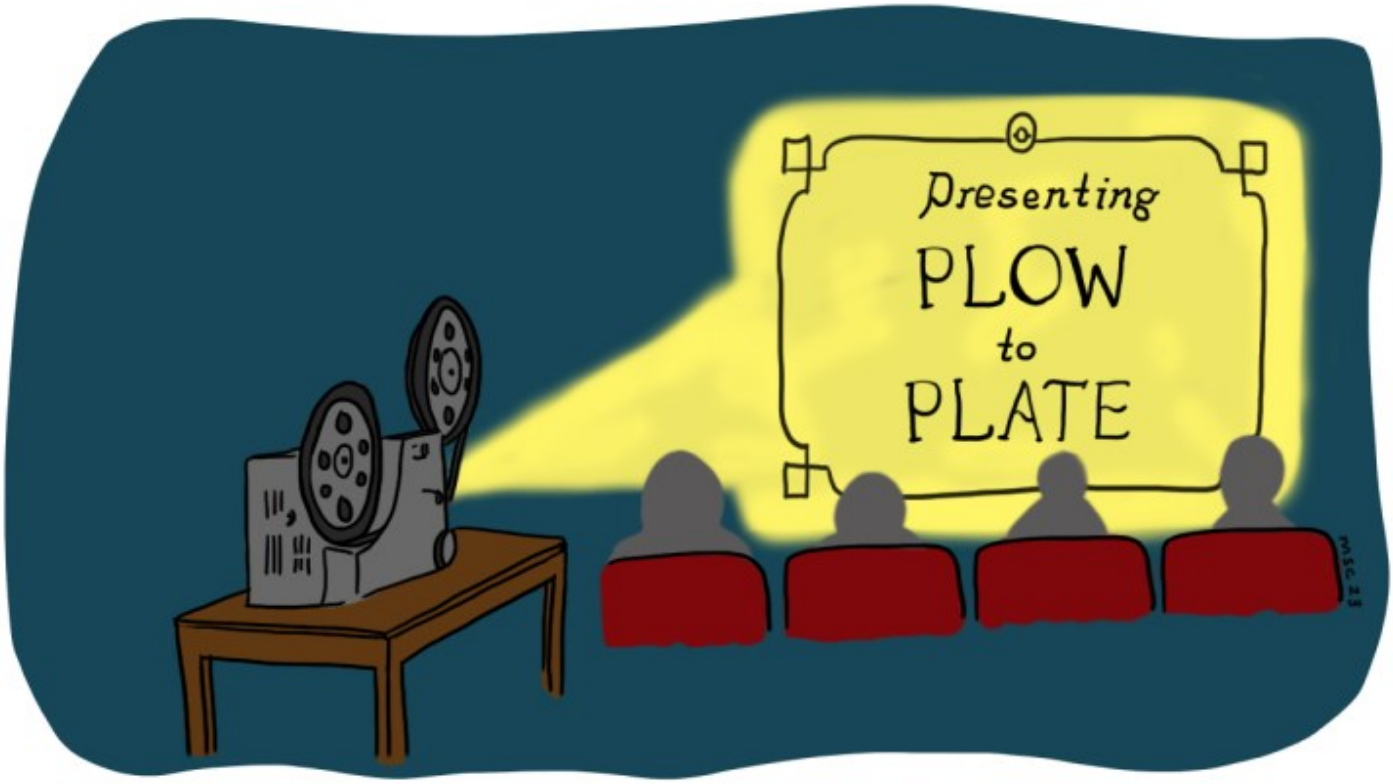
PLOW TO PLATE PRESENTS: AGAINST THE TIDE

December 30, 2025



By Adam Rabiner

Against the Tide begins in silence and darkness. Against a black background, white credits sporadically appear. Forty-five seconds in, a very soft drone is heard, then, abruptly, a newborn baby's cry, and the camera starts to roll. The baby is cradled between the legs of an older woman, who is giving him a vigorous massage and blessing him, "Mother Sea, protect your son. My little angel. My baby." Later, the child is cleansed and purified with herbal smoke from a cast-iron cauldron as his grandmother implores, "Mother be kind to your child." The following scene shows the baby's young father, a traditional fisherman named Rakesh Koli, walking along a Bombay beach at dawn, as a singsong prayer intones, "Fear not! Fear not! Fear not! There's nothing to fear. Fear not! Tides turn, fear not. Winds howl, fear not. Tides turn, fear not. A Koli knows no fear. Remember you're a Koli. You fear nothing."

This third straight screening of a Grasshopper film follows the company's style of immersing viewers in the action without explanation or context. You are like that new-

born babe, suddenly thrust into a world that is baffling to the point of near incomprehensibility. Who is this woman rubbing my body parts? Why are they dangling me head down on top of a wood-burning brazier? But as for that infant, eventually the pieces naturally and organically begin to fall into place. You start building a vocabulary and an understanding of where you are and the people around you: what they do, their circumstances, and therefore yours, too.

That is the challenge and the beauty of Grasshopper films. They are immersive like no others. The subjects allow you into their lives and conversations like an eavesdropping fly on the wall. But they do not answer questions, opine or explain directly to the camera what they are thinking or feeling. They simply live and share their lives in all their messy detail. This is not a stint with Anthony Bourdain on *Parts Unknown*, but a deep dive into another unfamiliar world. It is like an anthropological or sociological textbook come alive.

You almost immediately meet Rakesh's good friend Ganesh Nakhawa, who is also a seventh-generation Koli fisherman. Unlike Rakesh, who is poor and owns a small traditional boat and fishes the "shallow sea," media-savvy Ganesh Nakhawa is middle--class and studied banking in Edinburgh, but returned to Mumbai (home of the Kolis), in India to found and become CEO of BLUCATCH, which oversees a small fleet of larger commercial ships. He fishes the "deep sea," has his own website and advertises his business with a bumper sticker and baseball caps bearing the Instagram logo and hashtag #ThelastfishermanofBombay.

Rakesh lives in a typical modest compound near the water without indoor plumbing, while Ganesh resides in a modern apartment in the city. Both are married, Rakesh to a woman of similar circumstances and Ganesh to the daughter of a prosperous businessman. Rakesh has children and Ganesh's wife becomes pregnant during the film. Despite these distinctions, they lead parallel lives. Both are dependent on the vagaries and bounty of the sea, which, due to overfishing, pollution and climate change, is becoming less generous. The lack of fish threatens both businesses, and they face similar challenges about where and how to fish, and whether to downsize. While

Rakesh takes advice from his mother and the traditional wisdom of his ancestors, such as whether or not to fish during a monsoon, Ganesh relies on deep-sea maps and multiyear satellite data on ship locations. Rakesh tells Ganesh he would be happier and more successful if he returned to his roots, without the debt, credit or pressures of his large-scale enterprise. Ganesh tells Rakesh to borrow one of his boats and try his luck outside the shallows, where he can catch tuna, mackerel, salmon and other large, valuable fish.

To describe this film in much more detail is to give away too much. I want the viewer to experience the movie the way it is meant to be, as it gradually unfolds, like the baby who, over the months of filming, acquires language and begins to solve the puzzle of his existence. As you do so, the film's title takes on symbolic and economic meanings in addition to its literal one, and you come to appreciate the exhortations to live without fear more fully. The movie left me teary-eyed, something a typical sociological text cannot achieve, but one that fine cinema is always capable of.

Against the Tide Tuesday, January 13, 2026, @ 7:00 p.m.

Screening link: https://plowtoplatefilms.weebly.com/upcoming-events.html

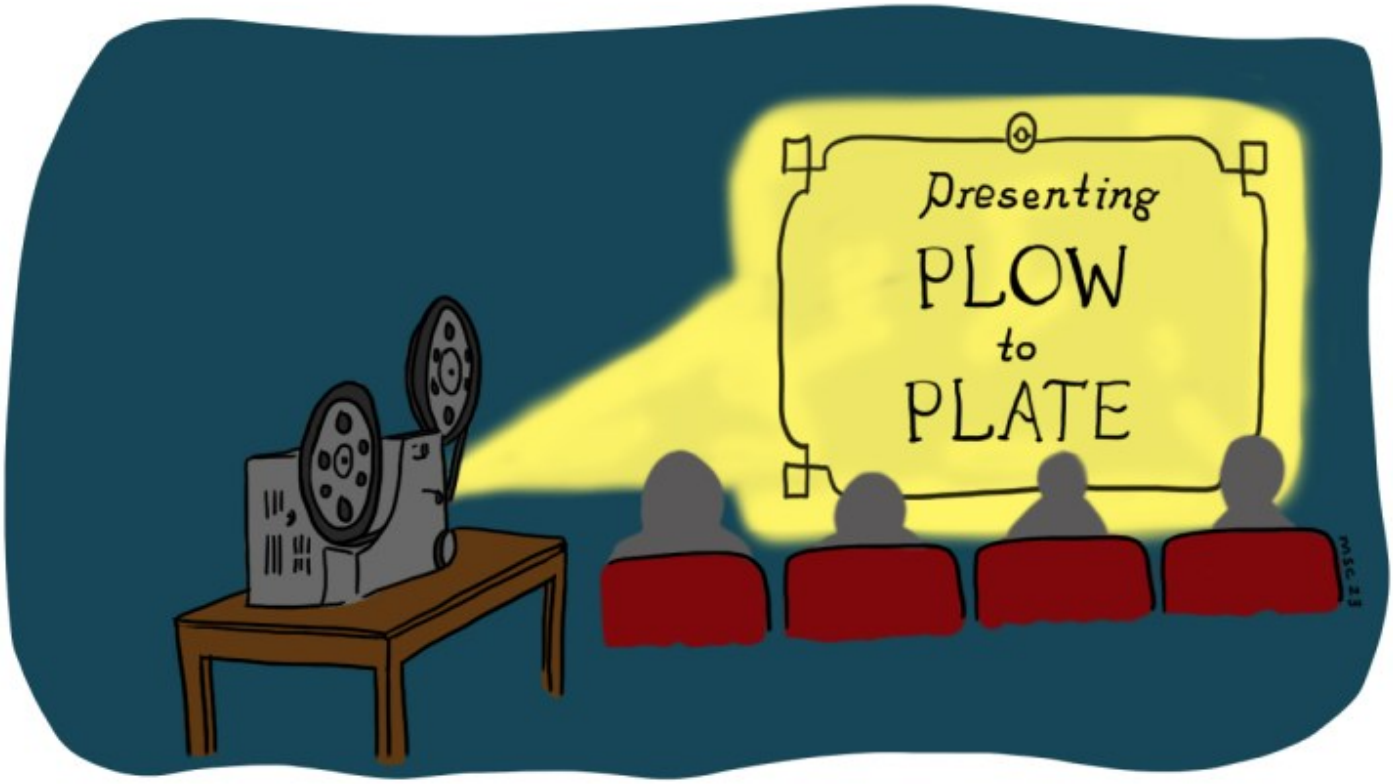
To be added to our mailing list for future screening announcements, please email a request to plowtoplate@gmail.com.

From October 2025 through March 2026, Plow to Plate is exclusively featuring Grasshopper Film documentaries.

Adam Rabiner lives in Ditmas Park with his wife, Dina.

PLOW TO PLATE PRESENTS: SWEETGRASS

December 30, 2025



By Adam Rabiner

Sweetgrass is a documentary about the Allestad family's final sheep drive, the last one hosted in Montana, in the summer of 2003. Directors Ilisa Barbash and Lucien Castaing-Taylor are visual anthropologists whose style of ethnographic filmmaking bears witness to this dying tradition and way of life without resorting to voice-overs or title cards. The camera observes the action and conversations, and while the cowboys and cowgirls may speak (or sing) to the sheep, horses or dogs, they never address the filmmakers.

While sheep still graze public land and cow-people still exist, the social scientists captured the end of an era and way of life. When John Ahern and Pat Connolly drive their 3,000 sheep into the mountainous Absaroka-Beartooth Wilderness, first steering the flock down a rural town's saloon-lined main street like an animal parade, it's a journey that four generations of their ancestors partook in.

AS CONSUMERS OF WOOL OR MEAT, WE ARE FAR REMOVED FROM THE ANIMALS. OUR SWEATER OR LAMB CHOP IS SIMPLY A COMMODITY TO BE PURCHASED AND ENJOYED.

They are aided by some modern-day technology—walkie-talkies, cell phones, flash-lights, and telescopic rifle scopes—but at its core, the trip is the same it has ever been. Their main tools and companions are their horses and sheepherding dogs. They cook over a heavy, cast iron, wood-burning stove, build fires at night to warm themselves and carry a white cloth lean-to tent, supported by wooden branches and rope, that looks like something the Donner Party might have packed. Despite the few amenities, the odyssey remains as physically grueling and dangerous now as before.

As consumers of wool or meat, we are far removed from the animals. Our sweater or lamb chop is simply a commodity to be purchased and enjoyed. Not so for the humans in *Sweetgrass*. Their relationship is deeper and more complex. Though we see them helping to deliver a baby, assisting a newborn to latch on to a nipple or even hand-feeding milk to a lamb via a tube and straw, these animals are decidedly not pets. They are intimate, grappling with them while shearing their wool or straddling them to rustle to a particular pen. But while the farm dog is named Coco and a horse is called Jake, the sheep are numbered and marked with green paint.

The relationship between the humans and sheep ranges from affection, tenderness and protection to outright rage and frustration. In an early scene, before departing on their 150-mile trek to the mountainous pasture lands, one rancher says to a lamb, as he carries him to his mother, “Well, junior, we’ve got to find you some milk. Come here. Oh Lordy, Lordy. There you go.” A bit later, you see a man dressing another young lamb in a custom-fit wool sweater to keep him warm.

THIS SCENE, MORE THAN ANY OTHER, REVEALS THE IMMENSE PHYSICAL AND MENTAL CHALLENGES THAT THIS VOYAGE ENTAILS AND WHY, ULTIMATELY, IT IS BECOMING A THING OF THE PAST.

On the other hand, in a later scene, already deep into the trip, worn down, exhausted and injured, a cowboy fires off curses that would earn this film an R rating. He screams at his wards, telling them they can "eat shit and die," then calls his mom from a hilltop for consolation. He tells her his dog can't walk and won't leave camp, his horse is ribs and bones, his knee is popping, it's bullshit, the sheep are ornery, and he's miserable. He is at the end of his rope, on the edge of tears. You feel sorry for him. This scene, more than any other, reveals the immense physical and mental challenges that this voyage entails and why, ultimately, it is becoming a thing of the past.

Before getting off the phone with his mom, Pat tells her that he doesn't want to grow to hate the mountains. Majestically beautiful when filmed from a distance, their steep slopes, which the sheep love to climb and must be wrangled back from, are forbiddingly dangerous. *Sweetgrass* is gorgeous to behold. It's obvious why so many cowboy westerns are set in Montana. An image of the two men riding horseback on the crest of a hill at dusk, like shadows, or a morning mist lingering over the precious sweetgrass may stay with you long after you are done watching the movie. And a big part of the film's soundtrack is the sheep's conversations. The baas, bleats, mehs, and other bleeping sounds may ring in your ears for some time.

Sweetgrass, Tuesday, December 9, 2025 at 7 p.m.

Screening link >

To be added to our mailing list for future screening announcements, please email a request to plowtoplate@gmail.com.

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Adam Rabiner lives in Ditmas Park with his wife, Dina.

FILM NIGHT: TIME Y2K

December 30, 2025

By Jennifer Miller and Gabriel Rhodes


HBO ORIGINAL
TIME BOMB
Y2K
THE END OF THE WORLD
AS WE KNEW IT
NEW DOCUMENTARY
STREAMING DEC 30
max

the clock counted down to the 21st century, the world faced a potential technological disaster: a bug that could cause computers to misinterpret the year 2000 as 1900. Crafted entirely from archival footage and featuring first-hand accounts from computer experts, survivalists, scholars, militia groups, conservative Christians and pop icons, *Time Bomb Y2K* is a prescient and often humorous tale about the power and vulnerabilities of technology.

This documentary will be screened by Zoom on **Thursday, February 6th, at 7pm**. Editor Katyann Gonzalez and producer Peter Nauffts, both Coop members, will be present for a Q&A after the screening.

Katyann Gonzalez is a film editor and assistant editor working across documentary and narrative films. Her work has screened at international film festivals including Sundance, New York Film Festival and Berlinale as well as on major streaming platforms like HBO and Netflix. She is currently working on a docuseries about the Alabama Crimson Tide football team for Fox.

Peter Nauffts is a New York-based archival researcher and producer. He has conducted archival research on shows for Apple, ESPN, HBO and PBS. He is currently working on a documentary about Sun Ra for Firelight Films.

JOIN VIA ZOOM MEETING:

- https://us02web.zoom.us/j/86444661891
- Meeting ID: 864 4466 1891

To be added to our email listserv for future screening announcements, please send a request to jlymiller@me.com.

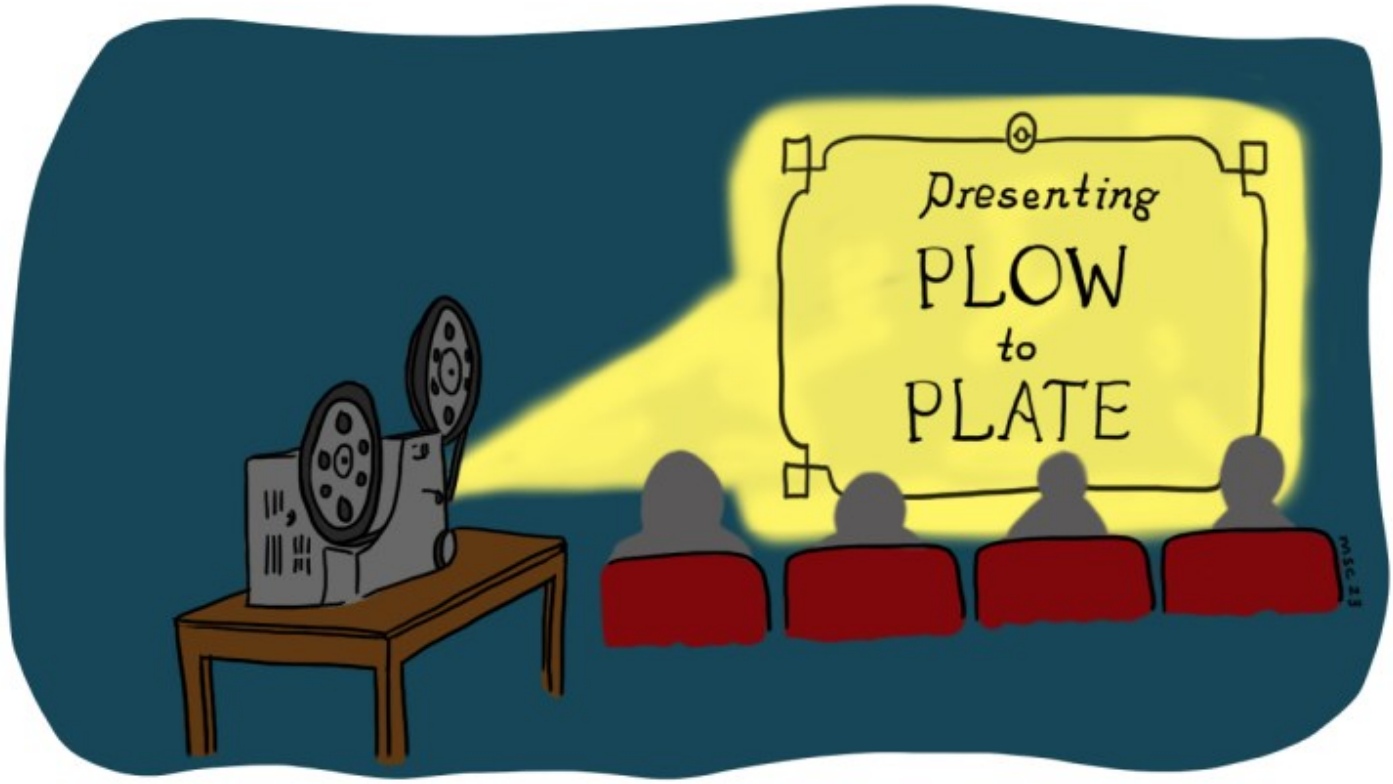
Jennifer Miller and Gabriel Rhodes live in Brooklyn and have been Coop members for

20 years plus.

Editor’s note: The film was initially supposed to be screened in November.

PLOW TO PLATE PRESENTS: KITCHENISTAS

December 30, 2025



By Adam Rabiner

November 5, 2024

The opening frame of the documentary *Kitchenistas* shows an older person’s hand penciling a new entry into a well-worn, dog-eared and stained notebook containing family recipes. Once completed, just past the one-minute mark, it reads: “Octubre 3, 2020. Empanadas de carne pollo—para la pelicula de las Kitchenistas.” Then abruptly the screen flashes, “One Year Earlier” and we are off to 2019 and the inauguration of

the 16th generation of the seven-week nutrition education course, “Kitchenistas 101,” comprised of mostly Latina and Caribbean women, embarking on the first class, “Cooking for Salud.” Was this intriguing tease of an introduction simply a clever way of rolling some screen credits? Only toward the end of the movie, when the footage is shown once again in fuller context, do you realize that these simple images capture the thematic heart of the film.

The class is taught at the Olivewood Gardens Learning Center in National City, California, a lower-income area south of San Diego, whose main drag of fast-food restaurants is the hallmark of a food desert. Years ago, “Cooking for Salud” began as a gardening and nutrition class for children but evolved into an adult-oriented program as moms wanted to learn to cook the foods their kids were getting excited about. In an interesting twist, the program now spans multiple parent-child combinations. For example, tenth-generation Monica is mother to sixth-generation Esperanza.

> THE MANTRA IS THAT EATING HEALTHY SHOULD BE EASY, DELICIOUS, NOT EXPENSIVE AND DELICIOUS.

Most of the Kitchenistas, which in Spanish translates as “professionals in the kitchen,” enter the class knowing how to cook. However, many of them are immigrants from Mexico or other Central and South American countries and are unfamiliar with how prepare some of the ingredients. In addition, many are employed and leading modern lives with limited time for making meals, so the class teaches fundamental skills and abbreviated recipes, whether a student has ten minutes or a full day to dedicate to scratch-made cooking. The mantra is that eating healthy should be easy, delicious, not expensive and delicious.

But the class is about much more than simply cooking. Kitchenistas are schooled in the five pillars of wellness: 1) sleeping, 2) eating, 3) exercise, 4) connecting with people and 5) being mindful. Many attend class wearing traditional clothing and jewelry

from their countries of origin. A Guatemalan Kitchenista shows off a necklace of seemingly identical cloth dolls and says of the figures, “They are not like us, we are like them. What happens to one, happens to the rest. Though of different ages, education, and stories, we love each other and have adopted one another as sisters.”

The Kitchenistas learn from others too. They host a visit about culinary medicine from Dr. Sabrina A. Falquier Montgrain (a ninth-generation Kitchenista herself), Joe Pastry and guest chefs Angel and Angel from Tecate, Mexico (Honoring My Culture), where they learn about guajillo, ancho and Mexican chiles. They take the third pillar of wellness seriously. When not cooking they practice breathing, yoga, tai chi and movement. Indeed, they view what they are doing as a revolutionary movement.

The Kitchenistas perform demonstrations in schools and community centers where people come to hear what they have to say. They take the “Heart Healthy Tacos” show on the road to Imperial Beach, CA and the “Cooking Mindful Mushrooms” class to San Diego. They teach an off-site “Cooking for Salud” to the United Women of East Africa and testify at city council meetings where they advocate for community-wide changes in policy.

The closing credits inform that, as of December 2020, more than 275 Kitchenistas had graduated from the “Cooking for Salud” program. Kitchenistas have become elected officials, nonprofit leaders, small business owners and neighborhood mentors. They advocate for healthy food solutions and traditions to change communities and transform lives.

> THE FILM SHOWS THE TIES THAT BIND MOTHERS AND DAUGHTERS, PAST AND PRESENT, WHERE WE COME FROM AND WHERE WE HAVE ARRIVED. IT ALSO POINTS THE WAY TO WHERE WE NEED TO GO.

Can you see now the images of the beaten-up family recipe book and wrinkled, pen-

cil-wielding hand and how they resonate with sisterhood, family, sharing and tradition? The film colorfully conveys how the Kitchenistas have learned to become professionals in their communities and families, planting seeds, promoting healthier and better lives, melding the modern with the traditional. The film shows the ties that bind mothers and daughters, past and present, where we come from and where we have arrived. It also points the way to where we need to go.

Kitchenistas *on Zoom Tuesday, November 12th, 2024 @ 7:00 p.m.*

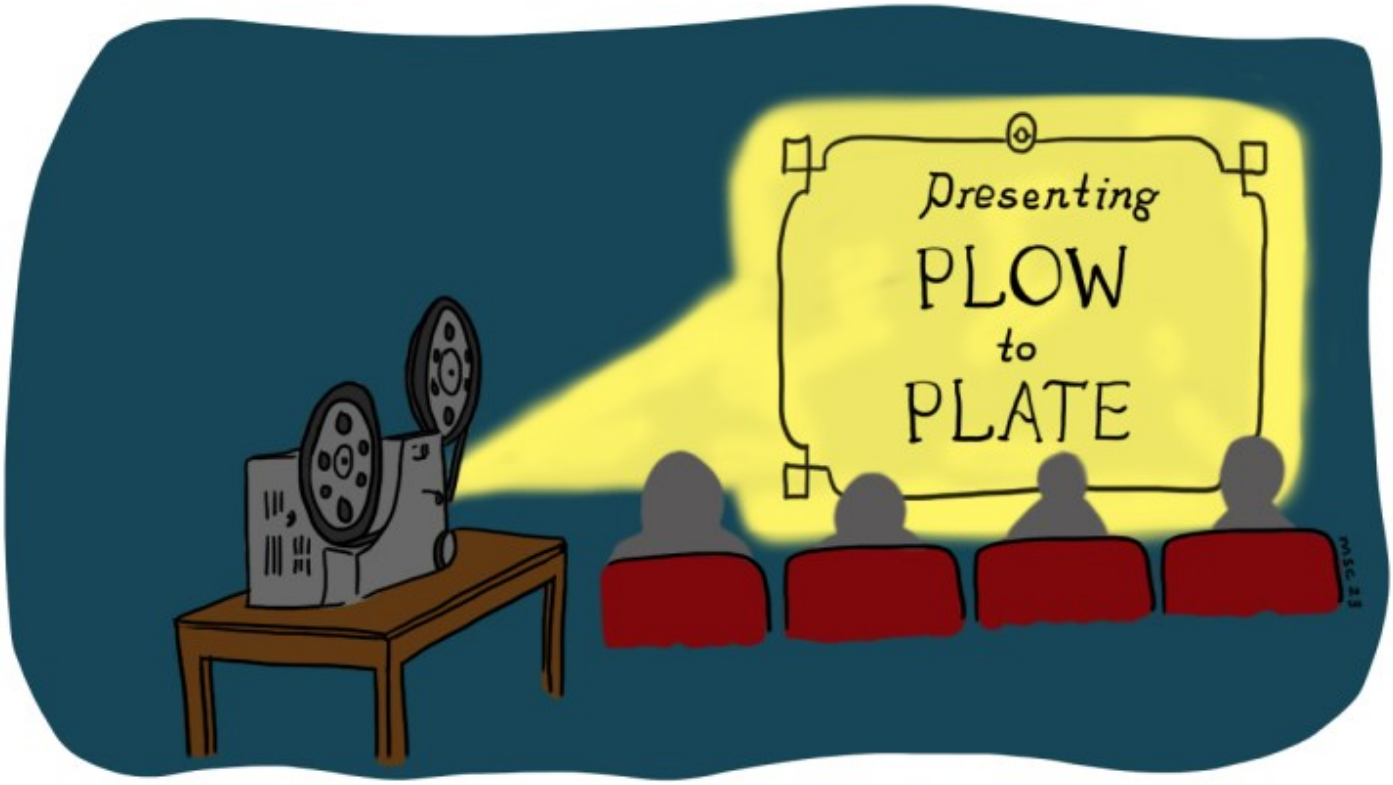
Screening link: https://plowtoplatefilms.weebly.com/upcoming-events.html

To be added to our mailing list for future screening announcements, please email a request to plowtoplate@gmail.com.

Adam Rabiner lives in Ditmas Park with his wife, Dina, and child, Ana.

PLOW TO PLATE FILM SERIES: SUSTAINABLE

December 30, 2025



By Adam Rabiner

In this time of false narratives and misinformation, it is something of a balm to find a movie with a straightforward title, *Sustainable*, which is exactly as it says it is: a documentary that explores in all its nuances precisely what this word means in the context of the food system. The film does this, in part, by answering the major questions that news reporters ask when reporting a story: who, what, where, when, how, and why? Beyond answering many of these basic questions with short stories and explanations, the film follows one major narrative: a year in the life of Spence Farm outside of Chicago.

> SUMMER IS AN EXPLOSION OF GREEN, SUNLIGHT, LONG DAYS, SHORT NIGHTS, INTENSITY AND BOUNTY.

The farm, founded in 1830, is now run by Marty Travis, a seventh-generation farmer; his son, Will; and his wife, Kris. Marty narrates the film and describes the feel of each

season: Spring is a time of energy flows and rebirth marked by baby plants emerging from the soil and tree buds sprouting from branches. Summer is an explosion of green, sunlight, long days, short nights, intensity and bounty. Fall forecasts the end is near and that the game is over once the ground freezes; it is also a time of abundance. In winter, the main imperatives are keeping warm and ensuring the animals are well fed.

To Marty, the main characteristic of sustainability is the relationships he cultivates and the connections he makes. There are many. Most immediately, he's blessed to work closely with Kris and Will on the farm. Extending from there, he delivers his food to over 30 Chicago restaurants. He considers the chefs to be his friends. To him, it is about "more than rutabagas, more than selling."

Marty also organized a farming cooperative with his neighbors, Stewards of the Land, to plan and sell their products through a single collective channel. Deemed a "visionary leader" by some, he invites his chef friends to his farm for teachable moments. He is an avid student of those he can learn from, such as his friend Greg Wade, a young and talented commercial bread maker, or Gary Reding, a consultant with Advancing Eco Agriculture, a company focused on promoting proper and balanced plant nutrition and soil health.

These "alternative," or non-conventional, agricultural practices and beliefs are a hallmark of sustainability. Reding explains that plants have immune systems, just like animals, and those with strong systems can better resist pests, which target the weaker and compromised plants. But, according to John Kempf, a self-taught Amish farmer and the founder of Advancing Eco Agriculture, before we can have sustainable agriculture, which requires healthy soil, we need to have regenerative agriculture, as too much of the land is too damaged.

MARTY SAYS THAT HE HOPES TO HAVE SPENCE FARM CONTINUE TO FLOURISH, NOT FOR SEVEN FUTURE GENERATIONS, BUT FOR 70.

Just as plants, like humans, have immune systems, they also have relationships, including with molecules in the air and chemicals and microbes buried at their roots in the soil. In an animated segment, the film presents carbon sequestration clearly and straightforwardly. Plants take carbon dioxide from the air into their leaves and turn it into a sugary liquid, which they exude into the soil, where it feeds microorganisms.

If the soil is not destroyed by tillage or chemicals, the carbon becomes part of the microorganisms' molecular structure, potentially for generations. This long-term thinking and perspective is a hallmark of sustainability. Marty says that he hopes to have Spence Farm continue to flourish not for seven future generations but for 70.

If, for Marty, the hallmark of "sustainable farming" is his various relationships, the movie fleshes out the phrase in all its complexity and meanings. Other notable words and concepts the film covers include local, seasonal, small-scale, healthy, organic no-till, traditional, non-conventional, community-oriented, regenerative, fruits and vegetables vs. commodity-based, diversity vs. uniformity and monocrops, cover crops, chemical-free, nitrogen fixation, natural, externalities, soil health, moisture retention, variety, seed preservation, compost, subsidies, scalability, yield vs. quality, culture, way of life, efficiency, ethics, seed preservation, genetic diversity, nutrition, carbon sequestration, resiliency and quality of life.

Perhaps the word *sustainable* gains meaning through time spent selecting fruits and vegetables in the produce aisle of the Park Slope Food Coop or chatting with a seller at the Grand Army Plaza farmers' market. The word is variegated, but the film *Sustainable* is a good place to contemplate what the word truly means to you.

Sustainable *July 9, 2024 @ 7 p.m.*

Screening link: http://www.plowtoplatefilms.com/events/

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PLOW TO PLATE FILM SERIES: STORM LAKE

December 30, 2025

By Adam Rabiner

The principal character of *Storm Lake*, Art Cullen, is the editor of the *Storm Lake Times*, a small-town newspaper in Iowa with a staff of ten, mostly family, and a circulation of around 3,000 readers. With his shaggy mustache and mop-top hair, he is a character, most likely intentionally casting himself as a latter-day Samuel Clemens. Cullen takes his editor's beat very seriously; he was awarded a Pulitzer Prize in journalism in 2017 for investigative articles challenging powerful corporate agricultural interests in the state. But he's also a folksy storyteller, in the vein of Garrison Keillor narrating the lives of those who inhabit his fictional Lake Wobegon.

The stories that Cullen tells—assisted by his wife, brother, son, sister-in-law and other relatives—are both broad and deep. Hyper-local news is covered: City Council meetings; the School Board of Supervisors; the Court House; the plight of local farmers con-

fronting odd weather and climate change; and who in the community had a baby, got married or died. But Cullen also covers nationally-oriented stories such as the 2020 presidential election; the disastrous Democratic Iowa Caucus meltdown; and the onset of COVID 19 that same year, with its impact on the paper and the town.

These stories are woven into the documentary, which also chronicles the struggles of the newspaper to stay afloat in the face of various financial challenges—competitors like Facebook, and the dearth of local businesses that can afford to buy advertisements. Cullen recognizes that he needs to increase his readership, but acknowledges as well that people now want to get news for free.


STORM LAKE
A NEWSPAPER. A FAMILY. A COMMUNITY.
DIRECTED BY
JERRY RISIUS AND BETH LEVISON
WHO WON THE CAUCUSES?
THE TIMES WINS THE 2017 PULITZER PRIZE
For coverage of the water works lawsuit
Another Spectacular 4th of July
full frame
stormlakemovie.com

In the past fifteen years, as many as a quarter of the newspapers in the United States have shuttered. *Storm Lake Times* is one of the last of its kind, with its two--times-per-week circulation and $1 per issue price. Founded in 1990, the paper often just breaks even, perhaps making a small profit one year, followed by a small loss the next. To survive, it must supplement advertising fees with support from its community of readers, which, with an influx of diverse immigrants, has become more diverse and Democratic over the years, though the population outside of town remains firmly Republican. For Cullen and his family, keeping the *Storm Lake Times* afloat is not primarily about achieving financial success. It is about providing good local journalism and news, which Cullen believes is the foundation of a successful democracy. Cullen feels that the 10,000 residents who form the community of Storm Lake represent a microcosm of the nation—which is only as strong as its newspaper and banks.

With the demise of many papers, such as Ohio's *Youngstown Vindicator* among others, Cullen estimates that there are around 300 "news deserts": medium-size towns of twenty to thirty thousand people without a local news source. The plight of these papers parallels that of small family farms, which are also endangered by economic forces and policies favoring agglomeration and huge corporate operations. The business models that once supported small farms, small papers and mom and pop stores have fallen apart, leaving rural communities weaker.

Storm Lake resembles a microcosm of parts of the United States as it grapples with common and widespread issues: warmer and wetter weather and its effect on crop yields and planting patterns, the rise of anti-immigrant sentiment, worsening political polarization, the plight of small family farms, and others. There are no easy answers to these problems. For example, if you repress large-scale agricultural production, where does that leave the workers who rely on it for employment?

Ultimately, this film's central theme is the role that a small-town newspaper plays in helping to shore up democracy. Cullen, who likes to quote Madison and Jefferson, and who proudly displays a poster of JFK on his office wall, may not be representative of his rural community. But in some ways his folksy Mark Twain demeanor and Midwest-

ern decency cast him as the quintessential American Everyman comfortably inhabiting a kind of mythic heartland made famous by *A Prairie Home Companion*, “where all the women are strong, all the men are good-looking, and all the children are above average.”

Storm Lake, Dec. 12, 2023 @ 7 p.m.

Screening link: https://plowtoplatefilms.weebly.com/

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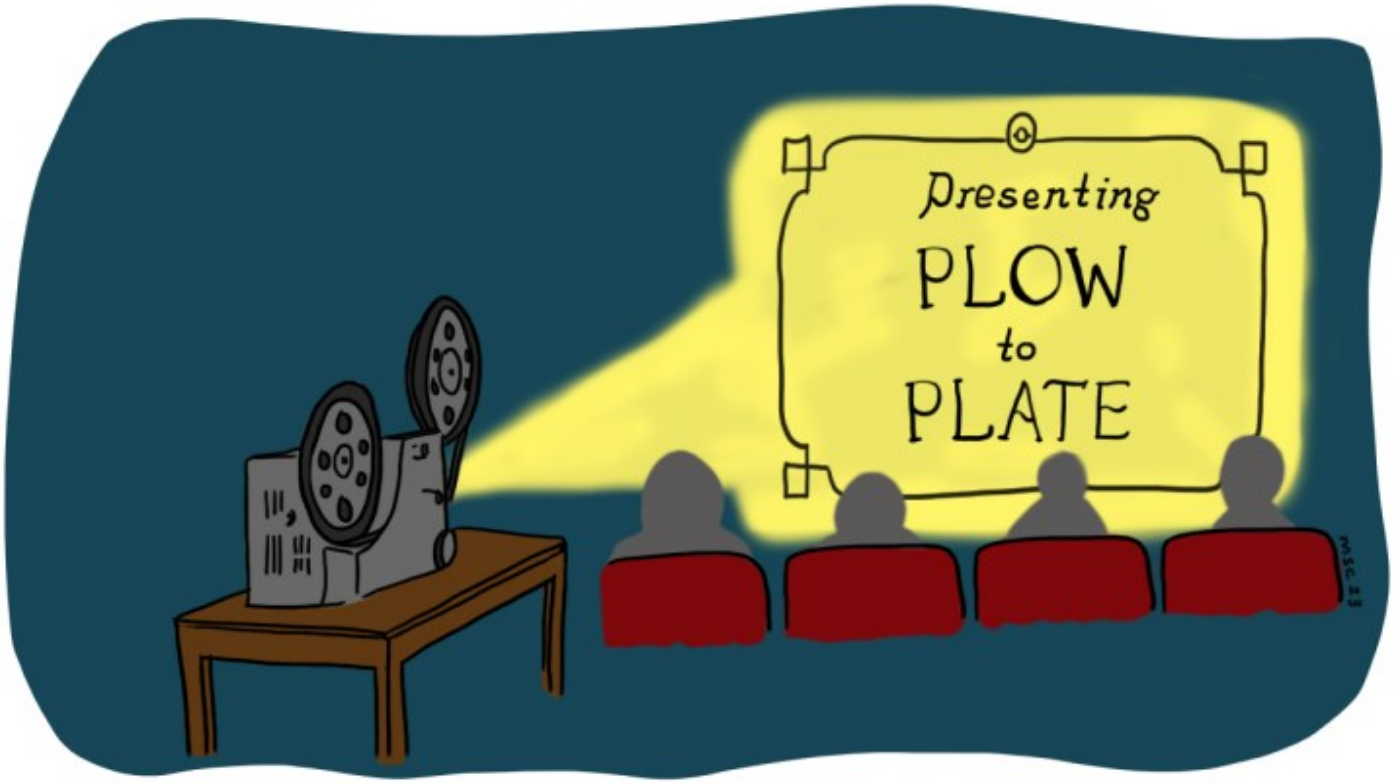
PLOW TO PLATE FILM SERIES

December 30, 2025



More Than Honey

By Adam Rabiner

Having worked as a beekeeper in the Central African Republic right after college as a Peace Corps volunteer, I know a fair amount about bees, but I still learned a lot from the documentary *More Than Honey.* The filmmakers flew around the world four times and covered a lot of ground, literally and figuratively. Besides honey, topics include: modern Western beekeeping in the U.S. versus smaller-scale examples in Europe; queen breeding; swarming and colony splitting; the respective roles of male drones and female workers; modern scientific studies on the brain and mind of a bee, as well as the intelligence of an individual bee versus that of the collective hive; bee communication; bee diseases, including Colony Collapse Disorder; the role of bees (and humans in China) in pollination; and a lot more.

> MODERN-DAY FILM CAMERAS CAPTURE BEES MAGNIFIED HUNDREDS OF TIMES SO THAT THEY APPEAR BIRDLIKE IN SIZE.

As much as the film is a veritable fount of entomological information, what I found most astonishing about the movie was the cinematography, especially when paired with its soundtrack, the combination of which is simply jaw-dropping. Modern-day film cameras capture bees magnified hundreds of times so that they appear birdlike in size. The cameras get inside the inner recesses of a bee's secret lair, showing her feeding a queen, molding a queen cell, emerging from one or performing a waggle dance to convey the direction and distance of pollinating plants.

Similarly, cameras capture a drone and queen in flight, mating in mid-air and the drone dropping to the ground dead from his sacrificial (and one would hope satisfying) act of procreation. The world is seen from the bee's point of view, as if a mini camera were mounted on her back. In one particularly poignant closeup, you see a bee, perched on an almond flower, being sprayed with fungicide. She clings to her branch, withstanding this chemical shower, but eventually succumbs and falls to the

ground.

> IN AN EXTREMELY SAD AND MOVING SCENE, WE WATCH BEEKEEPER FRED JAGGI, WHO HAS JUST BEEN TOLD THAT HIS COLONY WAS INFECTED WITH FOUL BROOD, SET ABOUT GASSING HIS BEES.

Apart from this technical virtuosity, cinematographer Jörg Jeshel captures all the natural beauty of the Swiss Alps and Austria. Traditional beekeeper Fred Jaggi looks like he could be a character right out of *The Sound of Music*. A genial beekeeper, Jaggi did not want to follow in his father and grandfather's footsteps because he did not wish to get stung. He decided he was "no sissy" only when his father told him he would sell the hives if there was no one to take over the family business. In an extremely sad and moving scene, we watch Jaggi, who has just been told that his colony was infected with foul brood, set about gassing his bees. He then then sweeps their carcasses into a pit, along with frames and other equipment, and sets it all on fire—a devastating emotional and economic loss.

Jaggi's counterpart is John Miller, owner of Miller Honey Farms in Newcastle, California. He, too, comes from a long line of beekeepers. But while Jaggi has kept things more or less small-scale, Miller has followed the capitalist imperative to grow the family business so that everything is ten-fold the scale it was in prior generations: the costs, the power used, the inventory, the number of hives, trucks, distances travelled, output, etc. Miller still cares about the bees, but he admits that he probably does not have the same emotional connection to them that he once did or that earlier generations of Millers did. They are more of a commodity to him. And given the devastation wrought to his bees by Colony Collapse Disorder, it would be too painful to take their deaths too much to heart. When listening to the buzzing of bees, he hears "the sound of money."

Toward the end of the film, we are introduced to a third beekeeper, another Ameri-

can, Fred Terry. Unlike Miller, who is a stand-in for the straightlaced commercial beekeeper businessman, Terry seems like more of a laidback Arizonan ex-hippy. He talks about getting to know and gaining respect for the Africanized (killer) bees who escaped from a breeding experiment in Brazil many years ago and eventually arrived at our borders. Terry likens the fear of these bees to Americans' distrust and suspicion of "the other," namely undocumented migrants. He admires the ability of killer bees to survive and thrive under conditions that thwart the more mellow European bees he had been accustomed to working with, and he surmises that long after human beings are gone from this planet, "there will be bees."

More Than Honey, May 9, 2023 @ 7:00 p.m.

Screening link: https://plowtoplatefilms.weebly.com/upcoming-events.html