

## **We Tell: Fifty Years of Participatory Community Media National Touring Exhibition Screening at Appalshop**

Friday, November 15, 2019 6:00 PM - Turf, Program One

Friday, November 15, 2019 8:30 PM - Environments of Race and Place, Program One

Saturday, November 16, 2019 4:00 PM - States of Violence

Saturday, November 16, 2019 7:00 PM - Wages of Work, Program One

Appalshop is excited to offer a weekend film festival on Friday, Nov. 15 and Saturday, Nov. 16 featuring four differently-themed film programs from the national touring exhibition **We Tell: Fifty Years of Participatory Community Media**. The short documentaries making up each program are place-based, collaboratively produced, chronicle often hidden historical events, and focus on the needs for social and political change at particular times and in particular places.

Co-Curator Louis Massiah, Executive Director of Scribe Video Center in Philadelphia, will be here for the screenings as well as Pittsburgh area filmmaker Tony Buba.

For more information about the screenings contact Laura at Appalshop, 606 633-0108  
Find out more about the entire series at [www.scribe.org/we-tell](http://www.scribe.org/we-tell)

**Friday November 15, 6:00 pm. Turf (1979-2100) 91 min.**  
**Filmmaker Tony Buba, from Braddock, PA will be present to screen *Voices from a Steeltown* as part of this program.**

The works in **Turf** dig out the complexities and politics of gentrification, homelessness, housing, and the significance of urban spaces for democratic participation. The projects span cities such as Braddock, Pennsylvania; Detroit; Houston; New Orleans; New York City; Philadelphia; San Francisco; and Seattle. The videos in Turf reveal that cities have transformed into battlegrounds between communities and those who would take land and space to expand their economic and political power.

*Survival Information Television (SIT): Must You Pay the Rent?*

(Jeanne Keller, New Orleans Video Access, 1975, 12 minutes)

Set in New Orleans and made for lower-income residents, the video focuses on tenants rights and advocates for different kinds of actions that can be taken when landlords violate those rights.

*The Invisible City: Houston's Housing Crisis; Part 2: Messages*

(James Blue with Adèle Naudé Santos, South West Alternative Media Project, 1979, 28 minutes)

An interactive community documentary, the video was part of a series that looked at boomtown Houston, a city split between visible wealthy residents and the invisible low-wage earning citizens living without basic city services.

*Voices from a Steeltown* (Tony Buba, 1983, 29 minutes) Filmmaker Tony Buba will be present.

Who killed Braddock, PA? In the 1980s, poverty replaced prosperity. The town's few remaining residents view their situation with humor, puzzlement, and stoicism as they reminisce about Braddock and what caused its slow death.

*Occupy Portland Eviction Defense* (Tim, Rio, B Media Collective, 2011, 6 minutes)

On Nov. 13, 2011, the people of Portland, OR took to the streets to defend the Occupy Portland encampment from eviction by the police. Shot at night, the film shows college students, union members, and working people protesting economic inequalities with general assemblies and direct action.

*Why Archive?* (Activist Archivists, 2012, 2 minutes)

The 2011 Occupy movement produced innumerable user-generated audio, blogs, photos, tweets and video. The Activist Archivists collected digital content circulating in cyberspace and advocated for archiving the movement's material for accountability and education, to be shared at protests.

*Take Me Home* (Orlando Ford, Detroit Narrative Agency, 2018, 13 minutes)

A home foreclosure crisis has gripped Detroit for over a decade. Illegally inflated property taxes have caused more than 100,000 working families to lose their homes. This film follows one family as they fight to save their home and their neighborhood.

### **Friday November 15 8:30 - Environments of Race and Place (1967-2007) 92 minutes**

This program zeroes in on issues surrounding immigration, migration, and racial identities unique to specific environments. These works embrace and amplify the micro rather than the macro in scope. They move from the national to the hyperlocal, advocating that understanding conflicts and contradictions can lead to change. Discussions of police brutality in Third World Newsreel's *Black Panther a.k.a. Off the Pig* or animations about toxic pollution made by the Indigenous youth media collective, Outta Your Backpack, expand conceptualizations of the range of participatory community media and the varieties of forms environmental media inhabits.

*Black Panther a.k.a. Off the Pig Newsreel #19*

(San Francisco Newsreel, Newsreel, 1967, 15 minutes)

Documenting the Black Panther Party in 1967, this was one of Newsreel's most widely distributed films, made and used by members of the Black liberation movement. It includes a prison interview with Minister of Defense Huey P. Newton, an interview with Minister of Information Eldridge Cleaver, and aftermath of a police assault on the Los Angeles Chapter headquarters.

*Buffalo Creek Flood: An Act of Man* (Mimi Pickering, Appalshop, 1975, 39 minutes)

An Appalshop film, the documentary focuses on who was responsible for the deadly February 1972 coalmine dam disaster in Logan County, WV, juxtaposing interviews with survivors, union and citizen's group representatives, and company officials.

*Who I Became* (Michael Siv, Aram Siu Wai Collier, [Spencer Nakasoko, facilitator], Vietnamese Youth Development Center, 2003, 20 minutes)

The story of Pounloeu Chea, a first generation Cambodian American who has struggled since his father and mother moved back to Cambodia.

*Legend of the Wereshoop* (Yusi Brieland El Boujami, Ned del Callejo, Ariane Farnsworth, Shyanna Marks, Shelby Ray, Amber Vigil from the Outta Your Backpack Workshop with Indigenous Youth, Outta Your Backpack, 2007, 3 minutes)

In this short animation created with hand drawn images, a sheep drinks water from a toxic factory and turns into a zombie. The film was made by Indigenous youth participating in a media workshop in Flagstaff, AZ led by the activist media collective Outta Your Backpack.

*Stories of TRUST: Calling for Climate Recovery: TRUST Alaska* (Christi Cooper, Katie Lose Gilbertson, Kelly Matheson, WITNESS, 2011, 8 minutes)

Part of a 10-part series, TRUST Alaska features 17-year-old Nelson Kanuk who explains why erosion, floods, intense storms, and permafrost melt threaten their homes, communities and culture.

*Digital Smoke Signals Aerial Footage From The Night of November 20, 2016 at Standing Rock* (Myron Dewey, Digital Smoke Signals, 2016, 7 minutes)

Myron Dewey of Digital Smoke Signals describes drone footage that captures North Dakota State Troopers, the National Guard, and private contractors committing human rights violations against the Indigenous Water Protectors at Standing Rock.

## **Saturday, November 16, 2019 4:00 PM - States of Violence (1978-2007) 108 minutes**

The political environment of the American criminal justice system is complex, involving concerns about evidence, interpretation, laws, and policies that may center around a single case. *States of Violence* approaches this urgent topic from the perspective of those affected by domestic violence, incarceration, and policing—and by the international issues of war.

*Ain't Nobody's Business* (Lenora Champagne, Karen Kern, Karl Spicer, Adam Steg, Marianne Wafer, YWCA Battered Women's Program, New Orleans Video Access Center, 1978, 22 minutes)

Produced in a New Orleans Video Access Center (NOVAC) Workshop, the film features women who had been abused by their partners while feminist activists discuss the domestic violence inside relationships.

*Inside Women Inside* (Christine Choy, Cynthia Maurizio, Third World Newsreel, 1978, 21 minutes)

Shot at the North Carolina Correctional Center for Women and Rikers Island Correctional Institute for Women, the film exposes the institutionalized injustices that confront women in the US prisons as inmates discuss how they cope with family conflicts, illness and pregnancy.

*Just Say No: The Gulf Crisis TV Project #55* (Simone Farkhondeh, DeeDee Halleck, Martin Lucas, Cathy Scott, Deep Dish TV, Paper Tiger Television, 1990, 28 minutes)

The Gulf Coast Crisis TV Project mobilized accessible video cameras and satellite transponder time to incorporate 1000s of pieces of content from amateurs, camcorder movement activists, and independent producers to counter the rampant militarism leading to this war. *Just Say No* highlights military resisters and their families

*Books Through Bars* (Books Through Bars, Scribe Video Center [Cheryl Hess, Anula Shetty, facilitators], 1997, 15 minutes)

The prison system considers learning a low priority. In response, New Society Publishers' launched the free Books Through Bars program to distribute donated books to halfway houses, individual prisoners and prison libraries.

*Military Option* (Al Santana, Alonzo Speight, Third World Newsreel, 2005, 11 minutes)

Through a combination of reenactments and real-life experiences of two young men of color, the film looks at the military recruitment process as it mobilizes fantasies of money, travel and women.

*M4BL: Ceremony* (Movement for Black Lives, 2016, 5 minutes)

This piece documents a Movement for Black Lives public gathering for mourning, celebration, and community building in Cleveland to memorialize those who have been shot.

*A Cop Watcher's Story: El Grito de Sunset Park Attempts to Deter Police Brutality* (Steve de Sève, Brooklyn Information and Culture TV [BRIC TV], Copwatch Brooklyn, 2017, 6 minutes)

The film features activist Dennis Flores who started a group to film the police at Sunset Park, Brooklyn in order to observe and collect believable evidence of police brutality

## **Saturday November 16, 7:00 pm - Wages of Work (1970-2019) 101 minutes**

Citizens and communities approach issues surrounding job opportunities, occupations, wages, unemployment, and underemployment in different ways. They engage in union organizing. They reclaim hidden, repressed, and suppressed stories. They launch political protests. *Wages of Work* spotlights lives from across the United States operating under various constraints as they try to make a living.

*Finally Got the News* (Stewart Bird, Peter Gessner, Rene Lichtman, John Louis Jr., Jim Morrison, League of Revolutionary Black Workers, 1970, 56 minutes)

Using interviews with auto workers and scenes inside and outside the plants, the documentary shows the building of an independent Black labor organization, one that responded to Black and White auto industry workers' complaints of assembly line speedups and inadequate wages.

*The United Mine Workers of America: A House Divided* (Dan Mohn, J. Benjamin Zickafoose, Appalshop, 1971, 14 minutes)

An early Appalshop film, it intercuts UMWA President Tony Boyle's speech at a Big Stone Gap, VA rally with comments from miners who think its time for a change.

*Los Trabajadores (The Workers)* (El Comité de Apoyo a Los Trabajadores Agrícolas, Scribe Video Center [Pablo Colapinto, María Teresa Rodríguez with Milton Machuca, facilitators], 2002, 19 minutes)

The film tells the story and daily experiences of mushroom farm laborers in Kennett Square and Reading, PA, and examines their efforts to improve working conditions through collective action.

*I'm NOT on the Menu* (Gary M. Brooks, Andrew Friends, Labor Beat, 2018, 12 minutes)

On September 18, 2018 fast food workers with the Fight for Fifteen Chicago staged a walkout from fast food franchises in ten US cities over their employers' failure to take action on sexual harassment. In Chicago they marched on McDonald's corporate headquarters wearing painted-on handprints showing all the places they had been inappropriately touched at work.