YOGIS AND COMMISSARS

Sometimes the language is temperate and sometimes not. Often the tone is strained. When anthropologists speak it may sound as if there is a conspiracy of craftsmen, technicians, and would-be artists to deprive science of its raw materials. When filmmakers reply they are apt to use terms like "naive induction" to ridicule scientific procedures and designs. Those who believe in the semantic autonomy of cinema may go further, and even argue that "an anthropologist might conceivably choose to use film expression rather than writing for all his work." Perhaps this is just a sign of over-enthusiasm. Certainly one hopes that before such a suggestion is generally embraced, advocates of the "image" will manage a clarity of expression neither their films nor their writing has yet achieved. But this is not the time or the place to sharpen present divisions. It may be more helpful, instead, to glance at some ways in which aesthetic theory and the views of anthropologists have lately tended to converge.

Take Ted Schwarz's comments not long ago in CURRENT ANTHROPOLOGY. "One should use loose framing rather than tight framing to show the context, including other persons, whole groups, onlookers, of the behaviour on which one's attention is focussed." As a filmmaker I entirely agree. Ever since Orson Welles used wide-angle lenses to give a richness of context and keep a wide range of action in view, a critical tradition has developed which prizes the very virtues Schwarz describes. Gaining force and authority with the widening of the cinema screen, it is a tradition noted for its distaste for those conventions of camerawork and editing which gratuitously break down large scenes into elemental medium and close shots. Perhaps one of the most striking embodiments of this approach was the eminently anthropological Italian feature film, SALVATORE GIULIANO. And the shortcomings which disturbed critics of the old conventions are the same as those which produce scientific distrust. For the critic of social drama, the more that can be seen at one time of each character's behaviour within a group, the more credible the statement of dramatic relationship. For the anthropologist, the more social data packed within the frame the more valid the generalisations he can derive. The dramatist seeks to persuade in order to justify the suspension of disbelief. The anthropologist seeks to prove in order to validate belief. It would appear that both filmmakers and scientists have been dissatisfied with the illusive tendencies of traditional cinematic structure, and though the first is concerned with persuasiveness and the second with proof, they have arrived at similar rules for testing each.

Or take another matter, the question of time. Nothing irks researchers more than to have a scene they are studying suddenly cut short, withdrawn from view, as it were, on the point of consummation. And nothing is quite so common as the complaint that potential research material is being cut up, fragmented, and recklessly
rearranged. Yet in the case of duration as in that of spacial extent, recent aesthetic and scientific trends have been sympathetic. Again the motives have been broadly similar: to those with a critical eye for evidence the unbroken scene is the more persuasive. And for the second time the powerful example of Welles comes to mind. The opening scene in TOUCH OF EVIL might have been shot a hundred other ways. But it is hard to imagine any that would have packed so much information into so little time as this long, complicated, travelling shot through a Mexican border town. It seems true that where the need is to supply solid evidence rather than to suggestively tease the mind, scene length is almost certain to be considerably longer today than it was thirty years ago.

To point out these things is not to say that a social occasion which mixed the author of "A Research Film Program in the Study of Changing Man" with trendy film critics would necessarily be a success: it is only to indicate an area of common ground where science and at least one kind of cinema art seem to converge, and to suggest that when certain criteria of "the real" are employed by the former they set standards which "realistic" art is bound to reflect. At bottom both social art and social science rest on what their differing publics regard as credible evidence.

In my work for the Film Unit of the Australian Institute of Aboriginal Studies these correspondences are more than matters of theory. For the past five years I have filmed a number of Aboriginal ceremonies, and for these a wide-angle view is as appropriate as a disinclination to needlessly shorten scenes. Large groups of people have been in front of the camera, sometimes a hundred or more, and even the widest stretch of a 12mm-120mm zoom has cramped the view. The principal events have usually been of a duration which requires long "takes" to cover, and the resulting material has been remarkably complete. This material has been used to make several documentary films - but not before duplicating, intact and in color, all scenes considered of potential research use. Together with the accompanying 16mm synchronous sound (all Institute films are shot with double system synchronous sound throughout) these scenes then become the "archive version" of the ceremony. Each has a number inserted at the head: neutral numbers have proved superior to descriptive titles in a field where interpretations vary a good deal. The numbers correspond to scene descriptions on a set of notes, and it is both easier and cheaper to type an appendix of reconsiderations than to amend errors engraved on film. An unkind definition of archival material might well be "data which is inaccessible, unused, and unsung". Certainly this is so today in Australia. But at least it exists, and when enough people need it for research it can be made accessible.

The decisions involved in producing the Institute's "archive versions" are few and simple. Admittedly, the distinction between material of potential research use and "the rest" does raise questions, but not enough to keep one awake at night. The reflection that all the material shot is kept in one form or another helps to suppress, if not to answer them. On the other hand the production of the Institute's release versions involves decisions of an altogether more complex kind.

These decisions are almost as much literary as scientific. It seems easy to distinguish between a myth, a lecture about a myth, a ceremony which enacts a myth, and a film showing the ceremony. And loose talk about "mixed media" presentations may encourage the notion that all four can be delivered simultaneously on the screen. But as soon as one sits down in front of a moviola a host of problems arise. In the first place there are many levels of meaning, few of them visible to the eye; and in the case of contemporary Aboriginal ceremonies, a ritual landscape in which, though the trails can be sometimes followed, most of the signposts have fallen down or been swept away. By comparison with the loose form of the lecture, with its leisurely parenthesses and casual asides, the nature of the events themselves determines pace and direction and there is rarely time to stop and explain. In any case, to interrupt the Gunabibi ceremony at its height would be like halting a performance of Siegfried in order to talk about Norse mythology.

And this brings another problem. As soon as one tries to write commentary one
can hear the sound of colliding modes. Myths belong to the High Mimetic (to borrow from Frye's scheme), and the dramas of their ritual enactment to the same class. It is one which even in the Aboriginal cultures themselves makes use of a special vocabulary and style, and to which nothing in our own tradition of popular discourse corresponds. This stands out sharply when one tries to get a narrator to read, naturally, a tale of fabulous events. He can't do it. The result is invariably pathetic. And the reason is that there is no precedent in his experience on which he can draw for guidance. None, that is, except the puerile genre of the fairy tale. And this is why, as he shapes phrases in which the doings of fabulous heroes are told, it all sounds like Little Red Riding Hood. From this difficulty there seems no escape. And anyone who takes a primitive myth, and tries to adapt it to some modern literary mode, is unlikely to avoid it. The High Mimetic seems to be a world unto itself, one remote from the experience and imagination of the professional voices who read film commentaries.3

For better or worse, the several ceremonial films made by the Institute in recent years show the results of an approach which tries to unite certain aesthetic principles with scientific needs. The results are of uneven quality: but by looking at them the student, whether of film or anthropology, may yet discover grounds for optimism. For they suggest that despite all present pressures one may still avoid being polarized into a filmic yogi or an academic commissar.

Footnotes


3. Some of the films made by the Institute have commentary; some have subtitles. Four are distributed by the Extension Media Center, University of California, Berkeley, CA. 94720; certain others by the Australian News and Information Bureau, 350 Post St., San Francisco, CA 94108.

Roger Sandall
Film Unit
Australian Institute of Aboriginal Studies
Sydney University
Sydney, Australia

SOCIOL OGY AND "DIRECT CINEMA"

(The article is taken from a paper presented to a meeting of experts on the use of audio-visual techniques for the collection and study of African oral traditions, organised by UNESCO in Porto Novo (Dahomey) November 1969).

Until a few years ago, ethnographers and sociologists tended to look on film as a secondary means of communication - a necessary but purely complementary adjunct to observation, interviews, questionnaires and the other classical methods of investigation. A few pioneers brought back film records from their research missions, films were occasionally shown - more as diversions - during scientific conferences, but it was viewed askance if any researcher wasted time in editing what he had shot, and seen with distinct suspicion if he attempted to distribute the completed film.
Even today, in many ethnological circles, the very word "cinema" causes amusement if not outright mistrust.

It was the post-war developments in 16mm cinema technology that really opened up new avenues, and a few ethnologists quickly discovered that, with this light and easily operated equipment, they could themselves shoot film that was useful to their research work, thus disproving the view that filming involved cumbersome equipment and an outside camera crew - both liable to impede rather than stimulate observation. In the field, and subsequently in the cutting room, they learned to read and write the language of the cinema, and especially to appreciate one of the most important rules of its grammar: the compression of time. So began a difficult but fertile dialogue between the art of the cinema and scientific research. The possibility of recording sound in the field and later of filming with synchronized sound gave the ethnologist even greater scope: words, music and noise could be heard with the images.

Magical Medium

Today, there are many ethnographic observations which nobody would think of making without the help of a cine-camera. Of course, the equipment is still expensive and the necessary technical training takes time and patience, but it is already quite possible for a researcher alone in unfamiliar territory, with the help of a locally trained sound engineer, to make study films which are extraordinarily useful.

Synchronized sound certainly makes all the difference. African oral tradition is "told" or "sung" or "mimed." Facial expressions, gestures, drawings made on the ground to illustrate a story - all are aspects that must be recorded on synchronized film to be properly studied. In addition, many oral traditions are accompanied by music, whose study requires careful analysis with synchronized sound. Which musicians, which hands, were beating on which drums at what moment? It is often vital to know.

Further, these stories, songs and music often accompany traditional festivals whose choreography can only be validly studied by the use of direct cinema. For example, it was film which revealed the special characteristics of certain African dances in which the dancer, after following the musicians for a time, suddenly leaps ahead of them and takes the lead with inspired improvisation... Finally, as the Niger filmmaker Moustapha Alassane has recently shown, it is possible to go even further: film a traditional artist and then use the synchronized footage to produce the script and commentary for a fiction film with actors.

But the camera and taperecorder record only what the director makes them record. In a sense, the cinema is a magical medium. As one of the forerunners of sociological cinema, the Soviet filmmaker Dziga Vertov, said, it is an eye which sees what the eye does not see and an ear which hears what the ear does not hear - always providing it is guided and directed. This is the role the man who makes the film, the director, and it is a role which is especially difficult in the field of ethnography, where the filmmaker must attempt to produce with an instrument which distorts a record which is "truer than truth". For ethnologists and sociologists making films, Robert Flaherty's advice is still the best. "Never begin filming until you know the men and they know you." One solution is to film a diary of the expedition, which will occupy the camera team during this period. Experience has shown that they rarely manage to master their impatience otherwise, and this is the reason for the many films which are made too fast and so lack both high technical quality and profound observation.

Analysing Movements

There are many ways in which film can be useful to the ethnologist. For instance, it is possible to repeat, as many times as required, the same movement of a dancer or a craftsman at work, to slow it down or speed it up, and so help discover
the relationship between man and the space he works and lives in. Film can reveal
the rhythmical structure, barely perceptible to the unaided senses, which plays such
an important part in a craftsman's work (for example, the "extra" tap of the black-
smith's hammer on the anvil, or the typist's finger on the tabulator key).

The same goes for rituals, which are combinations of different but simultaneous
behaviour patterns and religious acts, and which in general cannot possibly be ob-
served at one sitting. Here again, the devices of slow-motion and acceleration, can
reveal crowd movements and patterns which are invisible at normal speed. Also, and
above all, the subsequent projection of the film to the participants of the ritual
can yield information obtainable in no other way. A priest, for instance, can ex-
plain the significance of certain gestures when he sees them reproduced on the
screen, whereas he naturally cannot be questioned during the actual ceremony.

Apart from the analytic type of films, it is possible (and desirable) to use
films to record several simultaneous cultural phenomena. A blacksmith forging iron
from ore may use a special technique which is part of a complex ritual; an event
such as the Sigui ceremony of the Dogons of Mali, which takes place only once every
sixty years, involves a very precise technical sequence of complicated dances,
utterances in a secret language, special music, etc. The only rule for filming such
multi-faceted subjects is the greatest possible advance knowledge, and the familiar-
ization of the people being filmed with the presence of the camera and tape-recorder.

Identifiable Heroes

I would add that, in my experience, it is always important to choose a subject
limited in time and space, and limited also to a few main characters who can easily
be recognized and followed: this rule of "identifiable heroes" seems to me just as
essential in a scientific documentary as in a fiction film.

The director must be perfectly familiar with the details of what is to take
place, so as to be able to decide on the spur of the moment when to start and stop
shooting (for one does not shoot non-stop), where to place his camera and when to
move it, when to "zoom", etc. Personally, I watch the action all the time through
the viewfinder and know at every moment whether what I am doing is valid or not.
The permanent tension is exhausting, but it is indispensable for success in this
hazardous pursuit of the best images and sounds, because one never knows exactly
what the end will be - or whether there will be an end. How many films of mine have
remained unfinished because nothing happened, or because night fell, or because I ran
out of film?

But it is surely this very risk which makes this kind of filming a unique form
of adventure. And there is only one way of learning free cinema - making films and
making more films.

Jean Rouch
Musee de l'Homme

Sent to us by Joseph Long
From The Daily Gleaner, Kingston, Jamaica 1970
A UNESCO Feature

Socio-Documentary Filmmaking Research

With the aid of a two year research grant funded by the National Institute of
Mental Health, a Socio- Documentary Filmmaking Workshop/Laboratory has been estab-
lished at the Philadelphia Child Guidance Clinic. Primary objectives of the research
include a) the development of a systematic means for teaching inner city groups of
young people to make films about themselves, and b) to observe and describe forms of
behavior associated with the filmmaking process. Although filmmaking has been used
as a common task oriented activity in the past, seldom has either the film product or the process of making the film been carefully reported as culturally structured behavior. Through an ethnography of film communication framework (cf. Hymes analysis of speech activity), the research further intends to develop a means for systematically comparing both the organizational and perceptive abilities of each group that produced the film as well as the contents of the films themselves.

It is hypothesized that not only may an investigator discover different perceptions of the social environment by such film research, but it is also possible to distinguish different genres of film communication. In terms of film content, it is further hypothesized that the films will tend to show preferred styles of life.

To date, Richard Chalfen and Jay Haley have introduced four groups of 13 to 16 year olds to the socio-documentary process of filmmaking. This approach generally utilizes the methodology used by Sol Worth and John Adair when they worked with Navaho Indians in the summer of 1966. The selected groups have differed with respect to race, class and sex. Each group is taught the same information about 16mm filmmaking technology, and generally they all use the same equipment. Each group is asked to conceive, shoot, edit and sound track a film about anything they choose as a group. The investigators make determined efforts to neither structure the contents of the footage nor influence the editing process.

By studying and comparing each group's filmmaking behavior and the contents of the footage produced so far, some interesting differences and regularities have emerged between black lower socio-economic and white middle class filmmaking. Differences appear in (1) where filmmakers choose to shoot, (2) the desire to be on-camera vs. behind the camera, shooting film, (3) the complexes of activities that have been filmed most regularly, (4) the relative importance and the manner in humans appear in the footage, and (5) in what the filmmakers want to do with the reality they see in front of the camera.

Richard Chalfen, Director
Socio-Documentary Filmmaking Workshop/
Laboratory
Philadelphia Child Guidance Clinic
1700 Bainbridge Street
Philadelphia, Pa. 19146

TRAINING IN VISUAL ANTHROPOLOGY

(In our continuing effort to discuss training possibilities in visual anthropology, we have asked anyone teaching such a course to send us his description and syllabus. Beginning with this issue the Newsletter will publish this information in the hope that it will generate some discussion).

The Editors

Course Offerings At The Anthropology Film Center

In trying to reply to Jay Ruby's request for a course description of our anthropological film training program, I find that it seems necessary for me to give the philosophy behind the course offering to lay out a context for the course description.

Moving image communication incorporating anthropological subject matter should be interpreted as a system for communicating everything one could have in life experience. This hardly defines a specific field of filmmaking. Even if such a
definition were true, it overlooks many practical limitations of the state of the art and overlooks much of importance in the human sensory receiving systems. However, with an understanding of the limitations and an understanding of how one might use the full possibilities of this medium we must admit that no other communication system could offer so much. If that is true, why do we often feel that moving image communication falls so short of the mark. For me, two primary reasons always come to mind. First, our lack of understanding of the communication elements we collect and select, even when they are carefully controlled in building our communication. And second, the education and re-education, for visual literacy, of the audience in the "languages" involved. In our training program this means that the nine month program must focus on the approaches to moving image communication problems through the identification, observation, perception, conceptualization, and craft as a way to better moving image communication rather than limiting ourselves to preaching existing systems of filmmaking as the sole purpose of such a course.

To know the total palette of filmmaking would be to know everything at any given point in time, this challenge is of course the excitement of film. But, to expand our existing conventional palette is our goal. Hunch, intuition, sensitive aesthetics, etc., must help us close the gap between knowns and unknowns, and the simple and the complex. The more control we have of an expanding palette, the more time and energy we have left, when working with film, to use our intuition and sensitivity. This principle should apply equally to any kind of filmmaking. Its contribution should be as great to research film or theatrical film.

Our program then is presenting an approach to filmmaking using the vocabulary of anthropology which works for all filmmaking. We are not training students to make a specific kind of film, like documentary, education, ethnographic, etc. We are providing a broad technological spectrum to pull from and a broad range of interpretive conceptualizational systems from which to borrow, to develop, for each communication, shaping those things which seem to work best.

The course is two semesters, of eighteen weeks each. First semester of craft and theory, incorporating many practical exercises in filmmaking, terminating with a complete detailed conventional polished proposal for a thesis film project. The second semester is the execution of the project and a separate task, a paper that makes a contribution to the literature of anthropology film. Most of the contemporary materials, equipment, and techniques are used during the program. Only five students per semester allow tutorial time to pursue the special interests and differences of each student. This also means that each student's reading will vary tremendously. No single text is used. Our hopeful end result for each student is a multi-disciplined individual who has an excellent foundation in all of the film crafts; who has learned to do the concept to picture translating, synthesizing, and who is capable of handling the production realities for a new, better moving image communication.

Carroll Williams

-----------------------------

Washington State University Seminar

H. Russell Bernard informs us that he will teach "a new informal study course in the spring semester. Technicians from cinematography who want to dig anthro and anthro grad students who want to dig film is the name of the seminar I'm planning. I'll lead it and we will teach each other".

H. Russell Bernard, Dept. of Anthropology
Washington State University
Pullman, Washington 99163
Princeton Seminar

"Anthropological Approaches to the Study of Religion: Religion and Ritual on Film" is a course initiated this semester by I.I. Zaretsky with the Program in Anthropology at Princeton University. The course has been offered with the cooperation of the School of Architecture at Princeton through a grant from the Danforth Foundation. The course deals with religious rituals, institutions and anthropological concepts of religion portrayed on film. Among the topics covered by both films and reading assignments are: revivalist churches in urban and rural milieu; religious communities; religious fiction based on folk tradition; rites of passage; creation myths; trance, mediumship and healing; religious art and artifacts; etc. Throughout the course an attempt was made to examine these concepts and rituals from the film viewpoint as well as from the anthropological literature on the subject for a comparative analysis of different conceptual frameworks involved in films as opposed to prose presentations. The films have been dealing with religious phenomena in both rural and urban contexts within various societies around the world including the U.S. The films that have been used have been ethnographic ones as well as commercial ones that have become classics such as THE DYBBUK, THE GOLEM, ORDET, DAY OF WRATH, CABINET OF DR. CALIGARI.

For this course students were asked to do field work and produce a film or photographic/slide essay on a topic dealing with religion or ritual. Those students undertaking film production have been receiving training in filmmaking from the Creative Arts Center at Princeton. The joint efforts between the film theory course and the practical training by the Creative Arts Center have proven to be very successful. Students participating in this course have come from the departments of anthropology, religion, and various of the sciences and social sciences as well as from the Princeton Theological Seminary. All the film showings have been opened up to the public, the Princeton community, and each film showing has drawn about one hundred visitors.

Irving I. Zaretsky
Program in Anthropology
Princeton University
100 Green Annex
Princeton, New Jersey 08540

A Summer Training Institute In Visual Anthropology

PIEF, in cooperation with Temple University and the Anthropology Film Center, has submitted a proposal to the National Science Foundation for a ten week Summer Training Institute in Visual Anthropology in Santa Fe, New Mexico. The Institute will be open to both pre- and post- doctoral applicants. The teaching staff will consist of: Jay Ruby (Temple), Sol Worth (U. of Pennsylvania), Karl Heider (Brown), and Carroll Williams (Anthropology Film Center); with Alan Lomax, Edward Hall, Paul Ekman, and Ray Birdwhistell functioning as guest lecturers. If N.S.F. has funds available for this Institute, a more detailed description of the program will appear in the next issue of the Newsletter. Persons interested in attending should write to PIEF or contact Jay Ruby in the California Room of the Town and Country Hotel in San Diego during the AAA Meetings.
LETTERS

A Letter to the Editor

A thought on the use of films in teaching, particularly in introductory courses in cultural anthropology: without the sound the students really have to dig to find the meaning of some of the things they are seeing. There is no narrator telling them what is going on and the reasons for it. This leaves the instructor time to have discussions on the meaning of the film. But without some literature accompanying each film, particular ethnographic details remain unexplainable, even for the anthropologist. Could PIEF, through its facilities, provide detailed commentaries on some of the classic ethnographic films (such as has been done with Balikci's on the Netsilik)? The worthwhile use of film in instruction must include a means for the student to dig out of the film real data, and to be able to then form tentative hypotheses about particular items of behavior. Otherwise, films simply offer them a nice diversion - never measuring up to a good ethnography. I would like to think they can add a worthwhile dimension to the understanding of human behavior in other contexts, provided they are scrutinized as closely as we study textual materials.

Robert N. Lynch
Department of Sociology and Anthropology
University of Rhode Island
Kingston, R.I. 02881

A Reply

While written commentaries, as such, do not exist for many anthropological films, Karl Heider (Brown) is currently preparing An Ethnographic Companion to Dead Birds. This book will include the film script, an ethnographic description of the Dani and a statement from the filmmaker, Robert Gardner. PIEF would like to encourage other anthropological filmmakers to follow this example.

In the meantime, there exist several anthropological films that have excellent accompanying written materials. For example, one can show John Marshall's THE HUNTERS and use Elizabeth Marshall Thomas's book, The Harmless People, or Tim Asch's film, THE FEAST with Napoleon Chagnon's book, The Yanomamo. Aaes Balikci (Montreal) has recently published a monograph on the Netsilik Eskimo which is intended to be used with his films (cf. the notice in this Newsletter).

In his Films for Anthropological Teaching, Heider lists bibliographic references for a number of films.

A Letter to the Editor

I wrote to you last Spring inquiring into PIEF, whose Newsletter I have been grateful to receive, and in addition I mentioned that I had been awarded a grant to make an ethnographic film about a working man. The film is now finished and I would like to know if you would still be interested in seeing it? I will outline it briefly:

The film is about the foreman of the emergency crews for the Sewer Division, City of Portland Department of Public Works. He is a foreman in the sense that only a year ago he was promoted to the job, having previously been a regular, on-the-end-of-the-shovel employee. The film carries him through his arrival on the job, briefing his crews, a work site with an inspection of a sewer (about one minute shot down in the sewer), discussing a problem with a woman (sound over is narration of his feelings about responsibilities toward taxpayer), at the site of a jackhammer
crew (he talks about how the jackhammer tears a man's body down and how promotional system should be changed), and finally, over shots on two other routine job sites he talks about how he enjoys his work, especially his being able to reward the "blue-collared" worker for doing a good job, in spite of the harassment he receives from the taxpayer. This is the film. It is 16 minutes long, in black and white with sound - but no sync sound, unfortunately. I say unfortunately because I feel it would have lent the film a certain vitality which I feel it lacks. It is, however, my first 16mm film and I was grateful to have the experience. It was made on a budget of $500, I spent one month shooting, four months editing, off and on.

Having been given the opportunity to make an "ethnographic" film, and having studied the history of documentary and so-called ethnographic film, I am still left with the honest question of "what is an 'ethnographic' film?" I feel this is a question I would like to see discussed in the Newsletter if it already hasn't. If I didn't mention it before, I am an anthropology major (will graduate in March 1971) and yet I still am pressed to discover the fine line between good documentary (Flaherty, N.F.B.C., Joris Ivens, and so on) and ethnographic film. Unless of course one considers the sometimes tedious and boring explanations of some educationally-motivated ethno films as giving them a unique character.

P.S. The film is entitled A Man and His Work.

Jack W. Sanders
1441 S.W. Harrison
Portland, Oregon 97201

A Letter to the Editor

Forgive me, I am not a movie producer. Although I cut my teeth on a Cine-Kodak 16mm Master (1939), I found that motion picture photography hindered my field work. Some people can do many things at one time, this poor beast finds it difficult enough to attend to note-taking.

The letter of K. Muller (PIEF Newsletter, 2, 1, 8-11) raised a number of interesting problems for me. I have been working with still photography in recent years utilizing both black-white (2 1/4 X 2 1/4) and color (35mm). With my beat-up Minolta (a replacement for a mangled Argoflex which fell down the inside of Mt. Vesuvius with me attached), I have pushed Tri-X from 400 ASA to whatever is needed for an exposure. My Nikon F/TN, with f/1.4 lens plus auxiliaries now serves as a replacement to my earlier Exakta VX. For color, I have found that the uniformity of Kodachrome-X and Ektachrome Hi-Speed souped up to 400 ASA give me all I need for my ethnographic notetaking. All of which brings me to Muller's letter.

When arriving in my favorite South Italian villages, I wear my camera on my person at all times. I usually avoid taking a single frame for several days. I simply want people to realize that the camera is "part of me" - an extension of self as it were. I have found - for my personal conscience - that it is best not to "sneak" pictures. People will accept photography - even welcome it - when one does not try to intrude. A telephoto lens may be a real hindrance. For 35mm stills, I find a 105 mm lens ideal (others may differ), but with this instrument I can be part of the action, yet not intrude, and still not "sneak" pictures. For myself, I find that known photographs rest well with one's respondents.

Fifteen years ago I attempted my only "sneak" picture. While doing some landscape-utilization photographs, I came across the funeral procession of a six month old child. I stuck a 135mm lens on my Exakta and began photographing the silent parade of anguish relatives of the departed child. I felt that I should not have done this. That evening, the father of the child arrived at my humble abode in the South Italian village. I feared for the worst. He inquired about the pictures I
had taken and I trembled. He wished a copy of the photo of the casket since they were too poor to have had a photograph of the child during its lifetime. I felt much like the silly ass when the father noted that had he known that I had had a camera, they would have been pleased to open the coffin so they might have had a photograph of their departed child. Moral of the story: Ask people first!

In regard to stopping of ceremonies: WHAT IN THE HELL DO PHOTOGRAPHERS THINK THAT THEY ARE DOING? What god-given right does the pusher of a camera button possess over the life-ways of other people? Catholic weddings, Jewish Bar Mitzvahs, Protestant Church Suppers, and a host of other events have been altered by the cry of "hold it" uttered by the all-holy photographer. Either come prepared or back out. The flashgun is a great technological breakthrough but it does not give one the right to change the nature of local custom. Souped up film, crude though it may be records all the memories necessary for note-taking. Sorry about that, the pictures may not be received kindly by National Geographic.

For me, the camera remains a note-taker. A picture may not be worth a thousand words but it is a good technique of recording impressions in the field. Momento homo (Remember man) - dust thou art and unto dust thou shalt return. The anthropologist does not have a divine right to intrude on the persons and customs of other cultures simply because he has a one-upmanship on camera technology (thanks to our Japanese Brothers).

Leonard W. Moss
Department of Anthropology
Wayne State University
Detroit, Michigan 48202

-----------------------------

Letter from the Field

I am presently doing an anthropological study of southwestern Jamaica, with concentration on curing. There are great opportunities for filming here and I have as yet been unable to obtain financing for a 16mm camera. I invite any students being sent out for field situations to come here. The dances and ceremonials connected with revivalistic movements are particularly interesting, as is everyday life, for that matter.

Joseph K. Long
NIMH
Southfield P.O.
Jamaica, West Indies

-----------------------------

NOTICES

American Anthropological Association Meetings

PIEF has organized the film screenings for this years' AAA Meetings in San Diego on November 19-22. On Thursday evening, November 19 at 7:00 PM PIEF will hold a business meeting to discuss future activities. We urge you to attend. We need your support and active participation. All of these sessions will be held in the California Room of the Town and Country Hotel in San Diego. PIEF will also maintain a literature table there during the meetings. Stop by and say hello.
Recent Publications in Anthropological Film

Lomax, Alan, I. Bartenieff and F. Paulay
1969

MacDougall, David
1970

Polunin, Ivan
1970

Schreiber, A. Michael
1969

Worth, Sol
1969

Worth, Sol and John Adair
1970
Navaho Filmmakers. AMERICAN ANTHROPOLOGIST, Vol 72, No. 1:9-34.

---

Fall Issue of RURAL AFRICANA

The Fall 1970 issue of Rural Africana is devoted to ethnographic film in Africa. The contents are as follows:


Copies can be obtained by writing to: Rural Africana, African Studies Center, Michigan State University, East Lansing, Michigan 48823.

---

World Directory of Stockshot and Film Production Libraries

News about the Netsilik Eskimo Film Series

The Netsilik Eskimo (The Natural History Press, 260pp. $8.95) is a recently published book by Asen Balikci providing the ethnographic background on the film series. Copies may be ordered through: Mrs. Kate Brown, Science Division, Doubleday and Co., 277 Park Ave., New York, NY 10017.

The West German Television (Norddeutscher Rundfunk - Hamburg) will broadcast the Netsilik Eskimo Film Series through its network between Christmas and New Year 1970.

The National Film Board of Canada has acquired the world distribution rights of "The Eskimo: Fight for Life", the one hour T.V. special produced by CBS from the Netsilik Eskimo Film Series.

"Tuktu" is a narrated and shorter T.V. version for children using material from the Netsilik Eskimo Film Series. It has been distributed by the National Film Board of Canada in dozens of countries.

The National Film Board of Canada is completing a new film on the contemporary social life of the Netsilik Eskimos. This production illustrates dramatically the changes in subsistence activities, settlement pattern and religious practices that have taken place in the North. This film will be shown at the 1970 Annual Meeting of the American Association for the Advancement of Sciences, Pick-Congress Hotel, Chicago.

Asen Balikci
Department of Anthropology
University of Montreal
C.P. 6128
Montreal, P.O. Canada

A Conference on Anthropological Film Archive Scheduled

On October 30-31, and November 1 a group of twenty-four anthropologists will meet in Washington, D.C. to discuss two of the most urgent problems in anthropological film: funding and permanent storage of films.

The Conference, organized by the Smithsonian Institution in cooperation with Program in Ethnographic Film and supported by funds from the National Science Foundation will seek to: 1) formulate practical guidelines for the endorsement of film projects submitted to the Science Curriculum Improvement Program of the National Science Foundation, 2) attempt to assess some long range requirements for educational films in anthropology, and 3) consider plans for a National Anthropological Film Archive as a center for research on and development of additional anthropological teaching films from footage generated in anthropological film projects.

The results of this conference will be published in a future issue of the Newsletter.

British Film Library

The Royal Anthropological Institute of Great Britain and Ireland, 21, Bedford Square, London, W.C. 1, England, Tele: 01-636 2980/919 is setting up a Lending Library of Ethnographic Films, hopefully in operation by early 1971. The chairman of the Ethnographic Film Library Committee at the Institute is Dr. Peter J. Ucko.
An Invitation to Screen Films in Czechoslovakia

Dr. Miloslav Stingl, an anthropologist from Czechoslovakia, informs us that there is a great interest in anthropological films in his country, particularly concerning Polynesia and Melanesia. If anyone is interested in having his films screened in Czechoslovakia, they should contact Dr. Stingl, 2529, Hlavni, Prague 4, Czechoslovakia. Rental fees will be paid in czechoslovak currency and according to Dr. Stingl, "Such a royalty for the projection, for example, of a 16mm film of half an hours' length would enable its author to cover a complete one month stay in Czechoslovakia at least."

Research

Dr. John Adair has received a grant from Wenner-Gren Foundation for the photo-archival research on Navaho history. Still photos dating back to the Bosque-Redondo period will be the basis for a 16mm film. Such photos and some historic film footage will be used to reconstruct certain aspects of Navaho culture change. Dr. Adair would be pleased to hear from those who know of significant collections of such photos in private hands. He is especially interested in photos made from 1880-1930.

John Adair  
c/o George Manierre  
N.S. Box 252  
Corrales, N.M.

Research Film Periodical

Since the first publication of the journal Research Film - Le Film de Recherchefor - Schungsfilm in 1962, the international distribution of this journal, information organ of the International Scientific Film Association Research Film Section and the Encyclopaedia Cinematographica, has steadily increased and is still the only tri-lingual periodical devoted solely to the use of film in scientific research. Each issue of this biannual magazine contains a series of original scientific articles, to a great extent richly illustrated and printed on glossy paper. Both technical questions of scientific films and problems in connection with their application in all suitable branches of science are dealt with. Each article appears in one of the three languages, German, French, or English, with resumes in the other two languages. The journal also contains official notices and progress reports of the above mentioned organizations. A large amount of space is devoted to descriptions of newly issued films of the Encyclopaedia Cinematographica, with abstracts in three languages. The journal costs $4.00 per year and can be obtained by writing to:

Dr. I.G. Wolf, Director  
Institut für den Wissenschaftlichen Film  
Gottingen, Germany
University Film Association Seeks Members

The University Film Association is a professional association of people whose common purposes are:

1) To further and develop the potentialities of the motion picture medium for purposes of instruction and communication throughout the world.
2) To encourage the production of motion pictures in the various educational institutions.
3) To engage in the teaching of the art and science of motion picture production techniques, film history, criticism, and related subjects.
4) To serve as a central source of information on film instruction and film production by educational institutions.
5) To administer scholarship competitions for film students.
6) To provide means for the sharing of ideas on the various activities involved in teaching film courses, and producing and distributing motion pictures and allied materials.

As a member you receive the following items:

1) The Journal of the UFA - quarterly. A scholarly publication printing articles of interest to filmmakers, students, and teachers.
2) The Digest - an irregular newsletter.
3) A listing of film festivals and contests.
4) A membership certificate suitable for framing.
5) Up-to-date information and assistance in securing scholarships.
6) Equipment-Service Packets and notice of new products from manufacturers and special publications.

For further information on membership, contact:

F. Dennis Lynch
UFA Membership Chairman
The University of Iowa TV Center
Iowa City, Iowa 52240

---

UCLA Ethnographic Film Screened on NET TV in Los Angeles

On May 11, 1970, KCET, NET affiliate in Los Angeles aired To Find Our Life, a film produced by Peter Furst, UCLA Latin American Center, on the Huichol Peyote Hunt Ceremony. A panel discussion followed the film. Participating in the panel were Furst, Weston La Barre (Duke), and Carlos Castaneda (The author of The Teachings of Don Juan).

A film version of the discussion may be available. Interested persons should write to:

KCET, Channel 28
1313 No. Vine St.
Los Angeles, CA 90028
Center for Creative Cinematography

The purpose of the Center is to help both new and experienced filmmakers develop their ideas, to channel new talent into Public Broadcasting, and to create innovative film material for Public Television. The second such center in the nation to be funded by the Corporation for Public Broadcasting, the Center will provide grants, equipment and advice as required by each filmmaker selected to share in the program.

The Center is open to applicants from Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania, New Jersey, Delaware, Maryland and Washington, D.C.

To apply, write or phone Louis J. Presti, Director of the Center for Creative Cinematography at the New Hampshire Network, Box 2, Durham, New Hampshire 03824, Telephone (603) 862-1047. Completed applications must be returned to the Center where they will be processed within 30 days of receipt through February 1971.

Selection will be based on the Selection Committee's evaluation of the applicant and his proposal. Judges reserve the right to make changes in proposals before awarding grants.

Grants ranging from $100 to $3000 will be awarded to make films varying in length from 3 to 30 minutes. (Exceptions will be considered.) Grants will fall into one of the following categories: complete funding, funding and the use of equipment, use of facilities and equipment only, and in some cases including basic film making instruction.

Films will be produced on black and white or color 16mm stock, at 24 frames per second with either an optical or magnetic sound track. (Exceptions will be considered). Using traditional or experimental approaches, applicants will be encouraged to create material which is innovative in the conceptual and aesthetic sense while maintaining a high degree of production and technical quality and suitability of content for Public Television viewing.

The Selection Committee is headed by Louis J. Presti, Director of the Center for Creative Cinematography at the New Hampshire Network; and includes Arthur Gaskill, author and a former Director of Cinematography for NBC; A. James Bravar, Executive Director, Manchester Institute of Arts and Sciences; David Brooke, Director, Currier Gallery of Art; and Keith J. Nighbert, General Manager of the New Hampshire Network.

French Ethnographic Film Catalog

The Comite du Film Ethnographique presents a first list of French ethnographic films offered for sale to schools, universities, libraries and museums (non commercial rights rights exclusively).

For copies write to:

Comité International
Du Film Ethnographique et Sociologique
Attention: Mrs. Marielle Delorme
Musée de l'Homme
Palais de Chaillot
Paris XVIe
Australian Ethnographic Filmmaker to Tour U.S.

Roger Sandall is a documentary filmmaker who has devoted his life to producing anthropological films. After his graduation from Auckland University in New Zealand (where he obtained a B.A. in anthropology), Sandall joined the staff of the American Museum of Natural History in the Department of Public Instruction. Sandall continued his education by taking graduate work at Columbia University where he received his M.F.A., in 1962. During that time he produced Mexican Maize for the Museum.

In 1965 Sandall joined the Australian Institute of Aboriginal Studies at Sydney University as Director of the Film Unit. Since then, Sandall, in collaboration with the Institute staff, has produced eight films on Australian Aboriginal cultures. He has also had his film reviews and essays published in Film Quarterly, Atlantic Monthly, A.I.A.S. Newsletter, Mankind, etc. Of his eight films, five are currently available for rental or purchase in the U.S. from the University of California Extension Media Center, Berkeley, CA 94720.

1) WALBIRI RITUAL AT GUNANJARI
   (Honored at Venice Festival)
   Three-day ceremony in huge rock shelter at boundary between Walbiri and Pintubi tribal areas involves ritual painting of the shelter, body decoration, singing sacred songs, and four ritual performances, including roles of a legendary sexual hero and mythical bird ornamented with the "bones of the dead."

2) EMU RITUAL AT RUGURI
   (First Prize, Documentary Section, Venice International Film Festival 1968)
   Ritualistic initiation and fertility ceremony by Walbiri tribe in an elaborately painted cave re-enacts legendary meeting of two "Emu Men" - thought to have lived in the cave - with a third who lived by a nearby waterhole. Ceremony includes only known filmed record of the ritualistic ground painting.

3) WALBIRI RITUAL AT NGAMA
   (Honored at Festival dei Populi 1967)
   Fertility and initiation ceremony is focused on rock painting of python for members of python clan as novices are instructed by elders in traditions, secret songs, and myths from the legendary past.

4) MULGA SEED CEREMONY
   Shown is a fertility ceremony devoted to the mulga desert tree. Blood is spilled in ritualistic re-enactment of legendary battle between "Mulga Seed Men" and "Lizard Men," followed by a visit to a sacred cave and to several sacred stones, exhortations by ritual leaders, and casting of mulga seed to the four winds.

5) CAMELS AND THE PITTJANTJARA
   A view of contemporary Pitjantjara life on the Reserve

Mr. Sandall will be screening his films at the AAA Meetings on Thursday evening, November 19. After the Meetings he will travel to a number of universities, screening his films and conducting seminars on ethnographic film production. A schedule of his lecture tour can be obtained at the Meetings or by writing to PIEF.
Historical Note

Sir Walter Baldwin Spencer, a biologist from the University of Melbourne, was the first person to film Australian Aborigines and probably the first to film anything in Australia. In 1894 he met F.J. Gillen and became interested in studying the aboriginal populations of Central and Northern Australia. In 1901 and again in 1912 he filmed some aspects of their ceremonial life.


"This rain dance gave us the opportunity of experimenting with the cinematograph. It was a Warwick machine and, if not actually the first, was amongst the earliest cinematograph to be used in Australia. It was certainly the first used amongst the aboriginals. A diagram showed how to fix the film in the machine, so as to make it run around, but no instructions had been sent out as to what rate to turn the handle, so I had to make a guess at this. The focussing glass was, of necessity, small and you could only get a sideways and not a direct view of it, but, after a little practice with a blank spool, I felt equal to a first attempt in real life. This was in 1901; the quarter of a century that has elapsed since then has seen considerable improvement in cinematography that have made it, if not a simpler, at all events a more certain method. We had no idea what the rain ceremony was going to be like, so that all that I could do was to stand the machine on one side of the ceremonial ground, which was simply an open space in the scrub, focus for about the centre of it and hope for the best. The lens allowed for a fair depth of focus, but the field of action covered by the natives was large and I had not, as in more recent machines a handle to turn, making it possible to follow up the actors if they moved about very much from side to side of the ceremonial ground. When the performers came on to the ground I was ready for them, and started grinding away as steadily as I could at the handle, though, at first, the temptation was great to vary the rate of turning to suit the rapid or slow movements of the performers. To be a successful cinematographer, with the machine that I used in these early days, you had to suppress your feelings, and rise or fall to the mentality of an experienced barrel-organ grinder, who, I then realized, must train him or herself to become utterly oblivious to what, I think, is called tempo, if he or she is to be a success. The chief difficulty was that the performers every now and then ran off the ground into the surrounding scrub, returning at uncertain intervals of time, so that now and again, in the expectation of their suddenly reappearing, and fearful of missing anything of importance, I ground on and on, securing a record of a good deal of monotonous scenery but very little ceremony." (pp. 359-360)

-------------------------------------------

Filmography on Development

Guide to Films on International Development is a unique critical reference by Jean Marie Ackermann, Film Critic for International Development Review, with commentaries on documentary and some feature films, appendices listing further references and sources of films, and geographical and alphabetical indices. Available from: Film Sense, P.O. Box 783, Claremont, CA. 91711. It is $2.50 prepaid or $3.00 billed; for five or more copies - $2.00 per copy.
Temple University's Fourth Annual Anthropological and Documentary Film Conference

Temple University will hold its fourth annual Anthropological and Documentary Film Conference on March 10-13, 1971. This year's program is being organized by David Feingold, Karen Kerner and Jay Ruby of the Department of Anthropology, and Galen Longwell and Ernest Rose of the Department of Radio-Television-Film.

In addition to sessions devoted to screening of documentary and anthropological films, this year's Conference will feature workshops and technical exhibits. Plans are underway to conduct workshops on still, motion picture and video tape production, sound recording, field techniques, the application of sound and visual media to anthropological teaching and social science theory for documentary filmmakers.

The Conference seeks to bring together all persons interested in exploring the possibilities that visual media provide to portray the human condition. If you wish to submit a film (deadline is January 15) or receive additional information write to:

Film Conference
c/o PIEF
Room 200 South Hall
Temple University
Philadelphia, Pa. 19122

---

Instructional Materials Availability Center

The Availability Center of the Office of Instructional Resources at the University of Illinois at Chicago Circle is currently setting up a University program to use film as a basic research tool and to present the results of such research in primary screen documents that can be intelligently employed for educational purposes. Its intention is not to produce traditional didactic films, but to utilize the medium as a unique means for recording and conveying concrete behavioral phenomena.

In addition to providing the necessary facilities and technical assistance for producing such films, we are concerned with seeing that when completed, they are made known to scholars, students and other interested parties. For further information contact:

Eleanor Anderson
Assistant Film Consultant
Instructional Materials Availability Center
Audio Visual Division
Box 4348
University of Illinois at Chicago Circle
Chicago, Illinois 60680

---

Equipment

The Guillotine Splicer Corporation, 351 W 52nd St., New York, NY 10019 sells an all purpose splicer which accommodates 35mm, 16mm, super 8 and regular 8mm film. It is manufactured out of plastic and uses either pre-cut or roll tape. With postage it sells for $2.30.
PIEF Reprint Service

PIEF offers its readers reprints of articles relevant to the uses of visual media in anthropology. A list of the six currently available reprints may be found in the September issue (Vol. 2, No. 1) or obtained from PIEF's office. Single copies of these reprints are sent without charge.

New Edition of Films for Anthropological Teaching Available

The fourth edition of Karl Heider's Films for Anthropological Teaching is now ready for distribution. The new edition lists over 300 films together with their distributor, bibliographic references and has subject, distributor and author indices. Copies can be obtained by sending one dollar to PIEF (make check payable to PIEF). There is no charge for overseas requests.

This NEWSLETTER is published five times a year - September - November - January - March - May, by Program In Ethnographic Film, a committee of the American Anthropological Association, through a grant from the Wenner-Gren Foundation for Anthropological Research. The deadline for the submission of copy for the next issue is December 7. Please send your contributions in duplicate to: Carroll Williams, P.O. Box 493, Santa Fe, New Mexico 87501.

Permission to reprint articles or notices is not required, but please cite us as the source and send us a copy of the publication.