

# third world newsreel



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"Raise up Black men! Raise up and yell! Raise up and fight for the liberty of your country!"

Black people are making weapons, "weapons as beautiful as sculpture," setting traps, cutting communications lines . . .

**Nossa Terra** opens with these words and pictures. After 400 years of oppression the people of Guinea Bissau have risen in an armed struggle of liberation against the Portuguese and their European and American financed war machine. This fight culminated in the September of 1973 Proclamation of State where the people of Guinea Bissau proclaimed their newly formed Nation and government to the world.

**Nossa Terra** shows the middle stages of this struggle for independence. We are able to witness the military and economic development of the liberation army led by PAIGC. In all instances the struggle for national unity and independence is developed by the PAIGC through the interweaving of the everyday life and work of the people and peasants with ambushes and actions against the Portuguese and the defense of the liberated territories as well. It becomes clear that the fighters of PAIGC are not simply military men but . . . "we are armed peasants."

Several of the guerrilla fighters that are seen in **Nossa Terra** both in action and in training are now in the leadership of the government of the Republic of Guinea Bissau. This is a strong testament to the will and determination of an oppressed people to set themselves free.





"Lares means the step we took in our own dawning as a nation . . . Lares is also the stab we'll inflict on the invader . . ."

—from the music of **Don Pedro**

The film **Don Pedro** introduces us to the people and village of Lares in the Cordillera Centrale of Puerto Rico. Here the people lead a life of farming, community and friendship and attempt to preserve themselves from the everpresent Americanization and colonial relationships that envelop so much of Puerto Rico.

This is the story of Don Pedro, father and grandfather, and nine year old "Quique," who he has taken under his wing. The heart and soul of a nation and people is communicated as young "Queque" learns from the teachings of Don Pedro. He learns of the past as Don Pedro patiently explains the present and gazes into the future. Together they both travel to San Juan to visit one of Don Pedro's children—one son has already left Puerto Rico and is in New York driving a gypsy cab—and a vivid backdrop of American music and commercialism is seen in the midst of San Juan.

**Don Pedro** is a film that created a controversy. Backed by WABC-TV, it was initially refused airing in its original form—as guaranteed by the station when production began. When the filmmakers learned that the film would be shown on TV in an altered form they removed it from the station. After negotiations it was finally shown on TV last March, with some changes in the English voice over by Geraldo Rivera. The version available is the original one, in Spanish with English subtitles.

**Directed by Norberto Lopez**

**Produced by Ivonne Soto**



Unknown persons wearing hoods prepare a secret document. The language they speak is unknown. The flag is also unknown . . .

"What are you doing?"

"We are doing a pamphlet. A pamphlet to explain to the Basque people, to the Basque workers the reasons for the actions of one of our commandos—a bomb explosion."

So begins **Borroka**, a film about the E.T.A.—an underground organization in the Basque country, situated on the border between Spain and France. "The prime aim of the E.T.A. is the liberation of the Basque people who must be master of their own destiny. Working conditions must be improved. Basque Culture must be able to assert itself. It is with this in view that we are fighting."

—E.T.A. member in a secret meeting in **Borroka**

This is a film made clandestinely in the Basque country with the cooperation of the E.T.A. As they describe their fight for independence and we witness their actions a clear picture is presented of the conditions and aspirations of the Basque people.

**Made by Ken Kirby**

**Available November 1974**

**Mangrove Nine****40 minutes color**

**Mangrove Nine** is a film about the police and legal system of Great Britain as it is pitted against Black people. It is about the harassment and racism that West Indians face everyday in London, England.

It begins with the story of the Mangrove Restaurant which is a hangout and gathering spot for the Black community. For months the management and customers had been harassed by as many as 12 different police raids. On August 9, 1970 the Black community struck back and a small but spirited demonstration moved from the Mangrove Restaurant to several different police stations in the area to protest the constant police harassment. Nine Brothers and Sisters—the 'Mangrove Nine'—were arrested on a wide variety of serious charges as a result of the demonstration and fight that broke out with the police. Their trial became one of the longest in the legal history of Britain.

The picture that emerges is one of strength, as we witness the "Mangrove Nine" confront the circumstances of their frame-up. And as we learn from them the injustice and racism of the court system in England and their struggle to squash the long jail terms they faced, we are reminded of the similarities in experience of so many Black and Third World people who have been through the racist court system in the United States.

**Made by Franco Rosso**



Quality daycare is not a privilege but rather a basic necessity for both mothers and their children. Through the thoughts and feelings of young mothers—some raising children on their own—**A Space to Be Me** analyzes the need for daycare in terms of the positive effects on children and the possibilities it creates for women to function and develop in roles other than housewife and mother.

**Made by Maureen Sherlock & David Weinkauf**



## FILM PROGRAMS

Below are several categories of films that are available for showing as programs. A 20% discount is available on a complete program rental.

We hope that people will begin to use the films in relation to each other, and that these programs will be useful in planning screenings and discussions of the films and the struggles they represent.

Page numbers refer to catalogue pages.

### **The Liberation Struggle in Guinea Bissau and Mozambique**

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### **Pan African Struggle**

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### **The People of Latin America**

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Los Gaminos  
F.A.L.N. — pg. 14  
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### **Prisons — Maximum and Minimum**

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### **The United States Military**

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### **Youngbloods**

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Children of the Revolution — pg. 13  
Por Primera Vez — pg. 13

### **Puerto Rican Self-Determination**

El Pueblo Se Levanta — pg. 8  
Lincoln Hospital — pg. 9  
Case Against Lincoln Center — pg. 23  
Don Pedro  
(Note: all these films are available in Spanish or English)

### **The Struggle in Indo China**

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Struggle for Life — pg. 25  
79 Springs of Ho Chi Minh — pg. 25

### **Third World Women**

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### **Working People Inside the United States**

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### **Housing Conditions**

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### **Black History**

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The Murder of Fred Hampton — pg. 21

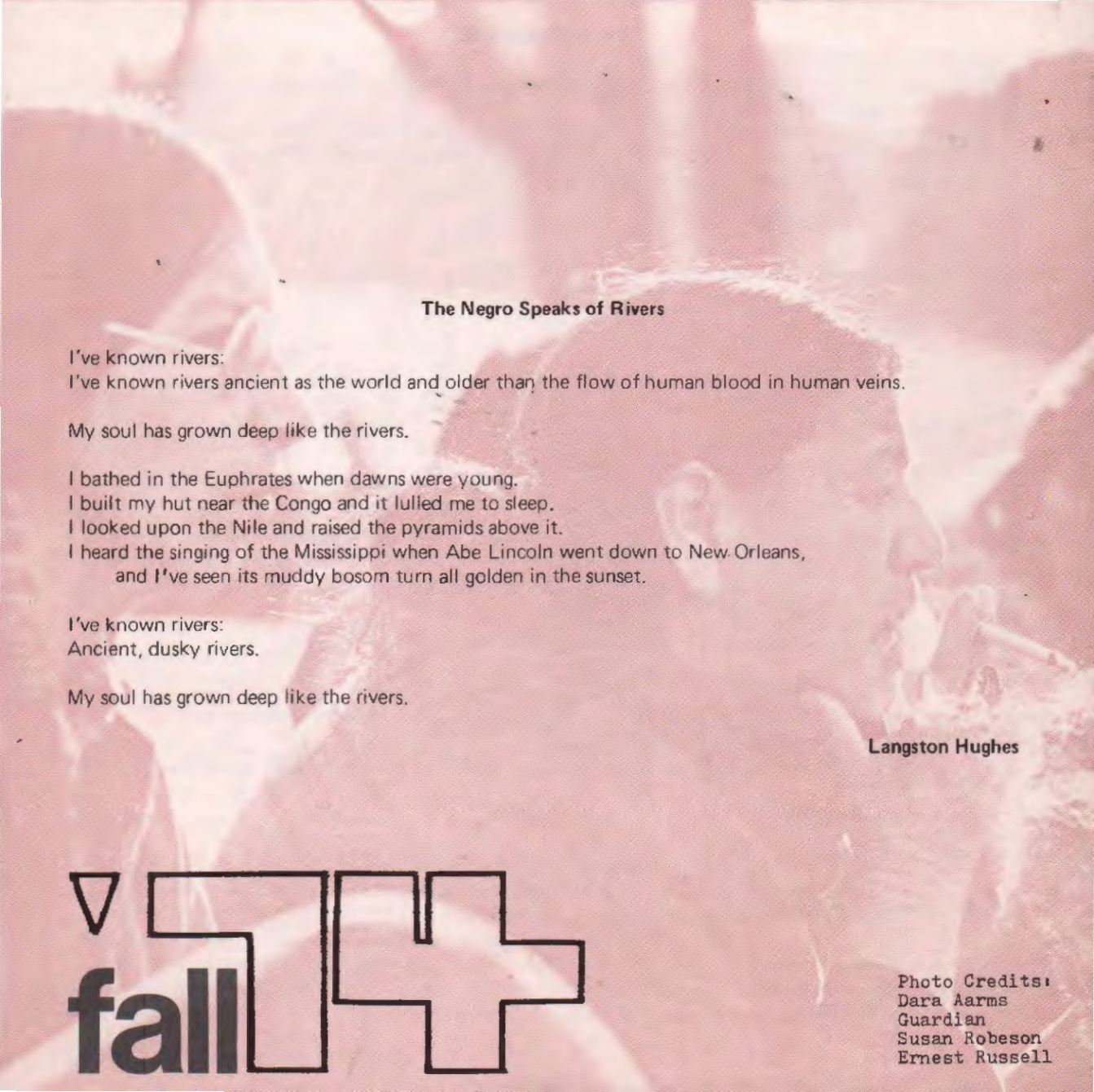
### **Turning Points/Recent History**

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### **Third World Liberation vs. U. S. Imperialism**

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Bay of Pigs — pg. 18





## The Negro Speaks of Rivers

I've known rivers:

I've known rivers ancient as the world and older than the flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans,  
and I've seen its muddy bosom turn all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

Langston Hughes

▽  
**fall** 

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