TEMPEL UNIVERSITY
FOURTH ANNUAL ANTROPOLOGICAL
AND
DOCUMENTARY FILM CONFERENCE

March 10-13, 1971

Sponsored by the Departments of Anthropology and Radio-
Television-Film of Temple University, in cooperation with
the Program in Ethnographic Film, a committee of the

CONFERENCE PROGRAM AND ABSTRACTS

(Fifth Annual Anthropological and Documentary Film Conference
will be held March 8-11, 1972)
Temple University
Anthropological and Documentary Film Conference
March 10-13, 1971

Sponsored by the Departments of Anthropology and Radio-Television-Film of Temple University in cooperation with the Program in Ethnographic Film, a Committee of the American Anthropological Association

Conference Directors: Jay Ruby, David Feingold, Karen Kerner (Anthropology) Galen Longwell (Radio-Television-Film) Joyce Seltzer (Program in Ethnographic Film)

Financial Assistance: Temple University's University Lectures Committee (Charles Dyke, Chairman; Cynthia Batt, Coordinator); Samuel Paley Library Cultural Series (Mrs. Etta Bullock, Coordinator)

Technical Assistance: The Audio-Visual Center, Temple University; Robert Hanson (Radio-Television-Film)

Poster Design: Galen Longwell, from an original photograph by Richard Chalfen of Alta Kahn, Navaho film-maker

This year's Conference is structured around the problems of controlling recorded light and sound. We will view the products and explore the processes in three types of sessions: 1. screenings and discussions of films and videotape 2. technical workshops dealing with current problems in film, videotape, still photography, and class presentation and 3. technical exhibits of the hardware of light and sound recording and reconstitution.

Since the Conference is viewed as an opportunity for film-makers and anthropologists to exchange ideas and opinions about their work, a free screening room, Ritter Hall 0507, will be available for participants to use during the Conference. Please contact any of the program directors during the Conference for further information and access to the room. Ritter Hall Lounge will provide coffee and comfortable chairs to promote discussion.
Program for Wednesday, March 10, 1971

Morning:

I. Registration - 11:30-1:00 pm., Foyer of Walk Auditorium, Ritter Hall.

Afternoon:

II. Film Screenings and Discussion - 1:00-5:30 pm. Walk Auditorium, Ritter Hall.
   (Chairmen: Galen Longwell, David Feingold)

   Introduction  1:00 pm
   1. A Rather Strange Tribe  1:15 pm
   2. The Ancient Africans  1:25 pm
   3. Nawi  1:55 pm
   4. Bitter Melons  2:20 pm
      Break and Discussion  2:50 pm
   5. Blues Accordin' to Lightnin' Hopkins  3:25 pm
   6. Black Roots  4:00 pm
      Discussion  5:00 pm

III. Workshop on the Basic Techniques of Motion Picture Production (Ray Fielding and Laurence Salzmann) - 1:00-5:00 pm. Room 201, Annenberg Hall.

Evening:

IV. Film Screenings and Discussion - 8:00 pm. Walk Auditorium, Ritter Hall.
   (Chairman: David Feingold)

   1. The Lion Hunters
   2. The Tribe That Hides From Man
Film Abstracts

Wherever possible, either the film-maker's or distributor's own descriptions have been used.

1. A Rather Strange Tribe. Produced by the students and staff, Syracuse University Motion Picture Department. Script and Editing: Tim Wilson. 16 mm. Color. Optical Sound. Running time: 10 minutes. Distributor: Syracuse University, Educational Film Library, 1455 East Colvin Street, Syracuse, N.Y. 13210. Sale price: $110 Rental Price: $10.00

An African 'anthropologist' describes a middle-class North American family as they get up in the morning. Designed to give students, from fifth to twelfth grades a taste of the anthropologist's 'objective' viewpoint on themselves.


A survey of the highlights of African history up to 1500 A.D. Animation and maps are intercut with location photography of the ruins of Kush and Axum, life today in the ancient Sudanic kingdoms and Benin, and the stone walls of Zimbabwe. Art pieces filmed in six museums help make the transition from the past to present.

3. Nawi. Directed by David MacDougall; Cinematography, David MacDougall; Sound Recording, Judith MacDougall; Editor, James Kennedy; Field Assistants, Sebastian John Odong and Peter Claverton Lukiru. 16 mm. Color. Optical Sound. Running time: 22 minutes. Distributor: Churchill Films, 662 N. Robertson Blvd., Los Angeles, California 90069.

Each year during the dry season the Jie of northeastern Uganda leave their homesteads and take their cattle to temporary camps, called nawi, where there is ample fresh grass. The film shows the preparation for the journey, a last meal of parched sorghum, and the cattle drive. At the camp men and boys take the cattle from their thorn kraals to graze and to drink at a water hole. The men converse while making objects out of leather. Children play in a tamarind tree while mothers watch. At evening the herds return and fires are lighted for the night. This film, made primarily for use in schools, attempts to put the viewer into a life experience different from his own and to give a sense of the quality of life of a pastoral community.

The film is about the music of the |Gwikhwe musician Uxone, and animal songs and games played by the |Gwi people in the central Kalahari Desert in Botswana. |Gwi people live where there is no water and few animals to hunt. They depend on roots and melons for their existence. Uxone's songs are about the country he lives in, the gathering people do for their livelihood and social life.

The film illustrates his songs with documentary material. Some of Uxone's songs he composed himself; some he learned from other musicians. As the compositions of an artist, Uxone's songs differ from the traditional animal music of the |Gwi people.

Animal music is sometimes played on the hunting bow for which Uxone composed his songs. Often, animal music accompanies the many games of these people.


Based on the Bluesman Lightnin' Hopkins, the film explores the black culture of rural and urban Texas through its music. Winner, Chicago International Film Festival 1970, Ann Arbor Film Festival 1969, Folk-Hill College Independent Film Festival 1970.

"In making BLACK ROOTS, it was my intention to convey the collective history and sociology of Black America. I decided that the most intensive distillation of this life style could be best expressed in the autobiographical sketches of several black Americans.

My casting took me six months to complete since I had to try to select people who would cover the entire spectrum of black America. My final choice included five people: the Reverend FREDERICK DOUGLASS KIRKPATRICK, FLO KENNEDY, the Reverend GARY DAVIS, LARRY JOHNSON and JIM COLLIER. In the histories of these five people, tales of the hardships of sharecroppers, Ku Klux Klan raids, indignation and humiliation, as well as the warmth of family life and the humor which grew out of the hardship of life in America, a pattern emerges which becomes the universal history of black America, a people and a culture not only of beauty, but of soul as well.

The form of cinema used in this film is an evolution of the forms and techniques used in my previous films: ON THE BOWERY, COME BACK AFRICA and GOOD TIMES, WONDERFUL TIMES. Whereas GOOD TIMES, WONDERFUL TIMES juxtaposed the dialogue of the middle class with the horror of war, which is harsh, the juxtaposition in BLACK ROOTS is lyrical and poetic. I concentrated on the relevancy of the human face and on dialogue since facial expressions, gestures and words of an individual are symbols of his personality and culture. A mosaic of many individuals can be both a psychological study of human nature and also a symbolic expression of the sociology of a culture both entertaining and beautiful."

-- LIONEL ROGOSIN.

Biographical Notes on the CAST:

REV. FREDERICK DOUGLASS KIRKPATRICK was born on a tenant farm in Louisiana; his mother died when he was six and his father was evicted from the farm. He lived with a step grandfather, played football at a Negro college and organized a militant Negro Organization in the South. When they were threatened by the Ku Klux Klan, he founded the Deacons for Defense. He later joined Martin Luther King in his struggle for Negro rights. He is also a well known folk singer who has been recently appearing with Pete Seeger.

FLO KENNEDY is a prominent Black attorney practicing in New York City. She has been in the forefront of much civil rights activity and is also a prime catalyst to many of the activists in ferment throughout the U.S. today. Born in Kansas City she grew up during the depression and despite many obstacles obtained her law degree at Columbia University.
REV. GARY DAVIS, a 73-year old blind blues singer, is one of the most prominent of black American musical artists; he composes and performs his own music. Born on a tenant farm in South Carolina, and after a fantastic odyssey of many years, he wound up in New York City finally recognised as one of the grand old men of American blues.

LARRY JOHNSON is a brilliant blues singer and guitarist who also composes his own songs. He was born in Georgia and spent several years in the U.S. Navy, after which he roamed around Harlem gathering material for his documentary in the form of a musical saga of his people.

JIM COLLIER was born in Arkansas but moved to Chicago at an early age, so that he has both the rural South, and the urban North in his background. He joined the army at 17 and his experiences in Portugal showed him the parallels between racism in America and exploitation abroad. He joined Martin Luther King's organization where he met Rev. Kirkpatrick and turned to folk-singing as a method of political action.

WORKSHOPS

1:00-5:00 pm. - Workshop on the Basic Techniques of Motion Picture Production.

This workshop will be conducted by Dr. Ray Fielding and Mr. Laurence Salzmann (Temple U.) and is confined to persons who have had no previous cinematographic experience. Dr. Fielding will lecture on the basic steps of film-making. Mr. Salzmann will instruct the participants in the use of a 16 mm. camera and aid them in shooting a brief film project. Workshop is limited to 35 persons. Participants are invited to bring their own equipment to the workshop.

8:00 pm. - Film Screenings and Discussion.


THE TRIBE THAT HIDES FROM MAN. A film by Adrian Cowell.

Lion Hunters is a masterpiece of ethnographic film-making by Jean Rouch. It follows an ill-fated band of Niger hunters from the elaborate ceremonial preparation through the kill.

This film offers details concerning the hunters as a group apart from their kinsmen, the intricacies of brewing poison for the arrows, and the passion of the kill.


Since 1900, more than half the tribes of Brazil have been completely wiped out. Today, the remaining Indians are dying equally fast, and may vanish into extinction by the end of the century.

Orlando and Claudio Villas Boas are the only men who have had any real success in dealing with this tragic problem. In the Xingu jungle of the Matto Grosso, they have gathered together a group of 15 tribes, halted the waves of epidemics, raised the population and devised a policy of slow and gradual integration.

This film deals with the efforts of the Villas Boas brothers to contact the Kreen Akrore, a previously unknown and uncontacted group.

As a result of this film's impact in Britain, the Villas Boas brothers have been nominated for the Nobel Peace Prize.
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Program for Thursday, March 11, 1971

Morning:

I. A Symposium on Video Tape Research in Anthropology

   1. "Facial Expression Reaction Test: A New Video Tape Approach for Psychological Anthropology" - Karl Heider.  9:30 am /
   2. "The Use of Videotape in the Formal Semantic Analysis of Deference Behavior among the Menz Amhara of Ethiopia" - Allan Hoben.  10:05 am /
   3. "Emics and Etics: The Video Camera and a Methodology for the Cross-cultural Analysis of Family Interaction" - Anna Lou deHavenon.  10:55 am /

II. Technical Exhibit of Video Tape and Film Equipment - 11:30-2:00 pm. Color Television Studio, Annenberg Hall.

Afternoon:

III. Film Screenings and Discussion - 2:00-5:00 pm. Walk Auditorium, Ritter Hall. (Chairman: Jay Ruby)

   1. Ragman  2:00 pm
   2. A Man and His Work  2:05 pm
   3. I Am  2:25 pm
   4. I'm a Man Break and Discussion  2:35 pm
   5. Changing  2:55 pm
   6. Seven Second Love Affair Discussion  3:30 pm

IV. Workshop on Video Tape Recording (Galen Longwell) - 2:00-5:00 pm. Room 201, Annenberg Hall.

V. Workshop on Still Photography (Paul Byers) - 2:00-5:00 pm. Room 202, Annenberg Hall.

VI. Repeat of Wednesday Afternoon Film Program - 1:00-5:00 pm. Room 200, College Hall.

Evening:

VII. Film Screenings and Discussion.

   Two Films by Arthur Barron (Sponsored by the Samuel Paley Library Cultural Series). - 7:30 pm. Walk Auditorium, Ritter Hall.
   (Chairman: Galen Longwell)
   1. Factory
   2. Death

   A discussion with Mr. Barron will follow the screenings.
Karl G. Heider, Brown University

Facial Expression Reaction Test: A New Video Tape Approach for Psychological Anthropology.

Traditional ethnographic observations of the Dugum Dani of West Irian (West New Guinea), Indonesia, has lead to conclusions about their sexual life which seem improbable. For example, they uniformly practice a post-partum sexual abstinence of about 5 years. There are no signs of unhappiness, violation, or alternate outlets. Are the Dani truly indifferent to sex? Or are they particularly skilled at suppressing their feelings about it? For various reasons, the traditional projective tests were not useful with the Dani. So a Dani culture-specific test, a Facial Expression Reaction Test, was devised. A set of stimuli (songs, phrases, words, questions and gestures), half erotic, half neutral, were administered to two groups of married men, one having sexual relations with their wives, the other in the post-partum sexual abstinence. Their facial reactions were videotaped. Analysis (not yet complete) of their facial expressions (à la Ekman) may reveal significant differences between the two groups which can be attributed to their differing sexual states, and thus contradict the original conclusions.

THE USE OF VIDEOTAPE

IN THE FORMAL SEMANTIC ANALYSIS OF DEFERENCE BEHAVIOR AMONG THE MENZ AMHARA OF ETHIOPIA

Abstract

Allan Hoben (University of Rochester)

This paper concerns the use of battery-powered, portable videotape equipment in a study of deference behavior carried out during 1969-1970 among Amhara peasants in a rural area three hundred kilometers northeast of Addis Ababa, Ethiopia. My object is to describe the role of videotape in our research and to report on its effectiveness as a research tool. I will not present the results of our research in systematic form here.

By deference behavior I mean all those conventional and ceremonial forms of behavior that function as a symbolic means by which individuals who are interacting in any situation constantly show their appreciation of one another's social statuses and social relationships to one another. This behavior might equally well be termed etiquette in the most comprehensive sense or, alternatively, the ritual aspect of social interaction. I assume that the rules governing deference behavior serve to uphold the moral order of society by constantly requiring people to remind themselves
symbolically of enduring and binding jural relationships which govern events like succession or arranging a marriage that occur only infrequently. In Amhara society, deference behavior includes linguistic forms, genuflexions, proximity and relative stance, gestures, kissing and ways of draping a flowing toga-like garment.

Many different kinds of questions can be asked about deference behavior. Our goal was to analyze the semantic structure of the rules in terms of which Amhara interpret deference behavior. This is a highly complex task. The behavior under study often takes place in a few seconds yet encodes much information about the relationship of the actors to one another and the social occasion. It is difficult for the outsider to distinguish significant deference behavior from background activity.

Our research thus required extended and extremely detailed interviews about brief periods of interaction. Furthermore, the interviews were inevitably rather dull for the informants since we were asking them about behavior they regard as natural and which they normally enact with little conscious thought, rather than about those aspects of the interaction which were unique, problematic, and hence, to the informants, interesting. We found that unless the interviews were focused on very specific actions between specific actors on a specific occasion they were not fruitful, for the informants would mentally alter the situation under discussion and hence give us inconsistent responses.

Videotapes provided a very useful way of focusing our interviews and of controlling the specificity of the situation under discussion. Candid tapes were made of more or less formal and public scenes. These included litigation, greetings, meetings, land division, funerals, church processions and various agricultural activities. Sections of the tapes were then reviewed carefully and repeatedly with Amhara informants. Videotape proved to be one of the most successful techniques used for focusing interviews on the details of deference behavior.

EMICS AND ETICS,

THE VIDEOCAMERA AND A METHODOLOGY

FOR THE CROSS-CULTURAL ANALYSIS OF FAMILY INTERACTION

Abstract

Anna Lou de Havenon (Columbia University)

A recent advance in the development of operationalized anthropological research is based upon the conceptual distinction between emic and etic approaches to the classification of cultural phenomena. This distinction which was first
drawn by the linguist Kennety Pike (1954) has been subsequently elaborated and propounded by Marvin Harris (1964) as the epistemological and methodological basis for the research strategies of an ethnography whose goal is to arrive at intersubjectively valid and predictive statements about human differences and similarities. This paper will distinguish between emic and etic analytic frames and then discuss how they have been applied, using videotapes as the primary research medium, in the analysis of family authority and nutrition as they relate to task performance in the domicile.

Film Abstracts


The film is a visual song to the disappearing men of the horse and wagon, who were once a familiar sight and sound on the streets of Philadelphia. The horse and wagon men scavenged the refuse on the side streets for rags, metal, anything that would bring in a few dollars more than the rental price of the hitch and horse.

2. A Man And His Work. A film by Jack Sanders, Produced by the Center for the Moving Image, Portland State University, with a Grant from the Office of the Dean of Undergraduate Studies, Special Fund Committee. Date: 1969. 16 mm. Black and white. Optical Sound. Running time: 16 minutes. Distributor: Center for the Moving Image, Portland State University, P.O. Box 751, Portland, Oregon 97207.

Essentially, the film is about the routine of a working man, the foreman of the city sewer department's emergency crews. It's about how he, as an individual, affects his work, his job; and how it affects him. Less formally, it's about what he thinks about his job, what his responsibilities as an individual, and as a foreman, are.


Theresa and Frank Olichc ran the bar across from the railroad tracks in Chatassaqua that became the living room for many of the locals. Most of the locals would have classified themselves as working men, though some had management level positions, and some
were still students. But at Theresa's, they took off their corporate uniforms before entering and were themselves. The film is about one night in the spring of 1969.

Last fall, Theresa's fell victim to building code restrictions. What happened was, Theresa was given an option to buy the building after renting it for over twenty years, and the rules say that if she were going to buy the building, she would have to bring it up to 'standards', which means Theresa's is no more.


From the heart of the ghetto to the conscience of white America, Peter Rosen's film, I'm a Man documents the personal and ideological struggle for freedom and manhood of black militant John Barber.

John Barber entered college at age fifteen on a Ford Foundation fellowship and continued through Yale Graduate School for his Master's degree in Political Science. After two years of law school he dropped out to become president of the New Haven NAACP and then worked with Martin Luther King. Splitting with King over the issue of non-violence, he founded the militant Black Caucus in Hartford, Connecticut.

In the simplest images and most precise language, I'm a Man explains why years of immersion in America's cauldron of racial strife and years of non-violent pleas for understanding have converted John Barber and his fellow black intellectuals to radical black militancy.


Larry has worked as a truck mechanic since high school. He's put in 12 years with the same company in East Los Angeles.

A year ago, after many hassles, his wife told him to hit the road. He was letting the company run his life and also using work to delay accepting his family responsibilities.

The shock got him in to therapy. The film is a document of his life at present. His hair has gone from Marine-type shave to over-the-ears. He has a full beard. His plastic-frame glasses have been replaced by rimless one.
Their house is an anomaly on their suburban street. It is furnished with junkyard bric-a-brac.

He's jacked his bosses up for a raise that makes him (rightfully) their highest paid mechanic. He's told them he'll work weekend overtime at his discretion, not theirs.

Old friends and family have dropped off as he has drawn closer to his wife and children and stopped dancing to former tunes. He's actively engaged in sorting out the real from the spurious.

Pot has become a common social intoxicant along with his traditional beer. The American flag sticker remains on his truck, but he's replaced his National Rifle Association decal with a peace symbol.

He still is politically naive. He gets no newspaper, reads no current periodicals, few books. His changes are seen as highly personal, still formative.

Most importantly, the film delineates what is a main thread for people changing within our society. It is a realization that the institutions have failed us, that our salvation is ourselves.


The film is a study of the lifestyle of the drag racer; men who see themselves as modern day cowboys, the last gunfighters in America, whose lives are geared to the building and racing of exotic automobiles which accelerate to speeds over 200 mph in a quarter mile. For the most part, they are the children of the families that drifted west from the dustbowls of Oklahoma in the 30's. The film concentrates on one man who is the world's record holder, and his 2 partners and their families. A cinema-verite study of the car as a way of life, and the men who build them.

**WORKSHOPS**

2:00 - 5:00 pm. Workshop on Video Tape Recording

This workshop will be conducted by Galen Longwell (Temple University). The workshop will explore the potentialities and limitations of video tape recording (VTR) as an investigative tool. An attempt will be made to define the technological parameters of application of this medium to current field problems. Participants are invited to bring...
their own equipment. Limited to 35 persons. (This workshop will be repeated on Friday afternoon.)

2:00 - 5:00 pm. Workshop on Still Photography
This workshop will be conducted by Paul Byers (Columbia University). Still photography has long been an accepted part of anthropological fieldwork. This workshop will focus on the analytic uses of still photography in behavioral analysis. Participants are invited to bring their own equipment to the workshop. Limited to 30 persons.

**Film Abstracts**


   The film explores a small wedding ring factory from locker room to conference room, capturing the din of the eroding monotony of the production line, the gloss of the sales conference, the dignity and remoteness of upper echelon management. The focus is on the workers, their boredom, their salary grievances, their lack of alternatives, and the gulf of understanding between themselves and management.


   The film follows a 52-year-old cancer patient through his last days at Calvary Hospital in the Bronx. It is both a personal portrait of a man facing death, his recollections and regrets, and a study of the responses of family, doctors, nurses, and other patients to the dying person.
Program for Friday, March 12, 1971

Morning:

I. Film Screenings and Discussion - 9:00-10:30 am. Walk Auditorium, Ritter Hall.

(Chairman: Jay Ruby)

1. Conventions: The Land Around Us - 9:00 am./ Discussion and Break 10:10 am.

II. Choreometric Film in the Design of Movement: a presentation by Alan Lomax 10:45 - 11:30 am.

Afternoon:

III. Film Screenings and Discussion - 2:00-5:30 pm. Walk Auditorium, Ritter Hall.

(Chairman: Karen Kerner)

1. Dangling Participle 2:00 pm.
2. Not Me Alone 2:15 pm.
3. Rock A Bye Baby 2:45 pm.
   Break and Discussion 3:15 pm.
4. Randy 3:50 pm.
5. Alfred 4:20 pm.
   Discussion 4:50 pm.

IV. Workshop on Video Tape Recording (repeat) (Galen Longwell) - 2:00-5:00 pm. Room 201, Annenberg Hall

V. Workshop on Controlling Light and Sound in the Educational Process (Anatol Schlosser) - 2:00-5:00 pm. Room 202, Annenberg Hall.

VI. Repeat of Thursday Afternoon Film Program. 2:00 - 4:00. Room 200, College Hall.

Evening:

VII. Film Screening and Discussion. 8:00 pm. Walk Auditorium, Ritter Hall.

1. The Nuer, a film by Hilary Harris and George Breidenbach. Produced by Robert Gardner. (Sponsored by the Samuel Paley Library Cultural Series). (Chairman: Jay Ruby)
   A discussion with Mr. Gardner or Mr. Breidenbach will follow the film.

   A study of the 1968 Democratic Convention situation in Chicago. The total event was so complex that ordinary verite techniques were not adequate for its representation. The filmmakers developed a technique rooted both in the stylistic conventions of the montage film and the conventions of responsibility for accuracy characteristic of the verite film. The film treats particularly the Yippie response and those features of the convention to which they responded.

2. **Choreometric Film in the Design of Movements - Alan Lomax.**

   Films will be shown demonstrating that important elements of dance, such as step style, are attached to large regional cultural patterns.

**Film Abstracts**


   Made entirely from old classroom instructional films, Dangling Participle offers a wealth of advice on sexual hang-ups and where they come from.


   A couple preparing for and having a baby by the Lamaze Method.

In the years from birth to three the mother-child relationship is paramount to human development. The film will examine some of the techniques psychologists use in their attempt to weigh and interpret mothering practices around the world, with a strong emphasis on research in applicable animal behavior.


An 11 year old boy attends Camp Wediko where his impulsive and disturbed behavior challenges staff patience and resourcefulness. Several styles of interaction with Randy illustrate the difficulty of meeting the needs of such a handicapped child.

5. **Alfred.** Credits: Peter Barton and Laurence Salzmann. 16 mm. Black and white. Optical Sound. Running time: 27 minutes. Distributor: Paradigm Films, Los Angeles, Calif. Rental Price: $35.00

Tells the story of a very unique man who manages to survive in New York on nothing. This film made with support of AFI and was very warmly applauded at NYU's 1969 Anthropological Film Conference.

**Workshops**

2:00-5:00 pm. Workshop on Video Tape Recording (Repeat)

2:00-5:00 pm. Workshop on controlling Light and Sound in the Educational Process: 16 mm, 35 mm still, print and Helical scan. This workshop will be conducted by Anatol Schlosser (Pace College). The workshop will examine ways of mediating recorded light and sound information in the classroom.


This film is a purposefully visual document of life in the dry season cattle camps of the Nuer, Nilotic people of the Sudan and Ethiopia.
Program for Saturday, March 13, 1971

Morning:

I. Film Screening and Discussion - 9:00-12:00 pm. Walk Auditorium, Ritter Hall.

   (Chairman: Galen Longwell)

   1. Imaginero                  9:00 am.
   2. World of a Painter         10:00 am.
       Break and Discussion       10:25 am.
   3. Three Stone Blades         11:00 am.

Afternoon:

II. Film Screenings and Discussion 2:00-5:30 pm. Walk Auditorium, Ritter Hall.

   (Chairman: Jay Ruby)

   1. Ice People                 2:00 pm.
   2. The Man Hunters            2:55 pm.
       Break and Discussion       3:50 pm.
   3. Camels and the Pitjantjara 4:30 pm.

III. Workshop on Social Science Theory for Documentary Filmmakers. (Carroll Williams) 2:00-5:00 pm. Room 202, Annenberg Hall.

IV. Workshop on Anthropological Presentations for the Public Media. (Conrad Reining) 2:00-5:00 pm., Room 201, Annenberg Hall.

V. Repeat of Friday Afternoon Film Program. 2:00-5:00 pm. Room 200, College Hall.
Film Abstracts


The central figure in Imaginero is the Coya Indian image maker, Hermogenes Cayo. He and the others of his community live in a way that incorporates elements of the Spanish Conquest and of their Incan forbears. The locale is the High Andean Plateau of Argentina.


Well-known Venezuelan painter J.M. Cruxent, who is also an archaeologist and anthropologist, is featured. Program tries to show the relationship of the different world of Venezuela -- jungles, mountains, rivers -- in which he moves.


The story is one told to Dr. Valene Smith by one of her informants, one of the oldest Eskimo ladies in Kotzebue, Alaska. The film, however, was actually shot at Point Hope. The story deals with the Eskimo value system and with shamanism. It is, really, a ghost story.


Film Abstracts

The Ice People is the story of today's Eskimos and their transition from primitive to modern society. For 10,000 years the Eskimo was a man of the land. Living in the frozen wastes of the high Arctic made survival a harsh and difficult daily challenge. As he enters the society of the modern world, the Eskimo finds that he must abandon most of his old ways and values if he is to succeed. Is the Eskimo ready for the Twentieth century? And, is the twentieth century ready to accept him? The program answers these questions as it takes a close and realistic look at a little known, but very special people.


Moving backward in time, the film traces what is currently known about man's evolution. In historical footage and original film shot at excavations and universities around the world, the "man-hunters" are shown at work, piecing together the story of our ancestors: Neanderthal, Homo Erectus, and Australopecus, a form of man-ape now shown to be as much as 3 1/2 million years old.


The film documents the way of life which arose when central Australian Aborigines acquired camels. These animals were first introduced to Australia in the 1860's, and from then until the 1920's, in the hands of Afghan camel drivers, they served as beasts of burden throughout the arid inland. Then motor transport came, and hundreds were turned loose, some to run wild in the desert and others to become the property of Aborigines. At about this time tribes like the Pitjantjara were finding it hard to keep up their nomadic ways. They had acquired guns and blankets and billy-cans, and depended increasingly for food on store-bought flour and tea. To carry all this they needed transport, and camels filled the bill. Today very few are still in use, the herd at Areyonga being one of the last.
As great tracts of land in the desert areas were taken over for cattle raising, growing numbers of Aborigines became settled and dependent adapting readily to pastoral life. Today they provide much of the labour on central Australia's ranches. In this new role they have acquired skill at handling animals, and this film is notable for the peculiar method shown used by the Pitjantjara to "tranquillize" wild camels after capture. In addition to the hunt for and rounding up of a wild bull camel, the film shows something of the westernized settlement life customary for great numbers of Australia's "outback" Aborigines today, and also the kind of religious ceremonies, done in modern dress, which take place on the settlement outskirts, beyond the sight of the administrative staff. The last part of the film follows a party of men, women and children on a 90-mile journey through the Macdonnell Range.

It is one of the few films ever made showing the life of Aborigines who, though no longer nomadic, still travel widely from one settlement to another; who, though wearing western dress, speak only Pitjantjara among themselves; and who, despite prolonged missionary contact, draw most of their spiritual vigor from rites and ceremonies conducted in the shadow of the government settlements.

Workshops

2:00-5:00 pm. Workshop on Social Science Theory for Documentary Filmmakers. This workshop will be conducted by Carroll Williams (Anthropology Film Center, Santa Fe, New Mexico). Mr. Williams will introduce the participants to social science theories which are applicable to the structuring of filmic statements on human behavior. The workshop will concentrate on the writings of Edward Hall, Erving Goffman and Raymond Birdwhistell.

2:00-5:00 pm. Workshop on Anthropological Presentations for the Public Media. This workshop will be conducted by Conrad Reining (Catholic U. of America). The purpose of this workshop is to get discussion going on problems and means of formulating a TV show on an anthropological subject, such as cross-cultural drug use or changes in U.S. values, which in addition to being entertaining but accurate would subtly demonstrate the relevance of anthropology to media personnel and the public. We plan to have a producer at the table with us and hope to get participant observation for the students in media facilities. The idea is to start training some anthropologists for work with the media by producing something tangible. We would like to garner ideas from the participants in the Conference for procedures and policies.