our children and grandchildren is at stake."

— Devra Davis, Author, *Secret History of the War on Cancer*

"This eloquent film about a vulnerable community, terribly impacted by industrial toxins is a 'must see' for anyone concerned about environmental justice."

— Shanna Swan, University of Rochester School of Medicine

A Film by Pamela Calvert/Plain Speech

Produced in association with Detroit Public Television

Executive Producer: Jeff Forster

56 minutes, U.S., 2006

CC Closed Captioned



The Other Europe



The Other Europe is a penetrating study of the economics and politics behind the immigration debate. The film provides a cross-section of the immigrant experience, in Spain, Germany and England. It argues that the West is sending a contradictory message to immigrants: the economic system indicates there are plenty of jobs that will pay more than could ever be earned at home; but the political systems warns we don't want you.

The film shows how these policies can have tragic consequences. Workers from Mali describe how their wooden raft broke on their way to Spain, drowning many. The film also dramatizes the story of 28 undocumented Chinese scallop diggers lost when they were trapped by the rising tides on a sandbank off the Yorkshire coast.

A Spanish grower and the director of a German factory admit that undocumented workers are essential to the prosperity of Western economies. A government official in Madrid says that, though Spain has 2,000,000 unemployed, its own workers are too highly educated to engage in agricultural labor.

The Other Europe is unambiguous in calling on Western governments to end the hypocrisy and political posturing and to instead develop humane and consistent immigration policy.

"The complexity of being powerless is brought to the fore by Europe's immigrants. Not wanted by much of society but needed by much of the economy. Not fully authorized by the state but recognized by civil society. Even the most vulnerable immigrants are informal actors making history. Whole state bureaucracies have regeared their operations in fear of these immigrants."

— Saskia Sassen, University of Chicago

"This fine film focuses both on the process and tragedy of undocumented immigration. It probes the tension between strong support for illegal immigration in the economic system, and growing opposition. The Other Europe is an excellent tool for raising issues and generating discussion."

— Martin Schain, New York University

Producer/Director: Poul-Erik Heilbuth

59 minutes, Denmark, 2006



A Killer Bargain



The killer bargain referred to by this documentary's title is the availability of cheap consumer goods, imported by Western companies, whose prices don't reflect the human and environmental costs of their production. The film follows the process of textile production in northern India, from the growing of the cotton to its final sale as linens in Western stores.

The pesticides used in Punjab contain chemicals banned long ago in the West after they were shown to cause cancer. In 1998 there was only one cancer clinic in the Punjab's "Cotton Belt"; there were six by 2004. The film also takes us to Panipat, a textile producing center from which many retail chains source their merchandise. Gaining access to the factory of one supplier by posing as an imaginary Scandinavian home furnishing company, the filmmakers find open tanks of fuming chlorine gas, banned in Europe for 20 years and used as a poison gas in World War I.

One of the largest Western textile chains purchases from a plant that discharges its waste into local ponds, polluting the surrounding farmland. In its statement of corporate ethics, the company claims to be improving the environment, yet corporate officials refuse to confront the filmmakers' evidence to the contrary.

A Killer Bargain makes it clear that it is up to consumers to hold companies accountable for the conditions under which their products are produced.

"See this film. A Killer Bargain is powerful, disturbing, and instructive. Consumers need to understand: we are complicit in poisoning the people who make what we buy. Understand and act."
— Joshua Cohen, Stanford University

"A Killer Bargain illuminates thoroughly and convincingly the dark side of globalization, one in which desperately needed jobs in the Third World cause the shortening of lives of many working poor."
— Micheline Ishay, Director, International Human Rights Program, University of Denver

Producers: Tom Heinemann and Jesper Fogh Lund
Director: Tom Heinemann
57 minutes, Denmark, 2006



The Debt of Dictators

The Debt of Dictators examines the lending by multinational banks and financial institutions to brutal dictators throughout the world. Transporting viewers to Argentina, South Africa, and the Philippines, the film brings the viewer face-to-face with those suffering from the sacrifice of essential services in order that their governments repay these illegitimate debts.

In Argentina the military junta that came to power in the 1976 coup accrued more than \$168 billion in foreign debt. While more than 70,000 people were tortured, killed, or disappeared during the regime's rule, major banks and lending institutions lined up to offer loans to the military leaders, increasing the Argentine debt by 600%. Today the Argentine government pays more in interest to service these loans than it does on all social services combined.



In South Africa and the Philippines, conditions of abject poverty have been worsened by the same type of odious debt. Loans procured by the South African Apartheid regime to prop up its repressive machinery weigh heavily on the current government, which is determined to repay them to remain attractive for foreign investment. Similarly, in the Philippines lending institutions lined up to offer funds to Ferdinand Marcos in spite of his flagrant abuse of human rights.

Making clear that multinational financial institutions systematically sacrificed human rights and democratic principles to profits, **The Debt of Dictators** makes a compelling case for the forgiveness of illegitimate foreign debts.

"We pressure poor countries to repay their debts. But many such loans were taken out by autocrats who used it to repress dissent and to build personal wealth in the West. This stirring film shows the effects of forcing poor populations to foot the bill for their own oppression."
— Thomas Pogge, Columbia University, Author, *World Poverty and Human Rights*

"We loaned hundreds of billions of dollars to illegitimate regimes, then facilitated the flow of trillions of dollars of corrupt and tax evading money out of these same countries, and now have the audacity to tell the next generation of poor people that they have to pay off their debts in order to be creditworthy in the future. The arrogance of this position is breathtaking. The Debt of Dictators gets squarely into the moral dimensions of this issue."
— Raymond Baker, Author, *Capitalism's Achilles Heel*

Producer/Director: Erling Borgen
45 minutes, 2005, Norway



May Justice Be Done

By any standard Argentina was a rich country until the 1970s, with competitive industries and a prosperous middle class. By 2001, however, more than 21 million people were living below the poverty level. **May Justice Be Done** traces the roots of the crisis in scholarly detail back to the lending policies of the international financial institutions and corrupt government officials.

We hear from economists, officials, and regular workers as they provide their perspectives on the country's economic crisis. One Argentine economist explains how, like many Latin American countries, Argentina capitulated to the neoliberal economic agenda and was rewarded with generous new loans. Unable to service them following the international economic crisis in 1999, government officials arranged deals directly with seven multinational banks instead of renegotiating the debt through the legally mandated channels.

The inevitable default came in 2001. With a quarter of the population reeling from rampant unemployment and the destruction of the social safety net. Millions took to the streets to express their frustration and demand economic justice.

"May Justice Be Done demonstrates how neoliberal economic policies in Argentina that placed the country's well-being in the hands of financial speculators- led to mass unemployment, sharply rising poverty, and assaults on the rights of workers and the poor. But the



film also shows how the resistance of ordinary people to neoliberal capitalism, and their struggles to build humane alternatives. The economic issues are clearly explained and the story is passionate and compelling."

— Robert Pollin,
University of
Massachusetts,
Amherst

"A stunning and indictment of the stupidity, cruelty, and corruption of the IMF inspired policies that drove Argentina from prosperity to widespread poverty. May Justice Be Done is a must see."

— Michael Perelman, Author,
*Confiscation of American
Prosperity*



Producer: Zarafa Films
Director: Pascal de Rauglaudre
53 minutes, 2007 France
In French and Spanish with English subtitles



Five Factories



Five Factories provides a penetrating look at the Bolivarian socio-economic project, which Venezuelan President, Hugo Chavez, and his supporters hope will transform their nation into a democratic socialist country. As part of this economic experiment, the government supports co-ownership initiatives in which workers' councils play a key role in company management.

Five Factories goes inside firms producing aluminum, paper, cocoa, tomato sauce, and cotton, each of which has been transformed into a cooperative partnership between the workers and the state. The companies' decision-making structures are characterized by a lack of hierarchy. Teams of managers are elected by the workers, and the work is organized from the bottom-up.

We hear from both officials and workers who stress the importance of integrating the different economic sectors in this process of social transformation. One factory official explains how the success of such a revolutionary project requires completely re-conceptualizing workers' roles and their relationship to their work and to society. Officials concede that many challenges lie ahead for the Bolivarian experiment, including determining how to move towards democratic socialism within a capitalist framework.

Five Factories provides a unique perspective on the Bolivarian experiment, examining from the shop floor both the successes and challenges of five companies rejecting traditional ideas of industrial management.

"A rare glimpse at the development of a new labor movement in contemporary Venezuela. It puts to rest the idea of people simply following the dictate of a popular leader and instead demonstrates how workers are creatively pursuing new strategies and charting their own destiny."

— Miguel Salas, Pomona College

Producers/Directors: Dario Azzellini and Oliver Ressler
81 minutes, 2006, Italy/Austria
In Spanish with English subtitles



The Big Sellout

The new hard-hitting documentary, **The Big Sellout**, challenges current economic orthodoxy, demonstrating how neo-liberal policies have resulted in disastrous consequences for millions of ordinary people around the globe. **The Big Sellout** shows how financial institutions such as the International Monetary Fund (IMF) and the World Bank have demanded draconian cuts in public spending and the privatization of public services as the only path to economic development.



Traveling to the Philippines, we watch a desperate mother race against the clock to pay for her son's kidney dialysis. The public health budget in the Philippines has undergone massive cuts since the 1980s. South Africa and Bolivia have suffered similar traumas, as their most vulnerable populations have faced exclusion from such basic services as water and electricity. Industrialized countries are not immune either. Great Britain's national railway system, privatized in the 1990s, is reeling from service disruptions, 19th century accident rates and crippling morale among its labor force.

While national and international economic discourse is fixated on economic growth, **The Big Sellout** shows how ordinary people are standing up and demanding an alternative to the prevailing neo-liberal model, a model that the film shows to be as hollow as it is unsustainable.

"The Big Sellout shows the damage in the real lives of people that irresponsible privatization causes. It also shows us how people resist — individually and collectively — all across the world. It shows us the injustices and the way we can combat them. It is a truly educational film."
— Immanuel Wallerstein, Yale University

"The Big Sellout shows how the fight is so cruelly one-sided it seems impossible. People in very bleak circumstances struggle to resist the economic encroachments of very powerful international financial institutions. Yet the people are resourceful and stubborn in their resistance. The find ways to push back and their small victories against the behemoths become an inspiring message for the world."
— William Greider, Author, *One World, Ready or Not: The Manic Logic of Capitalism*

Producers: Felix Blum and Ame Ludwig
Director: Florian Opitz
94 minutes, 2006, Germany
In English and Spanish with English subtitles throughout



Arlit



Arlit: Deuxième Paris is a case study in migration and environmental racism set in a uranium mining town in the Sahara desert of Niger. Here, European corporations extracted nuclear power and profits, leaving behind illness due to radiation, contamination, and unemployment.

Arlit flourished during the oil crunch of the 1970s when its uranium mines employed 25,000 workers from around the world in high paying jobs. It had frequent international flights, electricity, and nightlife, earning it the nickname, "le deuxième Paris" (the second Paris). Then came the collapse of uranium prices and the Tuareg rebellion against the central government in Niamey. The European companies abandoned it, leaving derelict radioactive machinery littering the desert. **Arlit** demonstrates the ultimate futility of overseas investment in a commodity based industry as a strategy for development.

What strikes one most about Arlit, however, is that it is a place of waiting. In sometimes humorous moments, we realize that most people are there in the hope of going somewhere else. Only the nomadic Tuareg have found an occupation: smuggling desperate Africans on the dangerous journey across the desert to pursue the uncertain life of undocumented immigrants in Europe.

"The film depicts with unremitting clarity, the costs of development, and how a once vibrant place has become the end point for many illegal immigrants desperately in search of a better life. A withering indictment and a powerful exploration of the dream world of underdevelopment."
— Michael Watts, University of California – Berkeley

"The film's message is the utter lack of consideration of environmental degradation and value of human life on the part of multinational firms that extract Africa's resources, leaving people and places stranded and helpless in their wake."
— Sandra T. Barnes, University of Pennsylvania

Producer/Director: Idrissou Mora Kpai
75 minutes, 2004, Niger/France
In French, Bariba, Hausa and Tamashek with English subtitles

Globalization:

PEOPLE, PLACES, & POWER

Sixteen Films

A Project of California Newsreel

Page	
Anthropology / Geography	
4	*Made in China
6	End of the Rainbow
7	*Children of the Amazon
14	Arlit
International Trade / Debt	
2	*Health for Sale
8	*Shadow of the Holy Book
10	*Black Gold
12	*A Killer Bargain
12	*Debt of Dictators
13	May Justice Be Done
14	The Big Sellout
Environment / Health	
7	*Children of the Amazon
10	*Maquilapolis
2	*Health for Sale
11	*The Beloved Community
12	*A Killer Bargain
14	Arlit
Labor Studies / Immigration	
4	*Made in China
10	*Maquilapolis
9	*Made in L.A.
11	*The Other Europe
12	*A Killer Bargain
13	Five Factories

*Recommended for High School Use

www.newsreel.org

Our full collection of films is available online along with complete descriptions of each film, facilitator guides, links to interactive web sites and more.



California Newsreel offers deeply discounted pricing for High Schools to make these video resources more widely available.

HIGH SCHOOL PRICE:
\$49.95 / DVD



California Newsreel/Resolution Inc.

P.O. Box 2284

South Burlington, VT 05407

Call Toll Free (877) 811-7495

Fax (802) 846-1850

www.newsreel.org

PRICING & ORDERING

These DVDs may be purchased for educational use by mail, telephone, fax, or web, at the address above.

Pricing:

Colleges, universities, government agencies: \$195;

Five or more titles: \$99 each title;

high schools and public libraries: \$49.95.

Please add \$6 shipping (1 title) or \$10 shipping (2-5 titles) to any order; California residents add 7.25% sales tax; Vermont residents add 6% sales tax.

SEND PURCHASE ORDERS TO:
California Newsreel/Resolution
Order Department
PO Box 2284
South Burlington, VT 05407

NON-PROFIT
U.S. POSTAGE
PAID
POST FALLS, ID
PERMIT NO. 32

OR
CALL TOLL FREE: 877-811-7495
FAX: 802-846-1850
ORDER ONLINE: www.newsreel.org

special offer:

FIVE OR MORE TITLES
\$99/EACH

HIGH SCHOOLS
ONLY \$49.95
PER TITLE

See page 15 or visit
www.newsreel.org.



CALIFORNIA NEWSREEL
www.newsreel.org

