PROGRAM NOTES

1969 ANTHROPOLOGICAL FILM FESTIVAL

TEMPLE UNIVERSITY

PHILADELPHIA, PA.

APRIL 10-12

Coordinator of Festival

Jay Ruby
THURSDAY, APRIL 10

9:00-9:30 A.M. Registration

9:30-12:30 A.M. FILMS ON AFRICA

Panelists: William Schwab (Temple), Loretta Hill (Temple), Norman Miller (Michigan State), and Gordon Gibson (Smithsonian)

Films:


The story of AFRICAN WOODCARVING ART IN ZAMBIA, from the historic to the present. Features a young man who sculpts a contemporary six-feet tall giraffe to pay for his school fees. Ten separate pieces of African music recorded on location and visits to remote villages help to make this a fascinating and valuable film, not only for art students, but for all students of Africa.

Awarded CERTIFICATES IN THE 1967 VENICE INTERNATIONAL FILM FESTIVAL (DOCUMENTARY), the 1967 BRUSSELS INTERNATIONAL FILM FESTIVAL (FOLKLORE), and the 1967 SAN FRANCISCO INTERNATIONAL FILM FESTIVAL (FILM-AS-COMMUNICATION SECTION).


The Lion Hunters is the latest film of Jean Rouch, a French anthropologist-filmmaker who is virtually unknown in the United States, although his early cinema verite films, like Chronicle of a Summer have had considerable influence upon Godard and other European filmmakers. This epic poem of Africa depicts lion hunting in east Africa.


As the commentary of the film expresses it, "...Here is the News...in Zulu...in South Sotho...in Xhosa...in North Sotho...Tsonga...Tswana...Venda." Land of many peoples, many tongues -- the Republic of South Africa. A vast multi-lingual radio network operating to serve a multiplicity of cultures and interests: seven different Bantu languages alone with seven different radio services: seven services on the air for a total period of eighty hours a day! ----- Radio Bantu!

12:30-2:00 P.M.   Lunch

2:00-5:30 P.M.   FILMS ON RELIGION AND RITUAL

Panelists: Elizabeth Tooker (Temple), Elmer Miller (Temple), John Marshall, and Gordon Gibson (Smithsonian)

Films:


"This is a first class anthropological film on exciting contemporary subject matter. It should be of great interest for use in teaching American culture..." was the comment of noted anthropologist Margaret Mead after viewing Peter Adair's The Holy Ghost People. The film reports on the religious fervor of a Caucasian Pentecostal congregation whose fundamentalist philosophy encourages a literal interpretation of the Bible. A specific passage from Mark, "In my name they shall speak in new tongues. They shall take up serpents; and if they drink any deadly thing, it shall not hurt them," is indeed practiced when members "speak in tongues" (glossology), caress rattlesnakes, and hurl them about the room. A discreet objectivity is the vantage of the film's producer as he views the proceedings.


N/um Tchai, which means "medicine dance," is a formalized curing ceremony performed by the !Kung Bushmen of the Nyae Nyae region of South West Africa.
The film shows medicine men in various stages of trance and opens with an introduction explaining the meaning of the dance ceremony.

3. **Himba Wedding.** A film by Gordon Gibson. 16mm. Color. Optical sound. Running time: 45 minutes. For screening information contact Gordon Gibson, Curator of Anthropology, Smithsonian Institution, Washington, D.C.

The film depicts certain of the marriage rites of the Himba, a Bantu people of South West Africa and Angola, photographed in 1961 during 4 days of the marriage ceremony of a particular couple. It includes animal sacrifice, augury, investiture of the bride, seclusion and avoidance practices, attempts to steal the bride, insulting the bride, mock attacks on the groom, ritual departure and arrival of the bride and groom during change of residence, food-tabu breaking rites, feasting, and celebration dances.

4. **Mulga Seed Ceremony.** A film by Roger Sandall for the Australian Institute of Aboriginal Studies. 16mm. Color. Sound. Running time: 25 minutes. For screening information contact Mr. Frank Long, Film Officer, Australian News and Information Bureau, 636 Fifth Avenue, New York, New York 10020 (212-CI-5-4000).

The mulga seed ceremony of the Pitjantara is intended to provide the fertility and growth of the mulga bush, a plant used for both food and fuel. The film shows visits to several sacred stones, and then accompanying exhortations of the ritual leaders; the use of mixed blood and sand for body ornament; the climbing of a high ridge to visit a small cave where the sacred boards were once kept, and the symbolic casting of mulga seed to the four winds; and the preparation for and performance of the culminating dance of the Mulga Seed Men.

5. **Iyomande: The Ainu Bear Festival.** Produced by the Tokyo Olympia Eiga Company. 16mm. B/W. Optical sound. Running time: 30 minutes. For distribution information contact Tokyo Olympia Eiga Co., 33 Kotohira-cho, Shiba, Minato-ku, Tokyo, Japan (C/O Takamiya Bldg.).

This film depicts traditional Ainu village life as recorded by Dr. Munro, a European who lived with the Ainu in the 1930's. The film concentrates on the Bear Festival, an annual renewal ceremony.

A film depicting the male and female rites of passage among the Gbaya tribe of Central Africa.

**FRIDAY, APRIL 11**

9:00-9:30A.M.  Registration

9:30-12:30A.M.  ARCHAEOLOGICAL FILMS

Panelists: Jonathan Gell (Temple) Chairman, Donald Miller (Queens), and Karl Heider (Brown)

Part A: Documentation of Excavation


Snaketown, near Phoenix, Arizona, the largest known site of the Hohokam Culture of the American Southwest, was inhabited continuously from B.C. 300 to the 12th century. *Snaketown* was filmed during the seven-month excavation campaign by the Arizona State Museum in 1964-5. The film's theme is the archaeological approach to the means by which the prehistoric farmers in the Desert Province met the challenge of a harsh environment and the discovery of the physical remains of their culture. We are shown the selection of areas and features to be excavated, organization and deployment of digging crews, exploration using powered equipment (backhoe with front-end loader) and its coordination with hand labor, uncovering of single house floors as well as extensive areas or neighborhoods, stratigraphic testing using mechanical screens, excavation of votive deposits, the flow of finds from field to laboratory.

A canal dug as early as 300 B.C. on a scale unique north of Mexico furnished evidence for the technical skill the initial settlers of Snaketown possessed to sustain permanent, stable, and concentrated settlement by maize farmers in the desert.
Complex elaborations and maintenance problems of the irrigation system drawing Gila River water show that hydraulic engineering was essential to the existence of this very large site.

A new item was added to the inventory of public works with the discovery of clay-capped trashmounds from 500 A.D. And a circular platform mound, the second discovered in the Hohokam area, laid bare to exhibit constructional or renewal stages, is an additional trait connection to Mesoamerica.

An important objective of the project was to corroborate and refine the phase subdivision of Hohokam Culture based originally on pottery seriation in the 1934-5 campaign by Gila Pueblo. The film shows field operations to gather huge volumes of sherds for chronological and style analysis.

Information was sought on possible origins of the present-day Pima Indians, on whose reservation Snaketown lies and who themselves formed the dig crews, in the prehistoric Hohokam. Some suggestive connections are depicted and shown. The project evoked a moving and potentious response from the Gila River Indian community on two ceremonial occasions. One took place in the Great Ball Court and the "empty" area between the Court and Mound 29. The Pimas' interest in the protection and development of the prehistoric site may lead to the establishment of a tribal park where the ruins will be accessible to visitors.

Snaketown is an historical document for American archaeology, recording the organization and execution of a pivotal, complex, and extensive excavation, its planning, coordination, and achievements in substance and in information.

Part B: Introduction for the Beginning Student


A half-hour documentary on the excavation and analysis of a small Woodland campsite in Southern Ontario, Canada, in 1966. It is aimed at the introductory levels of anthropology, and attempts to present the full procedural sequence of archaeological recovery.

2. *Have You Ever Considered Archaeology?* Optical sound. B/W. Running time: 15 minutes. A film by Stuart Scott, For distribution information contact Dr. Stuart Scott, Department of Anthropology, State University of New York at Buffalo, 4242 Ridge Lea Road, Buffalo, New York 14226. Conceived by Mr. Lewis Fisher, Buffalo.
Part C: Experimentation and Replication


The film presents obsidian quarrying at prehistoric sources on the lava desert in eastern Oregon. The natural setting of the quarries, making replicas of digging tools, and extraction of obsidian are shown. The kinds of prehistoric chipped stone tools found at the quarries are replicated on location by Don Crabtree, Research Associate in Primitive Technology of the Idaho State University Museum. His dexterity in stone flaking and scientific acuity have made him a master of the art of duplicating the forms of prehistoric stonework and an authority on the technology of tool production.

This film is the first of a series on chipped stone tool production under a National Science Foundation-supported program to the Idaho State University Museum.


Not for any form of commercial showing. May be borrowed for scientific and educational purposes, borrower paying postage.
The film records construction of an earthwork under closely controlled conditions to investigate by measured experiment the way in which archaeological structures are denuded and buried.

A carefully designed and constructed bank (the "barrow" of the title) and ditch were built in the summer of 1960 at Overton Down, Wiltshire, Southern England, by the Research Committee under the direction of P. A. Jewell. Time and effort studies measured the performance of the volunteer builders using both prehistoric forms of digging tools and baskets and modern ones. Excavation at periodic intervals during the next century will enable the Committee to observe the progressive erosion of the bank and the gradual silting up of the adjacent ditch, which was the borrow pit for the earthwork. Artifacts, bone, charcoal, and spores were placed within the bank so that their preservation and movement may be studied. Natural scientific surveys of the earthwork's environs have established a baseline for future study of faunal, floral, and soil changes.

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

1:30-5:30 P.M. ETHNO-FILMS OF AMERICAN SOCIETY

Panelists: Sol Worth (Penn), John Marshall, Lawrence Salzman, and Richard Cowen (University of California, Berkeley)

1. Invisible Walls. Written, produced and directed by Richard Cowen. Photographed and edited by John Blaustein. 16mm. B/W. Optical sound. Running time: 12 minutes. Price - sale: $80; rental: $6.00 per day. For distribution information contact The University of California, Extension Media Center, Berkeley, California 94720.

The film first shows how American social interaction is made possible through the assumptions its members have about each other. Then it focuses on common American beliefs about personal space.

People are shown to encase themselves in invisible walls which they erect about 18 inches from their bodies. While these walls are imaginary, nonetheless their violation causes a feeling of discomfort. The larger part of Invisible Walls demonstrates and analyzes the patterns of physical response that people employ to express this discomfort.

An actor and an actress trained in middle class modes of dress and behavior are shown randomly stopping unsuspecting subjects in several Los Angeles shopping centers. While
ostensibly conducting a consumer preference survey, they continually violate each subject's personal space. A hidden camera is used to film this social interaction.

Mr. Cowen, along with Elizabeth Herbert and Lucy W. Turner who participated in the analysis, derived several patterns of subject response to violations of their personal space. The results of this analysis are incorporated into the film. These patterns are shown to vary to some degree with the sex of the subject and are shown to be learned and not innate.

The film goes on to show that American children learn these culturally derived patterns of response. It ends with the observation that as population pressures continue to mount, Americans may have to learn new notions about personal space.

2. UCLA Student Ethnographic Films

A. Recess. A film by Alex Prisadsky. 16mm. B/W. Optical sound. Running time: 5 minutes.

B. Synanon House. A film by Howard Lester. 16mm. B/W. Optical sound. Running time: 15 minutes.


D. Til The Last Road Home. A film by Vincent Di Bona. 16mm. B/W. Optical sound. Running time: 25 minutes.

For distribution information contact Mr. Richard Hawkins, Department of Theatre Arts, University of California, Los Angeles, California.

3. Films From the Single Room Occupancy Project

A. Eddie. A film by Lawrence Salzman and Peter Barton. 16mm. B/W. Optical sound. Running time: 25 minutes.

A documentary of Eddie, a resident of one of New York's Single Room Hotels.

B. Two films made by tenants of Single Occupancy Hotels in New York during a research project sponsored by the Community Psychiatry Division of Saint Luke's Hospital.

For distribution information contact Mr. Lawrence Salzman, 70 West 107th Street, New York, New York 10025.

**An Interrogation:** The sequence is part of the material for a film being made about the operation of a city Police Department. In a normal interrogation, the suspect is read his rights, including the rights to remain silent and to have a lawyer present. He is asked if he will permit himself to be questioned by the police. Many will. The film shows how the truth is obtained.

**Three Domestic Arguments in which the Police intervene:** The three short films are part of a series being prepared for use in police training programs and in other educational contexts. They provide a background for discussing such questions as the influence of law, Police Department Policy and police attitudes on police behavior.

In the first film an arrest is made because a warrant has been issued. In the second there is evidence of assault and battery. In the third film an arrest is made only in order to prevent further difficulties.

5. **Inner-City Films.** Four films made under the direction of Roger Larson by Puerto Rican teen-agers in New York.

   A. **A Park Called Forsyth.** A film by Jesus Cruz. 16mm. B/W. Optical sound. Running time: 12 minutes.

      Explores the teen gang structure and makes compassionate comments on the roots of hate and violence.

   B. **Tar Beach Party.** A film by Aureo Jimenez. 16mm. Optical sound. Running time: 8 minutes.

      A roof top party is interrupted by two boys who have been drinking on the stairs.


      A group of drug addicts forcibly inject a small boy with heroin and he subsequently falls to his death.

   D. **Don't Mess With Us.** A film by Alajandro Lopez. 16mm. B/W. Optical sound. Running time: 5 minutes.

      A high school student leads an insurrection in the classroom.

For distribution information contact The Children's Cultural Foundation, Inc., 325 East 57th Street, New York, New York 10022.
8:00 P.M. An informal seminar on the methodology, accomplishments, and potential of archaeological films will be held at the residence of Jonathan Gell, 7033 McCallum Street, Philadelphia, Pa. (CH-2-1327).

SATURDAY, APRIL 12

9:00-9:30 A.M. Registration

9:30-12:30 A.M. NEW TRENDS IN ANTHROPOLOGICAL FILMS

Panelists: Ernest Rose (Temple) and Timothy Asch (Brandeis)


Aegean Sponge Divers documents the lives of the men of Kalmnos Island, Greece, who have traditionally made their living as sponge fishermen. The film follows the full yearly round of production activities in this industry, including the hiring of crews, the provisioning of vessels and the continuous six months at sea.

Cinematographic emphasis is placed on the actual underwater work of the divers, but the story sequence is not neglected. The traumatic departure ceremonies, and the welcoming back of the husbands and fathers who have been away from home for six months are fully documented.

The major focus of the film is the daredevil behavior of the divers. In spite of the fact that they understand the magnitude of the risk they are taking, they completely and systematically disregard the rules of safe diving.

They overstay their time on the bottom, untie their life lines in gestures of derring-do, and use no stage ascent at all. The result, as expected, is an astronomical casualty rate from bends and embolism. The film asks how such seemingly irrational behavior is justified by the men who do it; and this question is answered by placing the irrationality into the logic of the total culture. In this particular case, a high value placed on virility and a complex structure of debt relationships combine to force the divers into their acts of death defiance.
Several other important points may be made in the classroom in conjunction with this film. For example, the hereditary nature of sponge fishing as a profession, and the obvious hyper-masculine behavior of these men, throw into serious question the notion that actual physical presence of a father figure is necessary for the development of male roles. Or again, the fact that synthetics are ruining this industry raises the issue of the impact of technology on traditional economic and social structures.


The film is on the Nomadic Cattle Fulani, North West Nigeria. Filmed in July and August 1968.

The title "Soro" is a Fulani name for a beating game in which young men attempt to prove their manliness. The footage shows two young men beaten under the arm with a hardwood club. The game is now prohibited in the area and so far as is known has not been filmed before.

The film was also conceived in order to show relevant ethnographic background of the Fulani. Accordingly, there is footage of the countryside, markets, household and camp activities, and dancing by young people. Accompanying the dance and Soro are various Hausa professional bands -still uninfluenced by western music.

3. The Feast. A film by Timothy Asch and Napoleon Chagnon. Produced in collaboration with the Center for Ethnographic Film Studies, Brandeis University. 16mm. Color. Optical sound. Running time: 30 minutes. For distribution contact: Timothy Asch, Center for Ethnographic Film Studies, Brandeis University, Waltham, Mass.

Filmed in February, 1968, near the headwaters of the Orinoco River, The Feast illustrates the feasting practices of the Yanomamo Indians of Northern Brazil and Southern Venezuela, which provide a means of forming alliances between independent sovereign villages. The film is the collaboration of an anthropologist and an ethnographic film-maker, and attempts to show the type of cinema record that can be made among a primitive people if the anthropologist knows the language and the society
well, can predict the basic pattern of social interaction that will occur, and has a conceptual framework in which to organize the action taking place. The film illustrates a chapter of N. Chagnon's ethnography, The Fierce People, and also other writings on the subject of alliance, reciprocity economy, and gift exchange.

4. Miao Year. A film by William Geddes. 16mm. Color. Optical sound. Running time: 60 minutes. For distribution information contact: Dr. William Geddes, Department of Anthropology, University of Sydney, Australia. This film covers the main activities of a Blue Miao village in Thailand for one year.


Ronnie is a filmic biography of a teen-age Canadian Indian who is caught between the traditional world of his parents and the white world he has experienced on his own.

12:30-1:30 Lunch

1:30-5:30 BLACK CINEMA

Panelists: John Szwed (Temple), Richard Chalfen (Drexel), Ted Wing (Howard), and Reginald Bryant (Film/Media Center).


A film presenting the Black community's reactions to the assassination of Dr. Martin Luther King.

A record of a birthday party given for Huey P. Newton of the Black Panther party in Oakland, California, where Eldrege Clever, Stokley Carmichael and James Forman discuss the future of the Black movement.


A film made by a group of 11-14 year old black teenagers depicting one day in their lives during the summer of 1966. The film, Not Much To Do, is a record of the variety and complexity of these peoples' lives.

5. A selection of films by Ted Wing, Howard University.