PROGRAM NOTES

1968 ANTHROPOLOGICAL FILM FESTIVAL

TEMPLE UNIVERSITY

TOMLINSON THEATER

MAY 15-18
INTRODUCTION

The 1968 Anthropological Film Festival is presented by Temple University's Department of Anthropology in cooperation with the Department of Radio-Television-Film and the Committee on Convocations and Lectures.

The festival is dedicated to the memory of Robert Flaherty, the father of American documentary film. It was through Flaherty's pioneering efforts that American audiences were first able to see how people in other cultures lived. While not a professional anthropologist, Flaherty demonstrated the effectiveness of film for anthropology, and his ideas still provide the basis for ethno-film. Unfortunately, only a very few scholars attempted to follow Flaherty's example and only recently has the profession become aware of the real potential of film. Even though it has been over 40 years since Nanook of the North was made, the number of good anthropological films is pitifully small.

We live in a time when cultural variability is rapidly disappearing. Our chances for recording on film the cultures of man in their almost limitless variety are lessening daily. The films selected for this festival are recent attempts to give us insight into the human condition by allowing us the experience of seeing how other people live. Perhaps within another generation some of the life-styles that you will see on the screen will have vanished except in the minds of old men. Anthropology has an obligation to record these cultures on film now. It is hoped that in some small way this festival will encourage some to become anthropological film-makers.

LOCATION

All of the films and talks will be given in Tomlinson Theater, School of Communications located at 13th and Norris Streets. The Saturday seminars will be conducted in Room 300 of Barton Hall which is located immediately to the south of Tomlinson Theater.
INFORMATION AND LITERATURE

General information and literature on the films can be obtained in the foyer of Tomlinson. The Department of Anthropology's phone number is 787-7775.

ACKNOWLEDGEMENTS

We wish to acknowledge the assistance of the following people:

1. Al Carlisle, Office of Public Information
2. Gordon Gray, Department of Radio-Television-Film
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4. John Hostetler, Department of Theater
5. Warren Infield, Tyler School of Art
6. Gayland Longwell, Department of Radio-Television-Film
7. Val Udell, Audio-Visual Department

The 1969 Anthropological Film Festival will be held April 17-19 (tentative date). If you are interested in participating please leave your name and address at the information table.
THE FILMS OF ROBERT FLAHERTY

Wednesday, May 15 - 7:30 P.M.
Thursday, May 16 - 7:30 P.M.
Saturday, May 18 - 9:30 A.M.

Nanook of the North
1922-21
Produced for Revillon Freres, N.Y.
Script, Direction, and Photography—Robert J. Flaherty
Assistant Editor—Charles Gelb
Silent, reissued as a sound film in 1947
Premier, June 11, 1922

Nanook is the first of a number of Flaherty's films that have been described as "ethnographic" in intent. If so, then Flaherty's film-monographs belong to a special breed of anthropology, that which speaks of the universality of the human culture and simultaneously glorifies the culturally unique. Such a humanistic anthropology has found its form in the works of Ruth Benedict, Claude Levi-Strauss, Colin Turnbull, Bronislaw Malinowski, and—significantly for Robert Flaherty's work—Knud Rasmussen and Peter Freuchen. An incredible amount of comment has been spent on the authenticity of Nanook: is he being directed? Isn't the seal dead? Questions such as these were to haunt all of the Flaherty films. But Flaherty was simply attempting historical reconstruction, an honored technique in anthropology, but then a new one in cinema. "Sometimes you have to lie," he once said. "One often has to distort a thing to catch its true spirit."

Nanook is a very simple picture. Perhaps "simple" is not the word; "closed" is a better word. The sense of closedness in Nanook is like that of the closedness of myth. The parts are everyday in their nature, the structure of the whole leaving a sense of understatement and at the same time fulfillment. As an anthropological myth, Nanook is particularistic and culturally bound in its details of content, and universal in its structure, the structure of life itself. If we can find ourselves in Nanook (or find Nanook in ourselves) it may be finally because technology and the society needed to sustain it make primitives of us all.
Moana
1923-5
Production: Famous Players-Lasky, USA
Script, Direction and Photography--Robert J. and
Frances Flaherty
Production Assistant--David Flaherty
Technical Assistant--Lancelot H. Clark
Premier, February 7, 1926

For Flaherty's second film he chose Samoa as a
location, and with Hollywood backing, took a small unit
to Oceania. Ironically, this film is one of Flaherty's
most intimate, conveying an incredible sense of lyricism
and unity of purpose. The use of close-up shots, panning,
and tilting were advanced for the early twenties, and
today appear perfectly satisfactory. The choice of shots,
particularly as they appear in the editing, reveals a
compromise with the problems of presenting ethnographic
reality in a poetic manner that suggests influences on
some of the best anthropological films, specifically,
Robert Gardner's Dead Birds. Three sequences--the making
of bark cloth, tattooing, and meal preparation--are models
for the kind of cinematic structuring that must take place
when the camera attempts to capture human events that are
not themselves tightly organized.

Moana was well received by the press and the public,
despite the fact that it was neither a "travelogue" or a
dramatic film that exploited natural settings. Still, it
gave Hollywood a setting that has been trod by a long
series of Good-Bone-Structured types from Jon Hall to
Marlon Brando.
Man of Aran
1932-4
Production--Gainsborough Pictures Ltd., London
Script, Direction and Photography--Robert J. and
Frances Flaherty
Assistant and Additional Photography--David Flaherty
Laboratory and Additional Photography--John Taylor
Editor--John Goldman
Music--John Greenwood
Premier--April 25, 1934

In choosing the Irish island of Aran for his third
documentary, Flaherty followed the quest of man against
nature, the noble struggle that had been documented by
John M. Synge's The Aran Islands and Riders to the Sea.
Here, as nowhere else, the results of Flaherty's un-
orthodox editing can be seen. He viewed hours of film
over and over, then went out and shot more, "thinking"
together sequences as he felt them. His producers
complained that he had shot storm after storm, and only
after they had cut off his funds did he break this com-
pulsion. The result is a kind of hypnotic film-poem on
man and nature, but ethnographically, a poor representa-
tion. There is little sense of community and social
order, rather a forced look at man and nature, nature
and man. A critic at the time of its premiere said
"Two storms and a sharkhunt do not make a picture and
we are more concerned with what Flaherty has left out
than what he has put in..." Yet, we are left with a
sense--one might even say the native's sense--of what
island life may be like, where time is the cyclical time
of day and night, seasons, and elements, where existence
is shaped by recurrent necessity rather than individual
choice. In this sense, the film is successful, although
most critics have not found it so.

As in his other films, objections were raised that
shark hunting was no longer practiced (the islanders had
to be retaught the skill), that the real problems of
Aran were more in their fight with their Irish landlords.
But this was not Flaherty's sense of problem.
Aran was the first of Flaherty's sound films, yet few can understand what is being said. And this apparent difficulty is appropriate, for we are being told to look and not listen; Flaherty's message is all there to be seen in the motions and rhythms of life.

The Land 1939-42
Produced for: The Agricultural Adjustment Administration of the U.S. Department of Agriculture
Script, Direction, and Photography--Robert J. Flaherty
Additional Photography--Irving Lerner and Floyd Crosby
Production Manager--Douglas Baker
Editor--Richard Anrell
Narration written by Robert J. Flaherty and Russell Lord, spoken by Robert J. Flaherty
Premier--April, 1942

The Land was the first of Flaherty's "at home" films, one of the first (and the last) of a series sponsored by the U.S. Film Service. This film--like Pare Lorentz's Fight for Life (1940), and Joris Ivens' Power and the Land (1940) come back to us now like a curious vision of a Woody-Guthrie-like America. The film is a folk ballad much as was Grapes of Wrath or even Bonnie and Clyde. Film and music are one, the statement musical in its in- consistent redundancy. The film is spoiled only by some "stagey" scenes that call attention to the director at work. Perhaps the subject was too close to Flaherty. At any rate, the film exists to give us a particular view of American dream and landscape, one lost in so short a time.
Louisiana Story

Produced for: The Standard Oil Company of New Jersey
Story--Frances and Robert J. Flaherty
Produced and Directed by Robert J. Flaherty
Associate Producers--Richard Leacock and Helen van Dongen
Photography--Richard Leacock
Editor--Helen van Dongen
Editorial Assistant--Ralph Rosenblum
Music--Virgil Thomson
Sound Recording--Benjamin Doniger, Leonard Stark, &
Bob Fine
Premier--August 22, 1948

Louisiana Story is simply the story of a cajun boy, his father, a pet raccoon, an oil well, and a swamp. We know it well from its Walt Disney copies. It's easy to fill in a "meaning" for the manner in which Flaherty shows us these elements: the wise child, the rape of technology, the spoiled pastoral, etc., but we're left with a feeling that the film is after all about its bare elements and nothing more. Plot is thin, acting is negligible, and image is all. Thus, the last of Flaherty's completed films was a good place for him to stop, and for us to appraise him.

If we ask what the film is "about", we come in for a surprise. Nanook, Moana and Man of Aran were all "about" ethnographic subjects we are told. Rather they were about Flaherty's discovery of the power and meaning of the camera and its link to his own aesthetic sense and imagination. In this context, Flaherty's alterations of the reality of his subjects takes on new meaning. The lost arts of tattooing and sharkhunting, and the steel animal traps interposed a new technology between his eye and the reality that he saw as final and irrevocable: man and his place in the universe. It is this theme that he gives us over and over. In The Land he seems to have begun to face the problem squarely, and he warns us in a rather obvious manner. But in Louisiana Story, a film paid for by Standard Oil, after all, there is no fooling around--there is that bloody well, plunging itself into
the earth and thrusting itself into the sky. Even Flaherty's compulsive imagination cannot save us from the reality of this situation, and it is only reasonable that it is a small boy's personal sense of magic that is affirmed at the end. For Flaherty, it seems, personal magic made wells and worlds go. And this, all of these films remind us, is what it's all about. Flaherty's camera makes the rules, creates the world, poses the questions and answers them. Ethnography they're not, unless ethnography is the product of the good storyteller. Flaherty's editor, Helen van Dongen, has the last word:

"With Louisiana Story Flaherty drops all pretense, confesses that he helped nature along sometimes and admits freely that it is all a fable."

Guernica
Produced for: Museum of Modern Art, N.Y.
1948 (unfinished)

Guernica is a film commissioned by the Museum of Modern Art and never completed. It was to be Flaherty's film interpretation of Picasso's famous painting. His brother edited the remaining footage and we have only a suggestion of the filmmaker's real intent:

John Szwed
Anthropological Films

Friday, May 17th

Archaeological Films - 9:00 - 10:45 A.M.

Early Stone Tools. Produced and directed by Extension Media Center, University of California, Berkeley.

16 mm. color. Optical sound. Running time: 20 mins.

Price—sale: $220.00; rental: $12.00 per day.

Distributed by University of California, Extension Media Center, Berkeley, California 94720.

Some of the percussion flaking techniques which early man and his predecessors may have used to produce a variety of tools are demonstrated by Professor Francois Bordes, Director of the Laboratory of Prehistory at the University of Bordeaux in France. These tools range from simple pebble choppers and flake tools through finely-worked hand axes to the more sophisticated Neanderthal scrapers, points, and other forms made from flakes struck off disc cores. In addition to Professor Bordes' expert reproductions, actual prehistoric tools from such sites as Olduvai Gorge, Clacton by the Sea, and various Neanderthal sites are shown. Through animation, the development of these tools is clearly shown to parallel the evolution of man himself from his Australopithecine forebears to Homo sapiens—modern man. As man evolved from Australopithecus to Homo erectus to Neanderthal man the range and complexity of his tool kits developed accordingly. His ability to adapt to new environments also increased. The major emphasis on percussion flaking tool techniques comes to a close with the emergence of Homo sapiens. In a dramatic conclusion the film suggests that Homo sapiens' skill as a tool maker has led to a technology that has enabled him virtually to reshape his world.

Intended for general use at the high school, college, and adult levels in the study of physical and cultural anthropology, archaeology, arts and crafts, and related fields.
Colonial Six

Colonial Six pictures the events of an archaeological excavation of the site of the home of William Bradford II, son of the second governor of Plimoth Colony, as it was undertaken during three weeks in the summer of 1966.

The viewer is on the site before a shovelful of earth is turned and each step of the operation is shown and explained—a standard site layout, grid pattern, test pits, trenching, sodding, stripping, techniques of troweling and brushing. Significant features of the dig are pointed out as they occur and any departures from standard techniques judged advisable at this particular site are discussed.

When the floor of the cellar hole is reached the excavation is complete—and a series of graphic illustrations, based upon the evidence uncovered, gives the history of occupancy of the Bradford site.

The film then moves the viewer into the laboratory where each of the thousands of artifacts recovered has been processed. Laboratory procedures are detailed in order and their significance explained.

Finally, certain of the artifacts are displayed in the context of 17th-18th century surroundings to indicate how important such archaeological research is to a museum whose main reason for being is to present, in most authentic fashion, the people of centuries past to the people of today.
4-Butte 1: A Lesson in Archaeology

Produced by the Archaeological Survey and Extension Media Center, University of California, Los Angeles. Directed by Tony Gorsline (cinematography) and Donald Miller (archaeology), UCLA Advisory Board: John Adair, Lewis Binford, Joseph Chartkoff, Jr., John Collier, Walter Goldschmidt, John Hitchcock, Keith Johnson and James Sackett. 16 mm. color. Optical sound. Running time 45 mins. No sale price or distributor.

What is anthropological archaeology? 4-Butte-1: A Lesson in Archaeology is a documentary film directed toward answering this common question of the beginning college student. The film transports the audience through the planning and excavation of an historic/protohistoric California archaeological site. The sound track records contemporary theoretical statements of the archaeologists; sound and film illustrate methodological approaches to the understanding of archaeological data; and film records the techniques of research which, also, provides the visual action. But, unlike many technical films on archaeology, "4-Butte-1" documents the archaeologist and his students engrossed within the world of their research. It is a film which is as concerned with HOW archaeologists and students feel as it is with what they do.

Coffee Break - 10:45 - 11:00 A.M.

Coffee will be provided in the foyer of Tomlinson Theater.
Physical Anthropological Films - 11:00-11:30 A.M.


Explores in depth the male dominance pattern in one troop of baboons in Nairobi Game Park. The changes in troop hierarchy from those observed in 1949 and 1963 provide a historical perspective for the 1964 filmed data. The film traces, especially, a young male's entry into a central, dominant position, and his subsequent aging and decline. Full identification of individual males makes it possible for the viewer to follow the adult males as they spar for dominance with gestures of threat and aggression. Illustrates the importance of coalitions of "central males" in the dominance hierarchy.

This is one of a series of classroom films edited from footage shot in Kenya during July and August of 1964. The filming was undertaken to provide educational material for study at an elementary school level as part of E.D.C.'s Social Studies Curriculum Program as well as for study at secondary, undergraduate and graduate school levels. The film crew, consisting of cameraman, soundman, and assistant, exposed nearly 40,000 feet of film and recorded 21,000 feet of tape during the two-month period; whenever possible the sound is fully synchronous with the film.
Cultural Anthropological Films - 11:30 - 12:30 P.M.
The Changing Rains Produced and directed by Clark Worawick. 16 mm, B/W, Optical Sound. Running time: 30 mins. Distributed by Contemporary films, 330 West 42nd St., New York, N.Y.

A film on the Bhil tribesmen, western India.

Appeals to Santiago

APPEALS TO SANTIAGO follows two Tzeltal cargo-holders as they perform their religious duties in the 8 day fiesta of Santiago. The film concentrates on the religious rituals which are the heart of this fiesta and many like it—the processions of saints, the public prayers, the feasts and ritual drinking sessions. In addition to a visual account of the fiesta, the film presents the cargo-holders' description of what they are doing, their performance codes, and their interpretation of the meaning of their official acts. APPEALS TO SANTIAGO was made by a combined team of ethnographers and filmmakers in Tenejapa, Chiapas, Mexico, in 1966.
Bright Star Shining in Glory
Produced by Alan Lomax and Edmund Carpenter. 16mm. and 35 mm. B/W. Optical sound. No sale price or distributor.

This film records the dances and songs of the Georgia Sea Islanders of the United States.

Lunch - 12:30 - 1:30 P.M.

Food may be purchased at the cafeteria in the basement of Mitten Hall (Berks Mall and Broad St.) or at one of the restaurants located along Broad Street.

Documentaries as Teaching or Research
Films by Dr. Ray L. Birdwhistell

Dr. Birdwhistell is Adjunct Professor of Anthropology in the Department of Behavioral Science at Temple University Health Sciences Center and Senior Research Scientist at Eastern Pennsylvania Psychiatric Institute. He has been involved in the study of non-verbal communication for a number of years and is the author of many publications. He has used film as a research tool in his studies on kinesics.
Cultural Anthropological Films - 2:30-5:30 P.M.

ISHI IN TWO WORLDS color/b&w. 19 min. Rental $20.00
Sale $200.00. Written, directed and produced by
Richard C. Tomkins based on the book by Theodora
Kroeber. Idea by Gene R. Kearney. Made with the
cooperation of Theodora Kroeber and the Robert H. Lowie
Museum of Anthropology of the University of Cali-
ifornia. Photographs courtesy of the Robert H. Lowie
Museum, Theodora Kroeber, Mrs. John Davis, Mrs. Florence
Boyle, Mr. Ad Kessler. Production Assistance by James
Signorelli. Music supervision by Win Sharples, Jr.
Narrated by Richard C. Tomkins. Distributed by Contemporary
Films, 330 West 42nd St., New York, N.Y.

ISHI IN TWO WORLDS is the story of the Yahi Indians
of California, and of Ishi, the last Yahi. Ishi was the
last person in North America known to have spent most of
his life leading a totally aboriginal existence.

Photographs and footage of great visual beauty evoke
the presence and spirit of the Yahi as they gathered berries
in the foothills of Mt. Lassen, speared salmon in the
streams, and hunted deer with the bow and arrow.

In the fighting against the advance of the white man,
the Yahi were nearly exterminated. By 1911, Ishi was
the sole survivor. Appearing suddenly outside the town of
Oroville, he was taken to the Museum of Anthropology of
the University of California, where he passed the rest of
his life.

Ishi died at the Museum, from tuberculosis, in 1916.
One of his friends, Dr. Pope of the University's Medical
School, said of him in part, "His were the qualities of
character that last forever. He was kind; he had courage
and self-restraint, and though all had been taken from
him, there was no bitterness in his heart. His soul was
that of a child, his mind that of a philosopher."
Village Life in Mali

Produced by Julien Bryan. Directed by Hermann Schlenker. 16mm, color. Optical sound. Distributed by International Film Foundation, Inc., 475 Fifth Avenue, Suite 916, New York, N.Y., 10017.

In Mali, once part of French West Africa, three interesting peoples live near the Niger River, the Dogon, Peul and Bozo tribes. Relatively untouched by modern technology, they follow their ancient customs in agriculture, fishing, religion, and daily life. To provide an authentic and human picture of the lives of these people, the International Film Foundation sent a brilliant young German photographer, Hermann Schlenker, to Mali. The result is a series of 12 short films in color with sound effects and music, recorded on the spot, but without narration.

An unusual feature of the African village series is that the films can be used by many different groups and age levels. Elementary students will gain a deeper understanding of the peoples of Africa and college classes in anthropology will discover a rich source of study material.

These twelve films continue I.F.F.'s "How We Live" series which began with "Amazon Family", "Fishing on the Coast of Japan," and "Harvest in Japan."

Three of these films will be shown. Onion Farming (Dogon), Running time: 7 mins. sale price: $90.00; Daily Life of the Bozo, Running time: 15 mins. Sale price: $150.00; Magic Rites: Divination by Chicken Sacrifice (Dogon), Running time: 7 mins. Sale price: $90.00
Gurkha Country

"The film shows a cultural anthropologist at work in the Bhuji River Valley of Nepal. In addition to the basic aspects of field work during a five-month expedition in a remote section of the Himalayas, village activities and other aspects of the culture of the valley are examined in detail."

This film is part of a series of four films on Nepal produced by the Hitchcocks.

Dugum Dani Houses
Photographed and directed by Karl Heider. 16mm. color. Running time: 25 mins. No sale price or distributor.

This film shows the construction of a pig sty and a round house of the Dugum Dani of the Grand Valley of the Balmi River, Irian Barat, Indonesian New Guinea. These are the same people depicted in Robert Garnder's film, Dead Birds. This film is in its final stages of completion and will be narrated by Dr. Heider.
At the Caribou Crossing Place: Part II

This film is one of a series of 11 one hour sequences divided into one half hour parts on the Netsilik Eskimo. These films are all narration-less and together with extensive written materials on the Eskimo are designed to be used in the sixth grade to introduce the subject of anthropology. The sequence being shown was described by Balikci and Brown as follows, "two strangers arrive, four men build a long array of stone images of men or inukshuit; the visitors wait for caribou, chase animals toward the inukshuit and then into water, other men pursue in kayaks and kill swimming caribou with spears, hunters beach and skin caribou; boy plays with visitors, woman cooks meat, men eat marrow from bones, men feast on cooked meat."
Washoe - A rare film on the American Indians
Produced by: Western Artists Corporation
Director of Photography: William Zsigmond
Narrator: Robert K. Gladstone
Written and Directed by: Veronika Pataky
16mm, B/W, Optical sound. Running time: 56 mins. Sale
Price: $390.00. Distributed by Western Artists Corp.,
512 Calle Alamo, Santa Barbara, Calif., 93105

The Washoes belong to one of the oldest Indian cultures
on our Continent. Like most of the other tribes throughout
the country they, too, have undertaken, for the first time
in their history, to consciously modernize their existence.
Their ceremonies and customs, once an organic part of a
certain way of life and already acculturated to some degree,
are apt to dwindle and to vanish between modernization and
the dying away of the older people in the tribe.

The film was made entirely on the Reservation of Dressler-
ville, largest of the Washoe colonies at the foot of the
High Sierra in Nevada. It is rarely that one penetrates,
especially with a film, the customary reservedness of the
Indians. Yet, only then does one receive a total impression
of and an insight into the life and nature of a people as
they live when they are among themselves. This, then, is
true authenticity.

The film builds around two of the most important cere-
monies: the pastoral Pine Nut Dance and the dramatic
Puberty Ceremony of the Girl, both celebrations carried on
throughout the night, with the earlier preparations em-
bedded in the daily life of the Washoe community. The film
preserves the unhurried, leisurely manner of the people and
achieves an undertone of interest and involvement on another
level. Picture and sound are often edited crosswise and in
a contrapuntal and sometimes in a syncopated manner, inte-
grating the native tongue and the Narrator who, at times,
has a dual role and assumes the mode of thinking and speech
of the Washoes. This manner of editing seemed best suited
to preserve and to impart the innate rhythm and that sense
of Time, or rather timelessness, which still determines the
Washoes as well as the Indians in general.

Behind the film lie the close contact and friendship
the director of the film, Veronika Pataky has achieved with
the Washoes over a period of ten years. Thus, the film
achieves an overwhelming sense of directness, of 'being
there', and succeeds in presenting the Indians not as a strange
people with strange customs but as warm human beings.
The Navaho as Film Makers: Some recent research in the
Cross-Cultural aspects of visual communication. 5:30 -
6:45 P.M.
By Sol Worth

Professor Sol Worth is Assistant Professor of
Communications and Supervisor of Media Laboratories at
the Annenberg School of Communication, University of
Pennsylvania. A former painter, still photographer,
and motion picture director, he has been conducting
research in language properties and the process of
meaning inference in visual communication. In 1966
he collaborated with John Adair, an anthropologist
from San Francisco State College on the Navaho Film
Project. He will discuss the results of this project
as well as show some of the films produced by the
Navahos.

Cocktail Party - 7:00-8:00 P.M.

Faculty Club, Seltzer Hall (Broad and Columbia
Streets) 4th floor.
Saturday - May 18th

Morning Sessions.

I. THE FILMS OF ROBERT FLAHERTY (repeat) 9:00-12:30
II. A seminar on Anthropology and Film - the
theoretical and philosophical base. Moderated by
Karl Heider, Brown University. Barton Hall,
Room 300. 10:00-12:30.

Lunch - 12:30-1:30

Afternoon Sessions.

I. ROBERT FLAHERTY’S LIFE WITH THE ESKIMOS AND ITS
INFLUENCE ON HIS FILMS. 1:30-2:30
by Edmund Carpenter

Dr. Edmund Carpenter is Professor of Anthropology
in the School of Communication Arts, Fordham
University. Dr. Carpenter has done research in
primitive art, Eskimo culture, and communication,
in addition to being a film-maker. He collaborated
with Robert Flaherty on several articles on the
Eskimos.

II. THE FILMS OF ROBERT FLAHERTY (repeat) 2:30-5:30

III. A SEMINAR ON ANTHROPOLOGY AND FILM - METHODOLOGICAL
AND TRAINING PROBLEMS. Moderated by Richard
Cholifen, Drexel Institute of Technology. Barton
Hall, Room 300. 2:45-5:30.