

Discussion Guide



The Flute Player

A Film by Jocelyn Glatzer



www.pbs.org/pov

Letter From The Filmmaker

BOSTON, 2003

Dear Friends,

War was made real to me at the age of ten when I stared up at a wedding photo that hung in the hallway of my Grandparents' apartment and asked, "Who are these people, Grandma? Where are they?"

"That's my family, from Russia," she said. She pointed out where she sat, cross-legged on the grass next to her sister; they wore matching dresses and identical braids.

"Me, my sister, and my mother, we are the only ones who survived the Holocaust," she said. "We were here in America. Everyone else you see—they were killed." I counted 46 people in the picture, many of them children, and then I cried.

In the future, when I broached the topic with my grandmother, she told me, simply, "I don't like to talk about those things—the past is the past."

As I grew older, I realized that those experiences that are most painful, shameful, and confusing to us are usually the most difficult to talk about. Most people keep their pain inside, tucked away in a crevasse of the heart.

In school I learned about World War II and the Jewish Holocaust primarily through history books, and there was always an unemotional distance with the numbers, the names, the places—the "facts." I truly don't know if I would have cared about that piece of history if I had not known that so much of my own family had died during that time—if that picture had not hung in my Grandparents' hallway.

Similarly, I had little curiosity about the Vietnam War, the American "side-show" in Cambodia, and the Khmer Rouge genocide, because I didn't feel a relationship to the information. All of that changed when I was in high school and a new student named Arn Chorn-Pond spoke to the school about his personal experiences during the genocide in Cambodia.

When I heard what Arn Chorn-Pond said, I was truly shocked and amazed by him. Here was a young guy who had experienced the very worst of human tragedy—the loss of his family, his culture, his home, and his innocence—and he wanted to talk about it. I knew I could learn a lot from him.

In the 17 years since I first met Arn, and through the process of making *The Flute Player*, I have learned so much about Cambodia—the glory of its past and the unfathomable brutality of its recent history. I have come to see the long term and very human ramifications of war. And I have seen how expression—through music, art, words—has a transcendent power for healing.

What societal circumstances create environments of hate? What would I have done if I were Arn? How can someone wake up in the morning after experiencing such tragedy, let alone translate their pain into community building and activism? I am so pleased that Arn allowed me to tell his story so that I could grapple with these important questions. And I am grateful that Arn has the courage to share both his pain and his hope.

I look forward to hearing your thoughts and reactions to the film.

Sincerely,

Jocelyn Glatzer

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Introduction

The Flute Player is a one-hour documentary film about the life and work of Cambodian genocide survivor Arn Chorn-Pond. Arn was just a boy when Cambodia's Khmer Rouge military regime led by Pol Pot took power in 1975. For four long years, Arn followed the strict orders of the Khmer Rouge—doing whatever it took to save his own life amidst torture, murder, starvation and brainwashing. While imprisoned in a labor camp, Arn participated in the execution of others in order to survive, and he played propaganda songs on his flute for his captors' entertainment.

Arn was later forced by the Khmer Rouge to fight against the Vietnamese when they invaded Cambodia in 1979. After seeing his friends killed on the front lines, he escaped to the jungle, eventually finding his way to a Thai refugee camp. Two years later, an American refugee worker adopted Arn and brought him to the United States. At the approximate age of 16, Arn was living in rural New Hampshire, struggling to rebuild what was left of his shattered life.

In an effort to reconcile with his past and to prevent future atrocities, Arn set out, flute in hand, to awaken the world to Cambodia's genocide. Accolades like the Amnesty International Human Rights Award, however, could not heal his broken heart and tortured mind.

Today at the age of 38, Arn has taken his very tragic past and turned it into something inspirational. He is striving to heal the deep scars of the Khmer Rouge's genocide by bringing Cambodia's once outlawed traditional music back to his people. It is estimated that up to 90 percent of Cambodia's Master Musicians (the trained professionals) were killed or starved to death during the genocide now infamously known as the Killing Fields and the ensuing Vietnamese occupation. As the few surviving traditional Master Musicians grow old and fall ill, a way of life quietly sits on the brink of extinction.

From Lowell, Massachusetts to the back streets of Phnom Penh, Cambodia, *The Flute Player* follows Arn as he brings Cambodia's remaining Master Musicians back to their craft, and encourages Cambodian American kids to write songs about their lives and mesh hip-hop with traditional Cambodian music. Throughout this journey across generations, continents and cultures, Arn confronts his own life, lived in the shadow of a painful past.

Arn Chorn-Pond's story provides insight about the specific ways in which the past continues to influence the lives of refugees living in the United States today by illuminating and probing some of the most critical issues of our time: What does war do to the psyche of individual survivors? What steps can a country and its people take to rebuild after experiencing profound destruction? Why is the preservation of culture important to personal identity and survival? *The Flute Player* explores these questions as it tells a riveting and enlightening story about hope, healing and the will to survive in the aftermath of war.

For more historical background, check out our resources listed on page 15.

Cambodian Master Musicians



Photo: Jocelyn Glatzer

Arn Chorn-Pond – the Flute Player



Photo: Jocelyn Glatzer

Kong Nai – plays the *chapei dang veng* instrument and sings improvisational social satire songs (sings a song about Arn in *The Flute Player*)



Photo: Jocelyn Glatzer

Chek Mach – former opera diva



Photo: Jocelyn Glatzer

Yim Saing – former Professor at the Phnom Penh School of Fine Arts



Photo: Jocelyn Glatzer

Nong Chok – opera singer and Arn's cousin



Photo: Jocelyn Glatzer

Yoeun Mek – instrumentalist and teacher, Arn's mentor in the Khmer Rouge labor camp

Key Issues

The Flute Player can provide a springboard for members of your community to explore the complexities of:

- **Human rights**
- **Genocide**
- **Ethics of survival in prison camps**
- **Music, especially folk music, and its role in a culture as well as a form of basic human expression**
- **Cambodia, Southeast Asia, and the aftermath of the Vietnam War**
- **Psychology of trauma and recovery**
- **Mentoring**
- **Evaluating the impact of international policy and war**
- **Post-war reconstruction**

Potential Partners

The themes of *The Flute Player* will resonate with many different groups of people in your community. In addition to groups with direct connections to Cambodia (see organizations listed on page 15), the film is especially recommended for use with:

- **Human rights organizations**
- **Arts education or cultural organizations that promote music and/or preservation of traditional or folk cultures**
- **Immigrant groups from Cambodia or other Southeast Asian countries**
- **Groups who serve or are comprised of Nazi Holocaust survivors or survivors of other genocides (Armenians, Sudanese, Ruandas, Central American indigenous populations, Bosnians, Kosovars, etc.)**
- **College student groups or departments dealing with Southeast Asia, music, cultural studies, or peace studies**
- **Faith-based organizations**
- **Mentoring programs**
- **Mental Health support groups**
- **Study circles**
- **Community-based organizations with a mission to promote education and learning, such as P.O.V.'s national partner, Elderhostel's Independent Living Centers, or your local library**
- **PBS Program Clubs**
- **There are also parallels in *The Flute Player* with the P.O.V. film *Discovering Dominga*. Like Arn, the central figure in *Discovering Dominga* is a survivor of genocide (in Guatemala) who is adopted and raised in the U.S. If you convened a screening for *Discovering Dominga*, you may want to invite the same group to an event for *The Flute Player*.**

Background Information

A thousand-year tradition of performing arts in Cambodia nearly disappeared in the last generation. The rich heritage of singing, instrumental music, and theater dates back to the period of Angkor, when Khmer culture flourished from the 8th to the 13th centuries. Cambodia's characteristic performing arts have no written system of transmittal—just the direct contact between artist and pupil. Even after Angkor was abandoned to the jungle, its arts passed from master to apprentice in an unbroken chain.

War almost broke this chain. During the 1960s, the United States became mired in the conflict in neighboring Vietnam, picking up where the French left off by trying to destroy Ho Chi Minh's Communist forces. The war began to spill over into neutral Cambodia, and in 1970, the United States backed the overthrow of Cambodia's ruler Prince Sihanouk by his own prime minister, General Lon Nol, setting the stage for the ascendancy of Pol Pot and the Khmer Rouge.

The Khmer Rouge then waged guerrilla warfare against Lon Nol, and the 1970 U.S. invasion and bombing campaign against Cambodia only served to swell its numbers and increase sympathy for its cause. The civil war ended in April 1975 when Khmer Rouge forces took Phnom Penh and turned Cambodia into a ghastly land of killing fields.

Background Information

After a devastating civil war in the early 1970s, and the brutal years of Pol Pot's Khmer Rouge reign of terror from 1975 to 1979—during which between 1.2 and 2 million people died from starvation, disease, forced labor or execution—Cambodia's social, economic and cultural fabric was in shreds. The real number will never be known and could easily be higher. By many estimates, nearly 90 percent of Cambodia's artists, intellectuals and educators were killed.

The Pol Pot regime ended in 1979 when the Vietnamese Communists invaded Cambodia. When the Vietnamese overthrew the Khmer Rouge and installed their own leaders, hundreds of thousands of Cambodians fled the Khmer Rouge clutches to refugee camps in neighboring Thailand. A large number of refugees later resettled in America and France, creating an entirely new cultural identity of the Cambodian Diaspora.

Today, as Cambodia emerges from two decades of war, poverty and political instability, its society struggles to overcome great trauma and to renew the country's rich cultural traditions. Cambodia is at a critical moment in its history—a time in which a short window of opportunity is open for the rebuilding and fortification of its roots—before its pre-war generation passes away. The Cambodian Master Performers Program, co-founded by Arn Chorn-Pond, encourages Cambodia's traditional teaching system by supporting surviving Master Musicians to resume their craft, record their music, and pass on their skills to the next generation before their skills and knowledge are lost forever.

Using This Guide

This guide is designed to help you use *The Flute Player* as the centerpiece of a community event. It contains suggestions for organizing an event as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a very wide range of audiences. Rather than attempt to address them all, choose one or two that best meet the needs and interests of your group.

Planning an Event

In addition to showcasing documentary films as an art form, P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for people from different groups or perspectives to exchange views, and/or create space for reflection. Using the questions below as a planning checklist will help ensure a high quality / high impact event.

- **Have you defined your goals?** With your partner(s), set realistic goals. Will you host a single event or engage in an ongoing project? Will this be an introduction to the topic or the culmination of previous dialogues? Being clear about your goals will make it much easier to structure the event, target publicity, and evaluate results.
- **Does the way you are planning to structure the event fit your goals?** Do you need an outside facilitator, translator, or sign language interpreter? If your goal is to share information, are there local experts who should be present? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)
- **Is the event being held in a space where all participants will feel equally comfortable?** Is it wheelchair accessible? Is it in a part of town that's easy to reach by various kinds of transportation? Does the physical configuration allow for the kind of discussion you hope to have?
- **Will the room set up help you meet your goals?** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small break out groups? Can everyone easily see the screen and hear the film?
- **Have you scheduled time to plan for action?** Planning next steps can help people leave the room feeling energized and optimistic, even when the discussion has been difficult. Action steps are especially important for people who already have a good deal of experience talking about the issue(s) on the table. For those who are new to the issue(s), just engaging in public discussion serves as an action step.

Facilitating a Discussion

Controversial or unusual topics often make for excellent discussions. By their nature, those same topics also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere where people feel safe, encouraged, and respected, making it more likely that they will be willing to share openly and honestly. Here's how:

Preparing yourself:

Identify your own hot button issues. View the film before your event and give yourself time to reflect so you aren't dealing with raw emotions at the same time that you are trying to facilitate a discussion.

Be knowledgeable. You don't need to be an expert in Cambodian history or musicology to facilitate a discussion on *The Flute Player*, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. If you need background information, review the Resources listed on p.15 of this Guide.

Be clear about your role. You may find yourself taking on several roles for an event, e.g., host, organizer, projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that being a facilitator is not the same as being a teacher. A teacher's job is to convey specific information. In contrast, a facilitator remains neutral, helping move along the discussion without imposing their views on the dialogue.

Know your group. Issues can play out very differently for different groups of people. Is your group new to the issue or have they dealt with it before? Factors like geography, age, race, religion, and socioeconomic class, can all have an impact on comfort levels, speaking styles, and prior knowledge. If you are bringing together different segments of your community, we strongly recommend hiring an experienced facilitator.

Finding a Facilitator

Some university professors, human resource professionals, clergy, arts education and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as Facing History and Ourselves (www.facinghistory.org), and the National Conference for Community and Justice (www.nccj.org) may have trained facilitators available. It might also be helpful to invite someone from the nearest Cambodian American Association.



Photo: Joanne Ciccarello

Facilitating a Discussion

Preparing the group:

Consider how well group members know one another. If you are bringing together people who have never met, you may want to devote some time at the beginning of the event for introductions.

Agree to ground rules around language. Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically such rules include no yelling or use of slurs and asking people to speak in the first person (“I think...”) rather than generalizing for others (“Everyone knows that...”).

Ensure that everyone has an opportunity to be heard. Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners, or should attendance be limited?

Talk about the difference between dialogue and debate. In a debate, participants try to convince others that they are right. In a dialogue, participants try to understand each other and expand their thinking by sharing viewpoints and listening to each other actively. Remind people that they are engaged in a dialogue.

Encourage active listening. Ask the group to think of the event as being about listening, as well as discussing. Participants can be encouraged to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal “active listening,” where participants listen without interrupting the speaker, then re-phrase to see if they have heard correctly.

Remind participants that everyone sees through the lens of their own experience. Who we are influences how we interpret what we see. So everyone in the group may have a different view about the content and meaning of the film they have just seen, and all of them may be accurate. It can help people to understand one another’s perspectives if people identify the evidence on which they base their opinion when they share their views.

Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to “vent,” perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies and/or have local professionals present. This will be especially important if you plan to invite people who survived Pol Pot’s regime in Cambodia or other acts of genocide.

General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen or pose a general question and give people some time to themselves to jot down or think about their answer before opening the discussion. Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as

- **Two months from now, what do you think you will remember from this film and why?**
- **If you could ask Arn a question, what would you ask and why?**
- **What insights or new knowledge did you gain from this film?**
- **If you called a friend to tell them what this film was about, what would you say?**



Photo courtesy of Arn Chorn-Pond

Discussion Questions



USING THE FILM TO DEEPEN UNDERSTANDING OF EFFECTS OF WAR AND THE IMPORTANCE OF CULTURE

- Before viewing, ask people what comes to mind when they think of Cambodia. Then, after viewing, ask if their impression of Cambodia has changed, and if so, how? How might Arn's work transform Cambodia's image? What would need to happen for Arn to realize his hope that someday, "when visitors come to Cambodia, we will be known for our arts and culture, not for the Killing Fields or our political conflicts?"
- Why is preserving Cambodia's traditional music important? In addition to Cambodians losing a part of their culture, what does the world lose when a culture is extinguished?
- What role does music play in a culture? What role does music play in your life? Why do you think that the Khmer Rouge suppressed traditional music? Do you agree with Arn's explanation that, "The reason the Khmer Rouge killed [the artists] is because they expressed who they were...as a human being?" Why do you think the music survived despite the attempts of the Khmer Rouge to eradicate it?
- What kinds of things did the Khmer Rouge do to dehumanize people? What kinds of choices or opportunities need to be available in a society for individuals to feel a basic sense of security?
- As a boy, Arn was confronted with some horrific dilemmas. What are the ethics that govern life in a setting like the Killing Fields? What compromises did Arn have to make in order to survive, i.e., what did he do under the Khmer Rouge that he would not have done in a normal situation? Where would you draw the line about what is permissible to do to survive and what should never be done?
- When Arn meets another man who shared his experience of having been forced to be a child soldier, he hugs him because "I don't know whether anybody...will tell him before he dies that he is a good person...or hug him...I want him to die knowing that one person understands you. And be able to give you a hug...People in the world now forgive me. But...hugging that boy...I forgive myself. I'm hugging myself." Why is it important for people to feel like there are others in the world who understand their experience? How does shared experience help bring people together as a community? How might you use shared experience to strengthen your community?
- Arn, who was forced to help with the killing, suffers from survivor's guilt: "I continue to think inside of me that I am both a perpetrator and victim...inside of me I never thought I'm a good person. I always think I'm a bad kid, I'm a bad person." How did Arn turn his guilt into a positive inspiration to save a piece of his culture? How does preserving a culture deny victory to leaders like Pol Pot?
- Arn's adopted father advised him to deal with his depression by letting people know what happened to him and his country. How can words help? Why does telling these stories make a difference? Why is it important to speak about unspeakable acts?
- Arn recognizes that Kong Nai was hurt by not being able to sing "the truth." If he had not been afraid, what kind of truth do you think he would have sung? If you could, what truth would you sing? You might want to take a few moments and write down some lyrics.
- Arn says, "I saw so much death, life itself, lost meaning." In your view, what kinds of things give life meaning? What do you do to surround yourself with those things? What can you do to make sure that others in your community are surrounded with those things?
- What does war do to the psyche of individual survivors?
- Why is the preservation of culture important to personal identity and survival?

Discussion Questions

- How does Arn's time in the U.S. give him access to resources that those who remained in Cambodia, like the Masters he finds, don't have?
- Arn sees his efforts to revive traditional Cambodian music as partly self-serving: "I do this work for myself, so I don't go insane...I want to make my life meaningful for the people who died." How do you honor people from your country, community, culture, or family who have died? How do your efforts serve both you and the people who have gone before? How do they connect one generation to the next?

Taking Action

Invite the group to brainstorm possible actions they might take on the issues raised in *The Flute Player*. The ideas below may help you get started:

- Contact the Cambodian Master Performers Program (CMPP) to directly support Arn's efforts to record the Master Musicians and help them teach young students. For more information, visit their website at www.cambodianmasters.org. The Cambodian Master Performers Program is a project of:

World Education, Asia Programs/Special Projects

44 Farnsworth Street, Boston, MA 02210 USA

Tel: 617 482-9485 | Fax: 617 482-0617

The CMPP contact is Elizabeth Chey

- Identify individuals in your community who experienced atrocities and make it safe for them to tell their stories. Arrange for them to visit classrooms, be interviewed by local media, speak with church/synagogue/mosque groups, etc.
- Invite a human rights activist to speak with your group or sponsor a public event that features human rights issues. Find out what local human rights organizations are working on the issues brought up in *The Flute Player* and commit to working on one of their projects.

- Sponsor a performance of traditional Cambodian music. Help develop a handout to distribute at the performance that gives the history of the music and the performers. Arrange to sell recordings of the music and give the profits to an organization that works to preserve Cambodian culture. CDs and cultural tours of Cambodia are available through the Cambodian Master Performers Program: www.cambodianmasters.org.
- Invite members of the Cambodian community to talk about issues that concern them regarding their adjustment to resettling in America. How does their connection to the arts help their self-identity? What other issues besides the arts are predominant in their lives (post-traumatic stress, poverty, disconnect between generations, access to education / politics, current deportation policies etc.)? Do all survivors respond to their past the way Arn does?
- Part of what Arn does to rescue traditional Cambodian music is to arrange for older musicians to mentor younger musicians. What kinds of mentoring programs exist in your community? How might you facilitate mentoring or intergenerational partnerships where you live?

Resources

www.pbs.org/pov

Virtual Cambodian Orchestra

Discover the unique sounds of Cambodian instruments in our virtual music studio. Listen to traditional arrangements like pin peat (ceremonial), phleng kar (weddings) and mahori (secular entertainment) and mix your own creations.

Documenting Atrocity:

The Cambodian Genocide Program (CGP)

Since 1994, the CGP has been researching the tragic events of 1975-1979 in an effort to prosecute the crimes of Pol Pot's regime. Find out more about the challenges involved with researching 20-year-old atrocities.

Behind the Lens

Filmmaker Jocelyn Glatzer talks about the challenges involved with recording live music and incorporating performance in a documentary film.

FOR EDUCATORS

P.O.V. is thrilled to offer high school teachers a study guide on genocide and the children of war prepared by Facing History and Ourselves. For over 25 years, Facing History and Ourselves has been bringing the stories of survivors of the Holocaust and other genocides to classrooms across the nation and around the world. This resource is divided into four lessons. The first uses a poem to introduce the main ideas developed in *The Flute Player*. Each of the remaining lessons highlights one of the three P.O.V. films that deal with genocide – *Discovering Domingo*, *The Flute Player* and *Lost Boys of Sudan*. Our discussion guide and Deeper resource list help enrich classroom and community group screenings.

RESOURCES:

Find links to get more information about Arn Chorn-Pond, the Cambodian Masters Project, and the history of Cambodia, the Khmer Rouge and traditional Cambodian music.

SUGGESTED WEBSITES:

www.cambodianmasters.org

The *Cambodian Master Performers Program* supports the revival of traditional Cambodian music.

www.cambodia.org

The *Cambodian Information Center* provides a comprehensive index on Cambodia, including academic, travel, language, commercial, embassy, and genocide links.

www.yale.edu/cgp

The *Cambodian Genocide Program* at Yale University documents the genocide that occurred in Cambodia from 1975-79 under the Khmer Rouge regime.

www.cybercambodia.com/dachs

This website of *Cambodian Holocaust Survivors* was created to preserve the memories of the Cambodian people who were killed under the Khmer Rouge regime from 1975-1979.

www.thefluteplayer.net

The home-page for *The Flute Player* lists contact info, ways to purchase a tape or schedule Arn for a speaking engagement, local screenings, and events at festivals, universities etc.

www.Khmerinstitute.org

Provides information and resources on current Cambodia related issues such as the war-crime tribunals.

www.mekong.net

The *Mekong Network* is a volunteer project providing information on Southeast Asia. The site contains introductory articles, historical summaries, oral histories, trip journals, essays, photographs, and lists of related resources.

Resources

FURTHER READING:

Books on Cambodian Modern History and Politics

Becker, Elizabeth. *When the War Was Over: The Voices of Cambodia's Revolution and Its People*. New York: Simon & Schuster, 1986.

Chanda, Nayan. *Brother Enemy: The War After The War*. New York: MacMillan Publishing, 1986.

Chandler, David. *The Tragedy of Cambodian History*. New Haven: Yale Publishing Press, 1991.

Chandler, David. *Voices from S-21: Terror and History in Pol Pot's Secret Prison*. Berkeley: University of California Press, 1999.

Kiernan, Ben. *How Pol Pot Came To Power*. London: Verso, 1985.

Kiernan, Ben. *The Pol Pot Regime: Race, Power, and Genocide in Cambodia Under the Khmer Rouge, 1975-79*. New Haven: Yale University Press, 1996.

Shawcross, William. *Sideshow: Kissinger, Nixon and the Destruction of Cambodia*. New York: Simon & Schuster, 1987.

Vickery, Michael. *Cambodia 1975-1982*. Boston: South End, 1984.

Wagner, Carol et al. *Soul Survivors: Stories of Women and Children in Cambodia*. Berkeley, CA: Creative Art Books, 2002.

Books and essays written by Cambodians

Ngor, Haing. *A Cambodian Odyssey*. New York: MacMillan Publishing, 1988.

Pran, Dith (compiler). *Children of Cambodia's Killing Fields*. New Haven: Yale University Press, 1999.

Sihanouk, Norodom. *My War With The CIA: The Memoirs of Prince Norodom Sihanouk*. New York: Pantheon Books, 1973.

Ung, Loung. *First They Killed My Father: A Daughter of Cambodia Remembers*. New York: Harper Collins, 2000.

Vann Nath. *A Cambodian Prison Portrait: One Year in the Khmer Rouge's S-21*. Bangkok: White Lotus, 1998.

What's Your P.O.V.?

P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about The Flute Player. Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768.
www.pbs.org/pov/talkingback

To buy, rent, or purchase "*The Flute Player*"

please visit www.thefluteplayer.net.



Co-presenters:



The Flute Player was produced in association with the Independent Television Service. ITVS funds and presents award-winning documentaries and dramas on public television, innovative new media projects on the Web and the PBS series *Independent Lens*. ITVS was established by an historic mandate of Congress to champion independently produced programs that take creative risks, spark public dialogue and serve underserved audiences. Since its inception in 1991, ITVS programs have helped to revitalize the relationship between the public and public television. ITVS is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people. Contact itvs@itvs.org or www.itvs.org.

Since 1988 P.O.V. has worked to bring the best of independent point-of-view documentaries to a national audience. The first series on television to feature the work of America's most innovative documentary filmmakers, P.O.V. has gone on to pioneer the art of presentation and outreach using independent media to build new communities in conversation about today's most pressing social issues.



Major funding for P.O.V. is provided by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Open Society Institute, PBS and public television viewers. Funding for *Talking Back* and the *Diverse Voices Project* is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television station including KCET/Los Angeles, WGBH/Boston, and WNET/New York. Cara Mertes is executive director of P.O.V. P.O.V. is a division of American Documentary, Inc.

American Documentary, Inc.
www.americandocumentary.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media outlets. Through two divisions, *P.O.V.* and *Active Voice*, AmDoc is a catalyst for public culture, developing collaborative strategic engagement activities around socially relevant content on television, on line and in community settings. These activities are designed to trigger action, from dialogue and feedback, to educational opportunities and community participation. *The Flute Player* is a co-production of American Documentary, Inc.

Photo above: Lauren Glatzer
Front cover (top): Sonith Heng
Front cover (bottom): Joanne Ciccarello