THE NEW SOCIETY

Denver, November 14, 1984. - The Society for Visual Anthropology was created (SVA). The SVA was established to encourage the development and use of visual media in anthropological research and teaching.

The SVA is a division of the American Anthropological Association. The predecessor to the SVA was The Society for the Anthropology of Visual Communication (SAVICOM) and its membership and programs have been incorporated into the SVA.

The SVA is governed by a twelve member Board of Directors and by an Advisory Board and is administered by a five member Executive Board. The newly elected Executive Board members are: Jack Rollwagen - President, Allison Jablonko - Secretary/Treasurer, Tom Blakely - Membership and Publicity, Timothy Asch - Publications. Tom Blakely is the President-Elect. The other Board members include: Don Runstrom, Ira Abrams, Peter S. Allen, Barbara Johnson, Elliot Lieb, Jerome Mintz, and Joan Williams. Edward T. Hall and John Collier head the Advisory Board.

Three standing committees have been formed: the Advisory Committee, the Nominating Committee, and the Publications Committee.

The Board members are elected for two-year terms. Elections for new officers will be held during even-numbered years and the balloting will be conducted during the annual meetings.

The SVA is a non-profit organization which operates according to the provisions of section 501 (C) (3) of the Internal Revenue Service Code of 1954. The SVA has been officially recognized as a division of the American Anthropology Association (AAA) and the SVA's By-Laws conform with those of the AAA.
CALENDAR

A Les Blank Retrospective - Films, April 15,16,19 at 7:30 pm. Workshop
on April 20, 1985 at 2:00 pm. All events at the Melnitz Theater, UCLA
campus, Los Angeles. Sponsored by Documentary Workshop, Graduate
Animation Students and the UCLA Film Archives. Free Admission.

International Conference on Visual Communication - May 30 -
June 1, 1985, The Annenberg School of Communications, University
of Pennsylvania, Philadelphia. See page 6 for details.

Looking at European Societies -Second International Meeting of Ethnogra-
phic, Sociological and Documentary Cinema, Beaconsfield, Great Britain,
July 8-14, 1985. Contact Colin Young, The National Film School, Station
Road, Beaconsfield, Bucks HP9 1LG, England. Tel. 04946-71234.

Workshop on Ethnographic Film - Stanley House, Quebec, Canada, late
late August 1985. Sponsored by Canadian Commission for UNESCO and
Commission on Visual Anthropology. Contact Asen Balikci at (514)
343-6565. See article about the new Commission on Visual Anthropology
in the next issue.

BARBARA MYERHOFF'S LIFE CELEBRATED

Los Angeles - January 1985 Barbara Myerhoff, USC Professor of
Anthropology since 1966 and award-winning film-maker, died Jan. 7,
1985 of cancer. She was 49.

Myerhoff's life was celebrated at a memorial service on March 21.
G. Alexander Moore, chair of USC's Department of Anthropology, said
Myerhoff defied being labeled either "local" or "cosmopolitan"
in her accomplishments, but rather achieved a perfect mixture of
both. Johannes Wilbert, Professor of Anthropology and Director of
the Latin American Studies Center at UCLA said "She knew how to
become part of a tribe, a gang, a society without losing her credi-
bility as a scholar." Moore said, "Barbara left us at the
height of her productive power."

Myerhoff's achievements included an Academy Award and two Emmy
Awards in 1977 for her film Number Our Days, which she co-produced
with Lynne Littman. In 1979, her book *Number Our Days*, was cited
by the New York Times as one of the 10 best social science books
of the year. Her scholarly pub-
lications include *Peyote Hunt: Sacred Journey of the Huichol In-
dians; Changing Images of the American Family: A Multidiscipli-
inary Study*, (with Virginia Tuft). She won the Pushcart Prize in
1978 for her Kenyon Reviews essay "The Renewal of the World. She
also collaborated with Jay Ruby on *A Crack in the Mirror: Reflex-

At the time of her death, Myer-
hoft was conducting research on
the Jewish community in the Fairfax
area of Los Angeles, funded through a
grant from the National Endowment
for the Humanities. She was also
studying aging in the Fairfax area
under a National Institutes of
Health grant and completing a film
sequel to *Number Our Days*, as yet
untitled. The film is being pro-
duced by Vikram Jayanti, an asso-
ciate of USC's Department of An-
thropology, and directed by Lynne
Littman. The film is scheduled
to be released by Embassy Pic-
tures later this year.
FILM REVIEW

'BRIQUEFAURRE'

No, I have not mistakenly twisted the title of this film! Briquefarre is the name of the town next to Farrebiague, and Georges Rouquier has given the name to his new film, updating his film Farrebiague, the masterful depiction of life on a farm in southern France from 1944-1946. Seen together, these two films provide a unique and profound insight into the social and technical change in the life of a community over a forty year span. I strongly recommend the viewing of these two films in every course concerned with the process of social change.

NEW RELEASE

'A COUNTRY AUCTION'

Richfield, Juniata County, Pennsylvania - Summer 1983 The last general store. Everything from real estate to pots and pans were placed on view, auctioned off, and the proceeds divided among the heirs.

A Country Auction is a new ethnographic film produced and directed by Robert Aibel, Ben Levin and Jay Ruby. It was released in October 1984. The subject matter for this film is based upon the doctoral field research of Robert Aibel and Chris Rusello. "The film is an attempt to communicate research through film," said Robert Aibel, who is one of the film's co-producers and directors.

A Country Auction examines the personal, social and economic processes involved when a family dissolves their homestead. The estate consisted of the last general store in the town and an adjoining home. The film portrays the auction process as an integral part of the social life of the community and as a method for a family and community to deal with the death of one of their members.

Aibel announced that a six-minute "impressionistic" companion film to A Country Auction entitled, Can I Get A Quarter?, is due to be released Fall in 1985. A four-page study-guide is available through the distributors. A 100 page study-guide is now in preparation and will be available in Fall 1985.

The Country Auction Film Project was funded through grants from the National Endowment for the Humanities and the Pennsylvania Humanities Council. The film is being distributed by:

Audio Visual Services
Pennsylvania State University
Special Services Building
University Park, PA 16802
(814) 865-6314

For a more detailed synopsis on this film, contact Robert Aibel at 215) 635-2442.
their role in the film, Rouquier had electric power brought into the farm—a major theme in the film. This was considered a great gift in those war years when material was very scarce. Over the years however, the contribution seemed less great in comparison with the mistaken assumption that Georges had become rich "sur les dos!" In reality, the film enjoyed only a modest box office success and became an item of interest mainly for documentary film buffs and American professors of French civilization. When we went to talk to Rouquiers about making the new film, however, they were determined not to be used this time. This time they were going to hold out for all they could get out of Cousin Georges.

This attitude was exacerbated by two factors. In Farrebique Georges had made his cousins and their parents out to be dull, lazy individuals. Naturally they harbored resentment and resisted the new film. However, the children of Raymond (a ten year old in the first film) were eager to participate in the new film. Raymond himself, was caught between the feelings of two generations and the indifference of his wife, shy of the camera and influenced by her mother-in-law. He held out for more money.

Meanwhile the production of the film moved forward. Georges had found financial support in two young producers and in the powerful bank, Credit Agricole. Production crews were assembled and a schedule was set. Still, the Rouquier family held out for more money. Georges had to move ahead. He rewrote the scenario and cut the immediate family out of it almost entirely. In his new story, Biquefarrre goes up for sale because its farmer-owner moves off to the city. The farmers of the area all compete to buy the farm for it is widely (and mistakenly) assumed that French farms could be viable if they were only bigger. In the film, the grandfather eventually uses the money he had hoarded to buy the a teaching document, and he and Gilcher generously included me in the project. In the final version of the film I am thanked for my contribution to the production, but I contributed little but enthusiasm. I made two trips to Goutrens and I made some suggestions after reading the developing versions of the scenario. The reader of this review should know this in order to place me in perspective.

Georges Rouquier is not an outsider in Farrebique, although it might seem this way to the viewer. His father, killed in World War I, was the son of the old man who owned the farm in 1946. Farrebique although an accurate documentary, is also a bucolic love poem in which Rouquier expresses the tremendous nostalgia he had for Farrebique, though the death of his father excluded him from any real involvement with the farm. On another level, Rouquier produced an incredibly accurate image of farm technology in a backward region of France. In this framework he also depicted the romantic, unrealistic but deeply influential attitudes held by the French at that time towards man's proper relationship with nature, time and society. The combination makes a superb ethnographic document which has had great influence among documentary filmmakers in the last decades. When asked what films influenced him most in his own productions, Jean Rouch answered without hesitation, Nanook and Farrebique! This is a great compliment for Rouch harbors no romantic affection for the ideals of French peasantry.

The debut of Farrebique was kind of an apotheosis. It was held in the Paris Opera House. The Rouquier family was brought up from the farm by the government and introduced to a cheering audience by the Prime Minister! This occasion gave the Rouquier cousins from Farrebique the mistaken idea that cousin Georges had made a pile of money out of the film, but had shared little with them. To pay them for
Biquefarre appears to be headed towards success. The film opens (not at the Opera) but in the tremendous cattle barn near Farrebique. Ambassadors, cultural officers, reporters and people in the film industry are flying in to see it. Soon thereafter the film will open in Paris and New York. In the American version subtitles are supplied. Technically the film is beautiful. The color contrasts effectively with the antequated black and white of Farrebique. The acting is incredibly good, in spite of the fact—or is it because—the actors are local people genuinely playing their own roles.

The two films should be seen back-to-back, for the jolt of the contrast is overwhelming. Seeing the same farms and faces at two times in their lives, forty years apart, is an impressive experience. This combination of old and new provides a learning experience that teachers and students cannot afford to miss.

Lawrence Wylie
Harvard University

AA FILM REVIEWS

Persons interested in submitting film review articles to the American Anthropologist should forward their manuscripts to:

Peter S. Allen
American Anthropologist
Department of Anthropology
& Geography
Rhode Island College
Providence, R.I. 02908

All manuscripts submitted for publication should conform to guidelines as set forth in the American Anthropologist.
ANNENBERG CONFERENCE

Philadelphia - May 30 - June 1, 1985 The 1985 International Conference on Visual Communication will be held at the Annenberg School of Communications on the University of Pennsylvania campus.

The conference has been organized around four major themes: Image Ethics (the moral questions that arise in the production and use of visual images); Seeing is Believing, (the uses of visual images as data and evidence); As Others See Us (screening and discussion of European films and television programs about the United States); New Directions (innovative work of independent image makers.)

A photo exhibit entitled "Images of the USA 1920-1940: Three European Photographers," will be held in conjunction with the conference. The photo exhibit will feature the works of E.O. Hoppe and photojournalists Bernd Lohse and Harald Lechenberg.

Registration is open to those with a scholarly or professional interest in visual communication. Mail registration will be accepted on a first-come-first-served basis. Registration at the conference will be only available if space permits. Registration fees are $50.00 for general registration and $20.00 for student registration.

For further information, please contact:

Jay Ruby
VC Conference
The Annenberg School
of Communications
University of Pennsylvania
Philadelphia, PA 19104

(215) 898-7037

NEWSLETTER ARCHIVE

Joanna C. Scherer has been appointed as the archivist for the old SAVICOM Newsletter and the SVA Newsletter. She has collected all of the back issues of the SAVICOM Newsletter and will add the SVA Newsletter to the archives. If you are interested in obtaining earlier issues they are now available for $3.00 each.

Please contact:

Joanna Cohan Scherer
Handbook of North American Indians Project
Smithsonian Institution
Washington, D.C. 20560
(202) 357-1861

FILM MONOGRAPHS

Timothy Asch announced that a new refereed film monograph series has been launched. Cambridge University Press will publish the first volume Jero Tapakan: A Balinese Healer. It will consist of a book and four films on one video cassette. Asch made the films with Linda Connor and Patsy Asch. The monograph is based upon anthropologist Linda Connor's Ph.D. research on possession, magic and healing practices on Bali. Asch said "This innovative project should encourage anthropologists to write study guides, 'ethnographic film companions' and monographs on film subjects as they can now be published by a refereed university press." The monograph and films are due to be released in December 1985 in time for the AAA meeting. Those interested should send manuscripts and proposals to Timothy Asch at USC's Department of Anthropology.
FIELDNOTES

Steve Feld and Shari Robertson have returned from a seven-month field visit in 1984 to Papua New Guinea, where they were conducting research and filming the Kaluli people. They are in the process of post-production fundraising for Stori Bilong Bosavi, an ethnographic film concerning the history of contact and culture change in the Bosavi area which has occurred during the last thirty years. The film is a co-production with the Institute of Papua New Guinea Studies and draws on the research of Feld, and Buck and Bambi Schieffelin.

J. Stephen Lansing of USC's Department of Anthropology has returned from a ten-month field visit to Bali, Indonesia in 1984. His new production is entitled Temple of the Crater Lake, and focuses on the effects of new technology on the ancient water temple system, a system that ritually organizes rice production. Lansing said "I am making a film to show how the traditional system operates which will be useful to explain and interpret it to the outside world." The film is scheduled to be completed by late this summer.

SUMMER WORKSHOP

Cambridge - June 24 - August 13, 1985. Emilie de Brigard announced that Harvard Summer School is sponsoring another program entitled, "Workshop: Anthropological Film." The course will be taught by Emilie de Brigard and by Jean Rouch with guest lecturers from around the world. Tuition for this eight-week course is $745.00.

For registration forms, call or write to:

Harvard Summer School
20 Garden Street
Cambridge, MA 02138
(617) 495-2921

SVA MEMBERSHIP FORM

SVA Membership Fee .....................$10.00 (until Jan. 1, 1986)
(includes SVA Newsletter)

Name

Address

Affiliation

Telephone (___) ___________________ (___) ____________

Interests/Specialization

Please mail to: Tom Blakely
Department of Anthropology
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EDITORIAL POLICY

The SVA Newsletter publishes film and program announcements, film and book reviews, short articles, and obituaries. Film reviews and announcements, book reviews, and program announcements are solicited by the editors. Review articles should be typed, double spaced and not exceed three pages. The editors reserve the right to edit all copy for style and typing errors. Any major changes will be done in consultation with the author. Program announcements should be submitted at least three months prior to the event.

Submit all materials to:

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