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Reviewing Caribbean Views: The Sequel

Jorge L. Giovannetti

University of Puerto Rico

Río Piedras Campus

playacorcega@prw.net

For Carlo, brother, and for Grace, student... again.

The reviews that follow are the second part of the effort by *Caribbean Studies* to promote an interdisciplinary engagement with the increasing visual knowledge production on the Caribbean region. As it was made clear in the introduction to the first part, we felt there was a need to acknowledge the impact of films and documentaries in what we learn, know, and believe about the world around us, and the Caribbean is not exception to that. Perhaps a timely indicator of this trend is that a modest “*Muestra Internacional de Cine Documental y Etnográfico en Puerto Rico*” organized by anthropologist Carlo Cubero for April 2009 at the University of Puerto Rico and the University of Sacred Heart produced over around 20 applications on the Caribbean, on Haiti, Belize, Virgin Islands, Puerto Rico, and Venezuela. I think that our small gesture towards acknowledging this type of visual work could not have come at a better time.

The first part (volume 36, number 1) included reviews of films and documentaries about topics as diverse as racial conflict in Cuba, Caribbean diasporas in North America, and the historical involvement of Caribbean people in wars during the twentieth century. Contributors included scholars from media studies and humanities, as well as people from anthropology, history, sociology, and political sciences. In this second part the group is equally multidisciplinary and the topics are as diverse as in Part I. Moreover, in this sequel our contributors challenge the truism that second parts are never as good. In my judgment, the reviews in this second part are as great and stimulating as those in Part I. The contributors were also equally patient and supporting of this enterprise.

The production of this two-part enterprise coincided with the fact that this volume of *Caribbean Studies* would be a special issue on Caribbean music edited by Paul Austerlitz, a recognized scholar of Caribbean and Latin music. I therefore decided to group all those films that were music-related in this volume in order to better complement Paul’s special issue and to provide more thematic coherence to the film review section itself. Michael Stone, Ken Bilby, Robin Moore, Alejandro Vallenganes,

and Dan Neely (himself a contributor to Austerlitz's effort) are among those dealing with films on Caribbean musical forms, from Belize in the western Caribbean to Barbados in the east. Other topics were grouped as well, including two reviews (by Robin Derby and Samuel Martínez) on films dealing with the controversial and important issue of Haitian labor in the Dominican Republic's sugar plantations. Michael Zeuske joined us in the last minute with a fresh look at Steven Spielberg's *Amistad*, based on his revealing research work on the topic (Zeuske and García Martínez, forthcoming). From Cuba, Salvador Salazar prepared a review of what I see as one of the most emblematic—if indeed silent—films of Cuba at the turn of this century (see also García Borrero 2004; Espina 2004; Maggi 2004). Last but not least, Yolanda Martínez-San Miguel kindly and diligently agreed to put into print her thoughts and analysis on *Táinos*, a Puerto Rican film about a hidden indigenous tribe that survived into the twenty-first century—you can already start to guess the possible meanings!

As promised, in this second part we have included adverts on some of the films reviewed in "Watching the Caribbean" (Part I and II) in the journal's regular advert section (in the final pages). Separately, at the end of the film review section, there is also a section containing information on the other films reviewed that do not have proper adverts. In this section, readers will find information on distributors and directors of the films in question, as well as general information or websites for the acquisition of the films (Unlike in the cinema where you are bombarded by adverts before seeing the film, we have kindly put the adverts at the end, but hoping that you will read them!). We hope our readers have enjoyed this effort as much as I have enjoyed producing it. Presses ready, ACTION!

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