PROGRAM NOTES

THE HUMAN CONDITION

A COLLOQUIUM ON ANTHROPOLOGICAL AND DOCUMENTARY FILM

THOMLINSON THEATER

TEMPLE UNIVERSITY

PHILADELPHIA, PA.

MARCH 11-14, 1970

Sponsored by the departments of Anthropology and Radio-Television-Film

Coordinators of the Colloquium

Jay Ruby

Ernest Rose
Wednesday, March 11

11:30 - 1:00 P.M.  Registration
1:00 - 4:00 P.M.  Opening Session

Films:

1. Necrology. A film by Standish Lawder. 16mm. B/W.
   Optical sound. Running time: 12 minutes. Price - Sale: $100.00;
   Rental: $10.00 per day. Available from Film-Makers Co-operative,
   175 Lexington Ave, New York, New York.

   Necrology was shot in one take, with a telephoto lens aimed at the
   escalator at rush hour which leads from the Pan Am Building to Grand Central
   Station. The camera motor was run backwards so the bodies seem to ascend
   weightlessly into darkness. It is of course an experimental film, but I also
   regard it as a kind of sociological time capsule, as a document for later
   ages to examine. There's actually more to it than this — music, effects,
   and extended titles, but mostly it is simply an endless flow of humanity,
   in a situation which appears on the screen as mysterious, evocative, even
   at times sinister.

   Standish Lawder

   Pennsylvania Psychiatric Institute by R. L. Birdwhistell and J. D.
   Van Vlack. 16mm. Color. Optical sound. Running Time: 28 minutes.
   Available from the Psychological Cinema Register, Penn State
   University, University Park, Pa. 16802.

   Based on a lecture given by R. L. Birdwhistell to the American
   Anthropological Association on context-control method for cross
   cultural companions. By means of short film excerpts inter-
   action of members of family are shown with each other and with animals
   during visit to zoo. Illustrates cross-cultural companions of behavior
   of different families in zoos in England, France, Italy, Hong Kong,
   Japan and United States.

3. Tuktu and the Indoor Games. Produced for the National Film
   Board of Canada by David Bairstow. Story and Editing by Lawrence
   Hyde. Original footage by Educational Development Center. 16mm.
   Color. Optical sound. Running time: 15 minutes. Available from
   the National Film Board of Canada, 680 Fifth Avenue, Suite 819,
   New York, New York 10019.

   A happy joyous look at the Eskimos and the games they play in the
   big igloo. Outside the wind and blizzard howl but Tuktu's family
   and friends ignore the weather. They juggle stones, skip and play
   with a delightful Eskimo child. Finally Tuktu falls asleep and dreams
   about the good time he has had.

4. At the Winter Sea Ice Camp, Part IV. Produced by Educational
   Development Center. Asen Balikci, anthropological consultant.
   16mm. Color. Optical sound. Running time: 30 minutes. Available
   from Educational Development Center, 39 Chapel Street, Newton, Mass.
   02160.
One of the Netsilik Eskimo series films. This sequence depicts life inside of a communal igloo during the sealing season.

8:00 - 10:30 P. M.  FILM AS A MEANS OF SOCIAL CHANGE

A presentation by George Stoney, Producer for the Challenge For Change Program, National Film Board of Canada.

The Challenge for Change Program, begun in 1967, is the first concerted attempt by the Canadian Government to use film as a communications instrument in the fight against poverty, and in fostering a great awareness of the problems of social change in Canada. In view of the fact that different departments and agencies of the government contribute jointly to the program, the latter has also proven a useful context within which Canadians at large and their representatives in Government can be brought closer together: the effects of policy decisions can be seen at work in the field, and the reactions of those people they affect can be articulated on film.

Films:

1. **LAURETTE.** 16mm. B/W. Optical sound. Running time: 20 minutes.

   A film 'portrait' of a young working mother seperated from her husband, showing some of the problems of a single parent.

2. **YOU ARE ON INDIAN LAND.** 16mm. B/W. Optical sound. Running time: 37 minutes.

   A recording of the events of December 18, 1968, when Indians from the St. Regis Reserve in Cornwall, Ontario, blockaded the International Bridge between Canada and the United States over the question of land rights.

3. **VTR ST. JACQUES.** 16mm. B/W. Optical sound. Running time: 27 minutes.

   A film which explores the use of videotape recording (VTR) by a group of citizens in innercity Montreal.

4. **BILLY CRANE MOVES AWAY.** 16mm. B/W. Optical sound. Running time: 20 minutes.

   One of the Fogo Island film series which deals with a man being forced to leave his home to seek employment in Toronto.

For distribution information contact the National Film Board of Canada, 680 Fifth Avenue, New York, New York 10019.

**THURSDAY, MARCH 12**

9:00 A. M. - NOON  THE COMMUNITY FILM WORKSHOP COUNCIL

A presentation by Cliff Frazer, executive director.
In July, 1968, The Community Film Workshop Council was established to support the growing number of film workshops springing up throughout the United States---mostly in urban, black, ghetto areas. The basic CFWC purpose: to help open a new world of communication, through film-making, to individuals who previously had been unable to relate to society effectively.

For further information contact: The Community Film Workshop Council, 17 West 60th Street, Fifth Floor, New York, New York 10023.

Films:


A penetrating study into one young man’s experience in ghetto living.

Three young black film-makers taking a look at man’s inhumanity to man and the hand that manipulates such action.

3. I AM JOAQUIN. A film by El Teatro Campesino from a poem by Corky Gonneles. Available from El Teatro Campesino, P. O. Box 2302, Fresno, California.

1:30 - 5:00 P.M. FILMS ON AMERICAN SOCIETY.

Films:

1. CAMDEN, TEXAS. James Bryan, director. Dywane Hartzell, cameraman. Kathie Blyan, soundman. 16mm. Color. Optical sound. Running time: 22 minutes. Price - Sale: $300.00; Rental: $20.00 per screening. Available from James Bryan, P. O. Box 803, Venice, California.

A filmic community study of a small company town in Texas.

2. CHICKEN SOUP. A film by Kenny Schneider. 16mm. B/W. Optical sound. Running Time: 20 minutes. Price - Sale: $160.00; Rental: $30.00. Available from Paradigm Film Distribution, 1356 North Genesee Avenue, Los Angeles, California 90046.

How to make a really good kosher soup. Pluck. Prepare. Talk. Sing. Cook one hour and one half. Exactly. Sit down. Talk. Sing again. Eat slow. (No one is chasing us.)

A heroic ending. Production values. GREAT JEWISH CINEMA VERITE. Social documentary cooking. Delicious chicken soup............

3. CHILDREN AS PEOPLE. A film by Alvin Fiering. Werner Bundschuh, 16mm. B/W. Optical sound. Running time: 35 minutes.
Price - Sale: $235.00; Rental: $30.00. Available from Polymorph Films, 331 Newbury Street, Boston, Mass. 02115.

"Most people, having never seen children in a school in which they were free to move about, to talk, and to plan and direct their own work, cannot imagine what they would be like in such a place. The best way to find out, of course, is to visit such schools. For the many who are not in a position to do that, seeing a film of such a school can be a good substitute. Of the films of this kind I have seen, none conveys better than CHILDREN AS PEOPLE, made at the Fayerweather Street School of Cambridge, Mass., the feeling of what children in such a place are like, how they look and talk, how they relate to the adults in the school, above all, the vivacity, enthusiasm, and good sense with which they manage their lives and learning. I strongly recommend it to anyone interested in non-coercive learning."


LOOKING FOR ME deals with the importance of the body.....how it can become alive through movement and thus give a strong basis to a growing sense of self.......a good self, without conflicts between body language and verbal language, between the intellect and the emotions.

Working with both normal and disturbed children, dance therapist Janet Adler develops a special kind of communication through the body, beginning where the child happens to be.....at one level with healthy nursery school children, at another level with individual autistic children, at yet another with severely disturbed children in a workshop situation. Where verbal language does not exist, the film shows the creation of a new body language as they work together.

When children have no verbal language, Miss Adler believes that body language can be the first successful means of communication. Sometimes it can be the basis from which verbal communication can also grow. But she also believes that normal children also have real problems in understanding themselves and in relating to others. If these children can become conscious of their bodies, it could mean that they are experiencing the first vital step toward a total integration of themselves.

LOOKING FOR ME is designed to assist teachers, parents and professional children's workers to develop new insights into the importance of the body and its movement in the total development of the child.


8:00 - 10:00 P.M. INSIDE OUTSIDE STATION NINE.

A Film by John Marshall. 16mm. B/W. Optical sound. Running time: 80 minutes. For distribution information contact: John Marshall, Center For Documentary Anthropology, Brandeis University, Waltham, Mass.

A film about policemen and police work in Pittsburgh from prevention to arrest, to interrogation, to Magistrate's court.

FRIDAY, MARCH 13

9:30 A. M. - NOON FILMS ON RITUAL AND CEREMONIAL LIFE


Films:


The Huichols today make their home in the rugged and barely accessible Sierra Madre Occidental in the West Mexican states of Jalisco and Nayarit. To the northeast, 250 miles in the high desert of the San Luis Potosi, lies Wirikuta, the sacred land of the divine ancestors and of peyote, the psychoactive cactus which the Huichols identify with the deer and which plays a pivotal role in Huichol religion, tradition and ritual. Each year around the beginning of December small groups of the most religious Huichols set out for Wirikuta to visit the ancestors, gather peyote and, as they put it, "find our life." Although some pilgrims still travel on foot as in the past, most such groups now utilize more modern means, such as bus, truck or train. In December, 1968 Peter T. Furst, a research anthropologist with the UCLA Latin American Center, accompanied one such group of 13 adults and three children from Nayarit to Wirikuta in order to make a film and tape record of this pivotal event in Huichol religious life, for which a general description has been available since the time of Lehnholtz but which has been observed only twice by an anthropologist (both times by Furst, the first time in 1966 with Barbara G. Myerhoff of USC). The narration of the film was adapted from the native text dictated by Ramon Medina, a Huichol mera-akame (shaman-priest) and artist who has been Furst's principal informant in his work with the Huichols since 1965.

2. WALBIRI RITUAL AT GUNADAPARI. A film by Roger Sandall. Laurie Fitzgerald, sound. Nicholas Peterson, anthropological consultant. 16mm. Color. Optical sound. Running time: 27 minutes. Price - Sale: $365.00; Rental: $20.00. Available from University of
The film documents a three-day ceremony at a place where the lands of the Walbiri and Pintubi tribes join. The ceiling of a large rock shelter is painted with an elaborate design, and the sacred emblems of the ritual are built. Plant down is coloured with red ochre and attached with blood to the performers' bodies. On the third and final day four ritual acts are performed. The most striking is that of Wadaingula, a hero of legendary sexual prowess. Another shows a mythical bird ornamented with "the bones of the dead", represented by long feathered stems on a head-dress. The ceremonial site, Gunadjari, is owned by an aged political leader and famous warrior. His participation in the ritual, the last before his death, gives it a rare intensity.

The performers of the ritual all live today at a Government Settlement more than a hundred miles from Gunadjari. Many of them are old and could not make the journey unaided. As part of its program of recording traditional Aboriginal ritual the Institute provided them with transport back to the remote and inaccessible site where the events took place. They were requested to adopt traditional dress and materials, but aside from this no attempt was made to direct the action in any way.

This action is revelatory by its very nature. It had never before been witnessed by white Australians, and certainly not by the film crew. Because of the secrecy surrounding the events the anthropologist, too, could find out little in advance. For this reason the film was made by following the action as it happened, and the result is essentially a record of the main events. Because synchronous sound is used throughout, and the sound track is rich in song and conversation, commentary is minimal. Anthropological documentation in note form is available from the Australian Institute of Aboriginal Studies.

3. TESTIMONY. A film by Brian Patrick, David Prince, sound. 16mm. B/W. Optical sound. Running time: 17 minutes. Price - Sale: $150.00; Rental: $17.00. Available from Brian Patrick, 39 1/2 North Court, Athens, Ohio.

TESTIMONY is a cinema verité study of the Apostolic Lighthouse church, a Pentecostal church in Athens, Ohio, a university town on the fringes of Appalachia. The film contains several scenes shot during a worship service led by the pastor and his wife. A high point of the service is the "testimony" period, when individual members "witness" their faith to the rest of the congregation. This testimony theme is carried out in the other scenes of the film, which focus on one of the members and his family in their efforts to reach the outside community. We see the family and a group of young people holding a streetcorner revival directed toward the university students. There are also interviews with the husband and wife in their home, and with the husband in the taxi he drives for a living, in which they discuss their work for the church and some of the specific beliefs of the church, such as the speaking in tongues that distinguishes the Pentecostal churches from all others. While it is the lively and unusual worship service itself that is of most interest to the outside observer, the view of this
family and their contact with the outside world contributes much to our understanding of this sect.

1:30 - 5:00 P. M.  MOTION PICTURE PRODUCTION TECHNIQUES FOR ANTHROPOLOGISTS

A presentation by Raymond Fielding, Temple University.

A review of the fundamentals of the motion picture process with special emphasis on techniques and hardware suited for field work by anthropologists, followed by a question and answer period and a display of contemporary professional production equipment.

Designed for the anthropological worker who is relatively inexperienced from a cinematic point of view.

8:00 - 10:30 P. M.  HOSPITAL


HOSPITAL was filmed in the Metropolitan Hospital in New York city. Metropolitan is the only hospital servicing the area from 42nd Street to 116th Street both East and West side. The film deals primarily with staff - patient encounters in the many aspects of the work of the hospital, particularly in the emergency wards and clinics. The hospital is seen as an institution where social problems become medical problems. This is the fourth in a series of films on American institutions produced by Wiseman.

SATURDAY, MARCH 14

9:30 A. M. - NOON  FILMS OF EUROPEAN AND FORMOSAN CULTURES

Films:


A day in the life of an Eastern European peasant family.

2. RUBBER STAMP. Produced by Branko Celovic for Dunav Film, Belgrad, Czechoslovakia. 16mm. B/W. Optical sound. Running time: 12 minutes. Available from Contemporary Film/McGraw Inc., 330 West 42nd Street, New York, New York 10036.

A satirical comment on "rubber stamp" bureaucracy in western society.


A visual study of a people whose way of life has not changed
appreciably since the days of the Roman Empire. Land reclamation now threatens to destroy their traditional style of living.


A filmic biography of Liu Pi-Chia, a Chinese soldier and dam builder.

**SATURDAY, MARCH 14**

1:30 - 5:30 P.M. **FILMS OF AFRO-AMERICAN AND AFRICAN CULTURES**

**Films:**

1. **THE BLACK COP.** Produced by NET--The Public Television Network. 16mm. B/W. Optical sound. Running time: 15 minutes. Price: Rental: $5.00; Sale: $100.00. Available from Indiana University, Audio-Visual Center, Bloomington, Indiana 47401.

The relationship of the black policeman to other blacks is explored by interviewing those on both sides in New York City and Los Angeles. Some see black police officers as representing a white system badly in need of change while other blacks accuse the black cop of seeking only the instant authority that comes with a badge. One police officer sees himself as protecting life and property but stopping short of shooting a brother for stealing a TV set for which the maximum sentence would be only two years. Musical accompaniment is provided by the John Coltrane Quartet. This film is one of a group of NET productions produced by black filmmakers to acquaint all people with black America.

2. **BLACK NATCHEZ.** A film by Ed Pincus and David Neuman. 16mm. B/W. Optical sound. Running time: 60 minutes. Price - Sale: $350.00; Rental: $60.00 or terms. Available from Leacock Pennebaker, Inc., 56 West 45th Street, New York, New York 10036.

I know of nothing in print that can match what Black Natchez offers: a direct look at a community, and one seized by a crisis, as well as an honest look at all sorts of things that social scientists study and study and study. If I were applying for one of those "research grants" to "evaluate" Black Natchez, I would say the film deals with real big things -- like crowd behavior, social change, ideology in action, the ethnic politician, the generational gap, Negro nationalism, black power, class structure as it determines individual behavior.

In any event, for an hour I could look and not read, and see people I have known all along in other cities brought to life. I am told that films like this are rare, and not encouraged. There is no money for them. I suppose there is a reason why. Pounds of wordy reports can help us daily forever over nothing.
A film that records what is actually happening leaves us only one clear-cut alternative, to remember or to forget very, very hard.

By 1965 no part of Mississippi was safe from "agitation." Negro children, some of them 12 or 13 years old, had the nerve to picket stores, demanding better jobs for their parents. They wanted other things, too, like access to the town's library or auditorium, not to mention its voting booths and the "other" school system. In retaliation George Metcalfe, president of the Natchez NAACP, was critically hurt by a bomb attached to his car.

The film is done without interpretive narration. It opens with some Negroes talking about forming an organization like the Deacons to defend themselves. They are ordinary men, not leaders and not civil rights workers. They are afraid--afraid of whites, afraid of their own weakness, their own useless, necessarily subdued anger. Above all they are afraid to do anything, even to arm themselves, because they have no conviction that anything they try will make the slightest difference in their everyday lives.

Then the bombing, the almost successful assassination takes place, and Natchez is a different city. A thousand psychological and sociological truths are shattered, turned into splinters by the fact that violence can sometimes generate a new relationship between victim and oppressor. Crowds of Negroes assemble, full of anger and determination. The press arrives and television cameras, so that one camera can show other cameras at work, influencing by their very presence the people whose actions are making news. That vague abstraction "the community" suddenly becomes tangible, visible. Charles Evers is on hand to exhort people, to give them direction. Others are there, too -- young men and women from the Mississippi Freedom Democratic Party.

Events conspired to furnish additional drama for the film. A curfew was called followed by the entrance of the National Guard, with its helicopters, jeeps and drawn guns, showing once and for all the force and power that keep voiceless, impoverished people respectful indeed of what sounds so right and good to the rest of us when it is urged--"law and order." There were night meetings, and day meetings, with increasing tension and increasing despair.

All this the film captures unforgettably: the leader's eyes, both wary and confident; the mixed faces before him, impassive, tentatively hopeful, disbelieving, full of zeal, ready to die, unwilling for a moment to lift a finger; and the guile, bluff and make-believe that all sides practice, part of what politics is I suppose.

The end comes swiftly and is true-to-life. Fervor subsides; weariness and a sense of futility return; the decisions will be made by negotiators, who will determine what those who have must give to keep those who have not more or less "quiet." People scold one another, or scratch their heads in bewilderment. How did it happen, so fast? What made a promising moment die? How is it that people can change overnight, abandon their lethargy, become willful, then put back on
their old masks? Who speaks for Black Natchez, for Harlem or Watts?
Robert Coles, New Republic

3. PIZZA PIZZA DADDY'O. A film by Bess Hawes. 16mm. B/W. Optical sound. Running time: 20 minutes. Price - Sale: $120.00; Rental: $6.50. Available from University of California, Extension Media Center, Berkeley, California 94720.

Eight traditional singing games performed by Afroamerican 4th grade girls in a schoolyard of a ghetto school in central Los Angeles in 1968. The games were not learned in school and are mildly disapproved of by school authorities. The film includes shots of how the games are organized and how they dissolve back into other forms of play; also how conflict situations (difference over rules, allowing extra players in, etc.) are handled. A brochure containing the texts of the songs, research data, description of the filming situation itself and a suggested analysis of the underlying structure of the games accompanies the film. Suitable for courses in Afroamerican culture, culture and personality, education and human society.


Intended for professional and lay persons to encounter the black urban ghetto for the first time, this impressionistic documentary uses filmed glimpses and the actual words of ghetto inhabitants to ask implicitly whether it is the people or their surroundings which are savage.


An underground film dealing with ethnic strife in Rhodesia.

5. BUILDING A HOUSE. Produced by the International Film Foundation. 16mm. Color. Optical sound. Running time: 7 minutes. Price - Sale: $90.00; no rental given. Available from International Film Foundation, 475 Fifth Avenue, New York 10017.

The construction of a sturdy storage house by the Bozo people of Mali. Suggests many aspects of their culture - the division of labor between men and boys; the artistry of the simple construction, using materials yielded by the river; the joy and harmony of working to fulfill a common need. Reeds are soaked and twisted into rope; poles form the framework; and woven reed matting forms the floors and walls...thatch, the roof.

6. HERDING CATTLE. Produced by the International Film foundation. 16mm. Color. Optical sound. Running time: 7 minutes. Price - Sale: $90.00; no rental given. Available from the International
Fulani (or Peul) herdsman driving their cattle across a river.

7. **FISHING ON THE NIGER RIVER.** Produced by the International Film Foundation. 16mm. Color. Optical sound. Running time: 18 minutes. Price - Sale: $195.00; no rental given. Available from the International Film Foundation.

Fish is the traditional staple food of the Bozo people of Mali. This film studies each of the Bozo's ingenious methods of catching fish - some requiring the finesse and skill of a single person; some requiring the combined efforts of small groups; and others, the unity and cooperation of the entire village community working a variety of nets. The fish are smoked for preservation and taken down river to market at Mopti in Mali.


Wounding of a crop-eating cow by a Kpelle farmer starts a dispute which is followed to its conclusion in a hot-knife trial by ordeal. Photographed with attention to detail in Fokwele, Liberia, in 1968, the film shows the conflict as it actually unfolded.

Events filmed before the wounding of the cow indicate that the outburst was not random, but rooted in the ways in which cattle are used and in the complex relationships of the prosperous, cattle-owning chiefs and the ordinary farmers who are their constituents. Flashbacks of actual events provide historical depth.

The actions of the ordeal operator invite the viewer to consider how supernatural beliefs, physiological processes and applications of psychology all contribute to the working of the ordeal.

As the camera's eye follows the conflict to its resolution it provides intimate documentation of the juxtaposition of traditional patterns and Western adaptations in this modernizing Liberian Village.

Kpelle music recorded in the field and a first-person narration by one of the film makers, an anthropologist, add further texture and richness to this authentic filmed study.