TEMPLE UNIVERSITY

FIFTH ANNUAL ANTHROPOLOGICAL

AND

DOCUMENTARY FILM CONFERENCE

MARCH 8-11, 1972

CONFERENCE PROGRAM

AND

ABSTRACTS
 TEMPLE UNIVERSITY  
ANTHROPOLOGICAL AND DOCUMENTARY FILM CONFERENCE  
March 8-11, 1972

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

Conference Directors: Jay Ruby, David Feingold, Karen Kerner, Denise O'Brien (Anthropology)  
Galen Longwell (Radio-Television-Film)

Assistants: Myra Brown, Barry Katz, Diane Freedman, Frank Stairaker

Financial Assistance: Temple University's University Lectures and Forums Committee (Marcus M. Reidenberg, M.D., Chairman; Ruth Rosen, Coordinator)

Technical Assistance: The Audio-Visual Center, Temple University; Joe Marchesani (OIVS)

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

Photo Exhibit


Non-Scheduled Film Screenings

Since this conference is viewed as an opportunity for filmmakers and social scientists to exchange ideas and opinions about their work, a free screening room, in the basement of Ritter Hall, Room 03 is available for conference to use. If you have a film to show, see Barry Katz and he will schedule it for you.

1973 Conference

The Sixth Annual Anthropological and Documentary Film Conference is scheduled for March 7 - 10, 1973. The deadline for submitting films, VTR or still photography exhibits is November 6, 1972. The deadline for volunteered workshops, papers, symposia and discussion groups is December 4, 1972. If you plan to submit something, or have some program suggestions, please contact one of the conference directors.

FOOD... and finding it

Consult the enclosed Guide to Good Dining, compiled by Philadelphia Magazine. The Center City section will be most useful, but see also pp. 11-12 for Boothby's Oyster House and John's Hof-Brau, each about 10 to 15 minutes by car from the Temple Campus; and the section on South and West Philadelphia.

The best map of Philadelphia for drivers, walkers and subway-goers is published by SEPTA; 25¢ at most newstands.

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**Supplementary Restaurant Guide**

Near Temple Campus; moderate prices; good for lunch. Traveling north, most are on the west side of Broad Street.

- **Ebony Lounge**, 1538 N. Broad, corner Broad and Oxford; sandwiches, platters, the only place near campus with a liquor license.

- **Linton's**, 1770 N. Broad, corner Broad and Columbia; standard prole food.

- **Mitten Hall Cafeteria**, east side Broad, corner Berks Mall; only University facility open, 7:30 A.M. to 2:30 P.M., closed Saturday.

- **Dragon-Asia**, 3, 1948 N. Broad; Chinese-American food.

- **Burger Chef**, corner Broad and Diamond.

- **Owl's Nest**, 2010 N. Broad; hoagies, cheese steaks.

- **Meeting House**, 2012 N. Broad; hoagies, cheese steaks.

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Some Worthy Places Ignored by Philadelphia Magazine.

- **Acropolis Taverna**, 928 Locust St.; Greek food, drinks, music (belly-dancers on weekends), moderate prices.

- **Bain's Cafeteria**, 1024 Chestnut; deli goodies, platters.

- **La Banane Noire**, 534 S. 4th St.; combination restaurant, coffeehouse, ice cream parlor; no liquor. Good for soups, salads, crepes, desserts, moderate prices.

- **Chocho**, 1824 Ludlow St.; Japanese food, intimate setting, moderate prices.

- **Chinatown**, vicinity 9th and Race Sts.; several good places relatively cheap. Try: **Mayflower**, 220 N. 10th St.; **Pepsi (Happy Garden)**, 204 N. 10th St.; **China Gate**, 1008 Race St.; **China City**, 923 Race St.

- **Chuckwagons**, 816 Chestnut St., 1616 Chestnut St.; sandwiches, platters, beer.

- **Day's Delicatessen**, 18th and Spruce Sts.; deli goodies, dinners available.

- **The Gilded Cage**, 261 S. 21st St.; big on salads, soups, no liquor, moderate prices.

- **Kelly's Opposite Reading Terminal**, 16 N. 12th St.; seafood house, moderate prices; liquor available.
Pub Tiki, 1718 Walnut St.; Fancy drinks and Polynesian decor, Chinese-Polynesian food, moderate prices.

Snockey's, 523 S. 8th St.; seafood house, beer.

Victor Cafe, 1303 Dickinson (South Philadelphia, between 13th and Broad Sts.), Italian food with a singing flower man, moderate to expensive.

Villa di Roma, 956 S. 9th St.; beer, wine, and pasta in the heart of the Italian Market; try the mussels, moderate prices.

Zum-Zum, 1527 Chestnut St.; beer and German wurst, relatively cheap.

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Program for Wednesday, March 8, 1972

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

Afternoon:
II. Film Screenings with Discussion - 1:00-5:30 P.M. Walk Auditorium, Ritter Hall.

Introduction
1. NUCLEAR FINGERPRINTING OF ANCIENT POTTERY. James Halverson. 1:00 P.M.
2. HOW TO MAKE SORGHUM MOLASSES. Carl Fleischhauer. 1:15 P.M.
3. CONSTRUCTION AND PERFORMANCE OF THE YUKUMO MASK. Adrian A. Gerbrands. 1:40 P.M.

Break and Discussion
2:25 P.M.

4. THE BIRCH CANOE BUILDER. Craig Hinde. 3:25 P.M.
5. THE PATH. Ron and Don Rundstrom. 3:50 P.M.

Discussion
4:40 P.M.

III. Film Screenings Only - 1:15-5:30 P.M. Room 200, College Hall.
1. INSIDE THE LADIES HOME JOURNAL. Janet Gardner, Jo Taverner. 1:15 P.M.
2. BANKS AND THE POOR. NET. 1:30 P.M.
3. PROLOGUE. Robin Spry and Sherwood Forest. 2:30 P.M.
IV. Workshop on the Basic Techniques of Motion Picture Production, Part I. Ray Fielding. 1:30-5:30 P.M. Room 201. Annenberg Hall.

V. Workshop for Video Virgins. Galen Longwell. 1:30-5:30 P.M. Room 108-110, Ritter Hall.


Evening:

I. The Anthropological Relevance of Fiction Film. Erving Goffman, June Nash, Denise O'Brien. - 8:00 P.M. Walk Auditorium, Ritter Hall.

Program for Thursday, March 9, 1972

Morning:

I. Film Screenings with Discussion - 9:30-11:30 A.M. Walk Auditorium, Ritter Hall.

1. GUNABIBI. Roger Sandall. 9:30 A.M.

2. UP, OVER, AND BANG. Angela Varela. 10:10 A.M.

3. Break and Discussion 10:20 A.M.

3. SIA CHORUS. Adrian Gerbrands. 11:00 A.M.

Discussion 11:20 A.M.

II. Film Screenings Only - 9:30-11:30 A.M. Room 200, College Hall.

1. A WELL SPENT LIFE. Les Blank. 9:30 A.M.

2. GRAVEL SPRINGS FIFE AND DRUM. Bill Ferris. 10:20 A.M.

3. WASYL, AN ANECDOTE. Mike Trend, Steve Church. 10:45 A.M.

III. VTR Screenings with Discussion, Portable Videotape. 9:30-11:30 A.M. Television Studio, Basement Ritter Hall.

1. EDDIE'S LOVE. Ron Rundstrom. 9:30 A.M.

2. NORTH AMERICAN HABITATS: THE MOBILE HOME. David Kemp. 10:00 A.M.

3. TRUCKSTOP. Johnny Romano. 10:15 A.M.

4. EL GATO Y EL RATON. Rudolfo Serrano. 11:00 A.M.

V. Technical Exhibits. 11:30-2:00 P.M. Room 05, 06, 07, Basement, Ritter Hall.

Afternoon:

I. Film Screenings with Discussion - 1:30-5:30 P.M. Walk Auditorium, Ritter Hall.
1. THIS IS THE HOME OF MRS. LEVANT GRAHAM. Topper Carew. 1:35 P.M.
2. FAMILY. Hubert Smith. 1:50 P.M.
3. Break and Discussion 2:20 P.M.
4. YESTERDAY, TODAY - THE NETSILIK ESKIMO. Gilles Blais. 3:30 P.M.
5. Discussion 4:00 P.M.

II. Film Screenings Only - 1:30-5:30 P.M. Room 200, College Hall.
1. CURARE. Barbara Brandli. 1:30 P.M.
2. EBENA. Inga Steinvorth-Goetz. 1:45 P.M.
3. THE XINGUANA. Heinrich Harrer. 2:10 P.M.
4. ARAUCANIANS OF RUCA CHOROY. Jorge Preloran. 3:40 P.M.
5. MATACOS OF THE WESTERN CHACO. Jorge de Leon. 4:30 P.M.
6. SANTISIMOS HERMANOS. Gabriela Samper. 4:50 P.M.
7. SOLAR COOKERS. James Silverberg, Hal Serrie. 5:05 P.M.

III. VTR Screenings with Discussion with RAINDANCE, INC. 2:00-5:30 P.M. Television Studio, Basement, Ritter Hall.

IV. Film: Applications and Analysis. A session of papers dealing with approaches and uses of ethnographic and documentary films. 2:00-5:30 P.M. Room 100, Ritter Hall.
1. Dziga Vertov, Soviet Cinematographer. Marco Carynmyk. 2:00 P.M.
2. Toward the Formalization of Ethnographic Film Theory. Steve Duplantier. 3:00 P.M.
3. Bowing-out and Communicating your Data: The Use of Film as a Means of Social Responsibility in Field Work. Gerald L. Gold. 4:00 P.M.

V. A Workshop on the Uses of Still Photography in Social Science Research. Paul Byers. 2:00-5:30 P.M. Room 101, Ritter Hall.

VI. Workshop in Ethnographic Film Field Methods. Paul Hockings. 2:00-4:30 P.M. Room 113, Ritter Hall.
Evening:

I.  A Native American Views the Filmmaker. Essie Parrish, Lowell Bean. 8:00 P.M. Walk Auditorium, Ritter Hall.

Program for Friday, March 10, 1972

Morning:

I. Film Screenings with Discussion. 9:00-11:30 A.M. Walk Auditorium, Ritter Hall.

1. INES. Richard Coffey. 
2. THE END OF AN OLD SONG. John Cohen.  
3. SAM. Margaret Bach. 

Break and Discussion  

4. FRANK JACKSON: COAL MINER. Ben Zickafoose.  
5. WOODROW CORNETT: LEITCH COUNTY BUTCHER. William Richardson, Frank Majority. 
6. THE HORSES OF KENSINGTON. Darryl Monteleone. 

Discussion 

II. Film Screenings Only. 9:30-11:30 A.M. Room 200, College Hall. 

1. HINDU SACRAMENT OF THREAD INVESTITURE. H. Daniel Smith.  
2. HINDU SACRAMENT OF SURRENDER. H. Daniel Smith. 
3. HINDU DEVOTIONS AT DAWN. H. Daniel Smith. 
4. T'AI CHI CH'UAN. Tom Davenport. 
5. SUMODO. Humphrey W. Leynse.  
6. THE JESUS FREAKS. Paul Deason. 
7. PINTUBI REVISIT YORU YORU. Roger Sandall. 

III. Amos and Andy: Some Lessons for the Ethnographic Filmmaker. Norman Kagan. 9:30-10:30 A.M. Room 100, Ritter Hall.

IV. Workshop on Using Film as Data for Analytic Purposes. Paul Byers. 9:30-11:30 A.M. Room 101, Ritter Hall.

V. Technical Exhibits. 11:30 - 2:00 P.M. Room 05, 06, 07, Basement, Ritter Hall.

Afternoon:

I. Film Screenings with Discussion. 2:00-5:30 P.M. Walk Auditorium, Ritter Hall. 

1. INVESTIGATION OF A HIT AND RUN. John Marshall. 2:00 P.M.
Discussion 2:30 P.M.

2. PRISON.  NET.  3:30 P.M.

3. MARIN COMMUNITY MENTAL HEALTH PROGRAM.
   Gordon Mueller, Steven Pinsky.  4:30 P.M.
   Discussion 5:00 P.M.

II. Film Screenings Only.  1:30-5:30 P.M.  Room 200, College Hall.
   1. LES MAITRES FOUS. Jean Rouch.  1:30 P.M.
   2. JAGUAR. Jean Rouch.  2:00 P.M.
   3. TO LIVE WITH HERDS. David Mac Dougall.  3:35 P.M.
   4. MOKIL. Conrad Bentzen.  4:40 P.M.

III. Advanced Videotape Workshop. Galen Longwell.  2:00-5:30 P.M.
     Television Studio, Basement, Ritter Hall.

IV. Workshop on the Basic Techniques of Motion Picture Production,
    Part II. D. Monteleone.  1:30-5:30 P.M. Room 200, Ammenberg Hall.

V. Oh What a Blow that Phantom Gave Me: The Anthropologist in the
   Electronic World. Ted Carpenter.  3:30-5:30 P.M. Room 108-110,
   Ritter Hall.

Evening:

I. The Anthropologist, the Filmmaker and the Society they are
   Studying. Tim Asch, Napoleon Chagnon.  8:00 P.M. Walk Auditorium,
   Ritter Hall.

Program for Saturday, March 11, 1972

Morning:

I. Film Screenings with Discussion.  9:30-Noon. Walk Auditorium,
   Ritter Hall.
   1. I HAVE SPENT MY LIFE IN THE MINES. Roy Loes,  9:30 A.M.
      June Nash.
   2. Break and Discussion  10:15 A.M.
   2. SKY CHIEF. Scott Robinson, Mike Scott.  11:00 A.M.
   3. Discussion  11:30 A.M.

II. Film Screenings Only.  9:30-Noon. Room 200, College Hall.
   1. GHOSTS AT THE END OF THE EARTH. Guy Blanchard,  9:30 A.M.
      Barry Paine.
   2. BIGFOOT - AMERICA'S ABOMINABLE SNOWMAN.  10:15 A.M.
      Charter Weeks.
III. VTR Screenings with Discussion - Videotape for Social Science Research. 9:30-Noon. Television Studio, Basement, Ritter Hall.


2. Battelle Columbus Laboratories.

IV. The Use of Photography by Anthropologists. 9:30-Noon. Room 100, Ritter Hall.

V. On Forming a Women's Film Group. Bloomington Feminist Film Collective. Room 101, Ritter Hall.

Afternoon:

I. The Nature of Evidence in Subject-Generated Data. Jacqueline Parks, Red Burns, John Middleton, Kaye Miller, Gerald Swatez, Leonard Forest, Howard Becker. 1:30-5:00 P.M. Walk Auditorium, Ritter Hall.

PLEASE NOTE: The following abstracts have been submitted by the filmmaker and/or distributor. The Conference is not responsible for its content.
PROGRAM ABSTRACTS

Wednesday Afternoon, March 8

FILM SCREENINGS WITH DISCUSSIONS

Walk Auditorium, Ritter Hall


To identify the site of origin of ancient pottery, archaeologists have always relied on comparisons of style and manufacturing technique of unearthed pottery. With the advent of nuclear fingerprinting, the archaeologist is now equipped with a powerful tool which reveals the chemical composition of pottery clay within a few parts per billion.

Using a radiation source, a sample of clay taken from the pottery is bombarded with neutrons, which activate chemical elements in the clay. Radioactive emissions from the clay sample produce a fingerprint which identifies the type and amount of each constituent element in the clay. By comparing the clay sample composition with the known clay composition at various sites, the archaeologist can ascribe the site at origin of the sample.

The film concludes with a presentation of new archaeological information which has been uncovered with this technique. It can now be determined when a pottery style has been copied, a more accurate course of ancient trade routes, the migration of people through their retention of traditional pottery styles, and other inferences about ancient cultures.


Three Gilmer County, West Virginia farmers, Johnny Weaver, Bernard Weaver, and Herbert Shaver, and some of their neighbors prepare sorghum molasses every fall. The cane is cut by hand and horses drive the press. The film is a step by step documentation of the molasses making ritual in the direct cinema style, without narration.

It is not a recreated event, but an activity filmed in 1970 with all the inescapable signs of the contemporary world. Still, what emerges from this sweaty communal endeavor is a complex of values and personalities suggestive of an older way of life. The jokes, conversations,
and work are shown in such an insistently specific way, however, that
any hackneyed nostalgia about a pastoral way of life is avoided.

3. CONSTRUCTION AND PERFORMANCE OF THE VUKUMO MASK. Filmed by Dr. Adrian
A. Gerbrandy, University of Leiden, The Netherlands. 16mm. Color.
Magnetic Sound. Running time: 17 minutes. Camera used: Bolex. Tape
Recorder used: Nagra. Film Stock: Ektachrome Commercial. Processing
Film and Science, 29 Hengeveldstraat, Utrecht, The Netherlands. Apply
for Price.

Vukumo is the name of the three different kinds of masks found in
Western New Britain. The two main parts of the mask are a kind of
skeleton made from bamboo and rattan, and a large number of long, thin
sticks each with a tuft of feathers. The film shows how in a remote
corner of the subvillage of Potne of the Kilenge group preparations are
made to fit the mask together. Strips of bark are prepared to fix the
mask during construction. The bundle of sticks is unpacked and the
sticks are sorted according to length. Prayers are said to the ancestors
to ensure a good performance, and to prevent envious persons to do any
harm to the dancer of the mask. The first stick, which is the main and
longest one, is implanted in the skeleton carefully and ceremonially.
After that the other sticks are one by one very carefully implanted so
as to make a kind of huge crest. The sides of the mask are covered with
pieces of coconut fiber painted with family designs. The dancer of the
mask himself makes the dance skirt out of dry banana leaves and fragrant
fresh leaves. Meanwhile the men are beginning to sing the sacred
vukumo songs. They accompany themselves on drums, and on a bamboo flute
a man produces a shrill tone which is the sound of Great Bird as vukumo
is called. Late in the afternoon, when the mask is ready, and the dancer
has finished his skirt, vukumo appears in the village to dance all night
on the central dance plaza of the village. The film ends with several
sequences of the dance of vukumo around the singing and drumming men in
the dance plaza taken in the late afternoon.

The sound was recorded wild during the filming.

The film forms part of about 5 hours of ethnographic film taken of
the Kilenge in Western New Britain in 1967.

4. THE BIRCH CANOE BUILDER. Director, cameraman & editor: W. Craig Rinde.
Producer: Frank R. Fair. 16mm. Color. Optical Sound. Running time:
22 minutes. Camera used: Arriflex 5. Tape recorder used: Nagra III.
Film stock: ECO 7555. Processing Lab: Motion Picture Lab., Inc.,
Memphis, Tenn. Distributor: ACI Films, Inc. (for Sale), 35 West 45th
Street, New York, NY. Learning Resources Service (Rental), Southern
Illinois University, Carbondale, Ill. 62903. Sale Price: $275.00.
Rental Price: $4.75.

Bill Hafeman is an elderly Minnesota woodsman and craftsman, and
builder of authentic birch bark canoes. Together with his wife, he
gathers raw materials and constructs a canoe as he describes his life in
the forest environment and reflects on the importance of preserving
ecological order.
5. **THE PATH.** Directed by Clint Bergum; research by Ron and Don Rundstrom; script by Clint Bergum, Ron & Don Rundstrom; Camera: Murray Trepel; Sound: Noel Tilden. Filmed for the Anthropological film Project at San Francisco State College under the direction of John Adair and David Hilberman. Submitted as a thesis for partial completion of M.A. degree in Interdisciplinary Studies in Social Science at San Francisco State College and accepted in transfer on a post M.A. status by the Department of Anthropology, U.C.L.A. 16mm. Color. Optical Sound. Running Time: 30 minutes. Camera used: Eclair NFR. Tape Recorder used: Nagra. Film Stock: Ektachrome EP. Distributor: Ron & Don Rundstrom, 2638 Rich St., Los Angeles, Ca. 90039. Apply for price.

The film, The Path, is an ethno-cinimatographic exploration into the symbolic content of traditional Japanese aesthetics. The title Kanji or Chinese character is a principal element in the symbolic net of the arts of Japan. It stands for Do (Tao in Chinese), and means "the way" or "the path." It is also synonymous with what the Japanese imply in the use of the term art. The art explored in the film is SaDo or "the way of tea." Specifically, it is the ancient form of serving tea called Cha no yu, "hot water for tea." The form for the cinematographic analysis and explication of this art is structured by the nature of the construction of the Kanji.

The format of the film is based on the traditional phases of training in the arts - teaching, practice, and enlightenment. The first or teaching phase is a brief preparation phase and is a filmic montage relating the character Do to Cha no yu (in this phase it is important to realize that the film time is ceremony time and this phase is marked by the terminal points of the service). The final or enlightenment phase is a filmic montage synthesizing (both rhythmically and visually) the cultural flow of the elements of Cha no yu into holistic statement. These three phases account for the horizontal montage or structure of the film. It both visually portrays, as well as submerges the viewer into the ethos of the seishin tanren (spiritual forging or training) process of the traditional art forms of Japan. The goal of this process is that of "becoming one with nature."

The super-structure or vertical montage of the film filmically handles the time-space relationship of the Japanese, called ma. This is done by creating the mood or atmosphere known as Wa (harmony), which carries with it the feeling of Wabi (transcendental sadness) portrayed by this particular Cha no yu service. It is the sense of these elements that basically combine to give what the Japanese mean by "the path" of life.

**FILM SCREENINGS ONLY**

College Hall, Room 200

'Inside The Ladies Home Journal' is an analysis of a political action. On March 18, 1970, 200 members of the Women's Liberation Movement occupied the office of The Ladies Home Journal. A list of demands were read including, that a liberated issue written by members of the Women's Liberation Movement be published, that a day care center for employees' children be established, that a woman editor be appointed, that there be a minimum salary of $125.00 a week, and that there be equal pay for equal work.

The film shows highlights from the day, such as women reading the demands, the proposed cover for the liberated issue (which showed a pregnant woman holding a sign "Unpaid Labor") and reaction shots. There is a narrative track that explains the action from the point of view of the women involved, shows the resulting news coverage, and evaluates the negotiations which resulted in a supplement in the August issue of the magazine. The film shows explicit ads and articles which were particularly objectionable, such as "Can this Marriage be Saved?", "Jackie Kennedy's Jewels," "The Face Lift," etc.


This documentary examines how the banking industry exploits the poor in the areas of consumer credit, personal loans, and the perpetuation of slum housing. While the industry often finances slum landlords, restrictive lending policies force the poor to resort to high interest finance companies. Banks often purchase installment contracts and force payment even if merchandise is defective or not delivered. Congressmen who have bank holdings, or directorships, but who have disregarded House Rule 8 by voting on major banking legislation, are named. Participants in the film include Rep. Wright Patman, David Rockefeller, Bess Myerson Grant, and Schuyler Barrack of the Legal Aid Society in Harlem.


Filmed at the time of the '68 Democratic Convention in Chicago, young Canadian director, Robin Spry poses in a powerful cinema verite style the dilemma of the three main characters: Jesse, the social and political activist; David, American draft resistor and pacifist who believes that the only way to save his soul is to return to nature; and Karen, Jesse's girlfriend, who wavers between both life styles. Jesse attends the Convention where actual scenes of its violence are juxtaposed with the idyllic, uninvolved existence on the commune where Karen has gone with David. Appearing in the film are Abbie Hoffman, Dick Gregory, J.K. Galbraith, William Burroughs, Allen Ginsberg and Jean Genet.

"An extraordinarily sensitive documentary about a young couple's experiences in making the arrangements for the birth of their first child by the LaMaze method. It follows the couple through the pre-labor exercise, the actual delivery and finally the first few months of the new family unit. Even for couples who are not planning to use the LaMaze method, the film is a valuable learning experience because of its emphasis on the supportive role played by the father throughout the pregnancy and birth of the child. Director Jerry Temaner has made a very moving film which celebrates all life in the birth of his one son, Marco. . . . This is a valuable film for parent education groups and indeed any adult education group concerned with the family."

--Henry Herx, "Film Education Editor, Catholic Newsletter 9/30/71"

WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION, "ART I."

Annenberg Hall, Room 201

This workshop will be conducted by Ray Fielding and Darryl Monteleone (Temple University). It is confined to persons who have no previous cinematographic experience. Fielding will lecture on the basic steps of filmmaking. Monteleone will instruct the participants in the use of a 16mm camera and aid them in shooting a brief film project. During part II (held on Friday afternoon from 2:00 - 5:30 P.M.), participants will edit their footage with the assistance of Mr. Monteleone.

WORKSHOP FOR VIDEO VIRGINS

Ritter Hall, Room 108 - 110

The video workshop will be conducted by Galen Longwell, (Temple), and is designed for people with little or no experience with Television as a teaching or research tool. The program will include a presentation of how the medium works, demonstrations of currently available systems, a review of video tape recording systems of the future, and the opportunity for a "hands on" experience.


Ritter Hall, Basement, Television Studio

On the request for an abstract, Jerry Swatez comments: "Abstracts of events that have not yet occurred are either dominative or false."
THE ANTHROPOLOGICAL RELEVANCE OF FICTION FILM

Walk Auditorium, Ritter Hall


Bertucelli's film is based on a five-year study of a Tunisian village, Shebika, by the French sociologist, Jean Duvignaud. Duvignaud describes the village and his research in Change at Shebika (Pantheon 1970). Shebika is a small village in Southern Tunisia, located between the mountains and the desert. Bertucelli first visited the area while working as a sound engineer on another film, and decided he wanted to make a documentary about the people of Shebika. On his return to France, Bertucelli met Duvignaud, who agreed to write the screenplay for Ramps of Clay. Due to the political problems of working in Tunisia, the film was actually shot in the Algerian village of Tehouda. Except for the girl, Rina, played by the Moroccan actress, Leila Schenna, all other roles are played by the Algerian villagers. Directed by Jean-Louis Bertucelli. Screenplay by Jean Duvignaud. Adapted for the screen by Jean-Louis Bertucelli. Director of Photography: Andreas Winding. Assistant Director: Mohamed Bouamari. Editing by François Ceppt. Sound by Oulmi. Berber songs collected and sung by Taos Amrouche. Interpreters: Leila Schenna, and the inhabitants of Tehouda, Algeria. Running Time: 87 minutes. Color, 1970. Co-produced by Vascelli Productions (France) and Offices des Actualités Algériennes. Distributed by Cinema 5, 595 Madison Avenue, New York, NY 10022. Apply for Price.

THURSDAY MORNING, MARCH 9

FILM SCREENINGS WITH DISCUSSION

Walk Auditorium, Ritter Hall


The most spectacular ceremony of the Arnhem Land Tribes, operatic in its scale and the richness of its symbols, myth, and drama, the Gunabibi is a vital living cult even today. The events of the last climactic night and the following morning are shown; they take place mainly around a curved pit said to be the womb of the fertility mother Gunabibi. The symbolism is strongly sexual throughout: phallic "possum dances" are performed and two towering phallic emblems are built.
These serpent emblems are finally flung down across the pit; this union of symbols expresses the duality of sexual life. Young men are initiated into the mysteries of the cult and are then said to be "born again"; this is dramatized physically by the men painting themselves with blood to symbolize rebirth.


A macabre look at a girl's drill team complete with rifles, flags and that good old competitive American spirit that says: win at any cost.

Sample voice over by drillmaster to his teen angels: "St. Paul says the body is the temple of your soul and if you don't take care of your body it's the same as committing suicide. So we have to win. You broads are the best in the business. Now let's get the prayer over with and get up on the floor."

A girl remarks that it feels good, "sort of like going out to kill." This film is a very interesting social document and a remarkable student effort.


Sia is the name of dance performed by male dancers, who accompany themselves on their drums during the dance, and who also sing the sacred sia-songs during the dance. Sia consists of a great number of different figures performed by the dance group. Occasionally a prominent sia dancer performs a solo dance. The film shows first the repainting and the redecorating of old headdresses which are carried by the dancers. These headdresses are old heirlooms, and the design consists mainly of colored and fragrant leaves. An important item of decoration is also a pair of large boars tusks. Before the dance starts the group snatches a hasty meal of rice and canned fish. The dressed dancers then line up, and perform a short rehearsal before leaving the danceground. The film then shows several figures out of Sia, also a solo performance by Chief Tule, a prominent sia dancer. During sia the guests as well as the relatives of the dancers are offered food, which is distributed among them, and at the end of sia taken home. The film ends with people returning home, and a final shot of a boy eating from a plate.

The sound was recorded wild during the filming. The film forms part of about 5 hours of ethnographic film taken of the Kilenge in Western New Britain in 1967.

Based on 75 year old Mance Lipscomb, black sharecropper, songster, doge from Navasota, East Texas, the film also wanders into the life of the black people in this rural town... Saturday night dance, church service and Baptism, etc. with many musical interludes.

Mance's views on love are the unifying theme of the film...Between man and woman, parent and children, man and society, man and land, animals, God, etc.


**GRAVEL SPRINGS FIFE AND DRUM** is part of a series of documentary films dealing with white and black folklore traditions in Mississippi. The film focuses on fife and drum music as it exists in the rural community of Gravel Springs, Mississippi. Other Turner, an unusually gifted musician, is shown making a fife from canes found in the area. Using a narration by Other, the film focuses on his family in their home and at work on their farm, then moves to a picnic where fife and drum music provides entertainment for dancers.

Mississippi fife and drum music closely resembles West African music in its rhythms and instrumentation. This unusual tradition has survived in the rural community of Gravel Springs as a unique example of Afro-American music.

3. **WASYL, AN ANECDOTE.** Film by Mike Trend and Steve Church, partially funded by the University of Minnesota, Anthropology Department. 16mm. Black and white. Optical Sound. Running time: 10:45 minutes. Camera used: Bell and Howell. Tape recorder used: AIWA. Film stock: Kodak Plus-X; Kodak Tri-X forced processed. Processing Lab: Galaxy Film Services. Distributor: Toad Hall Films, 3624 20th Avenue South, Minneapolis, Minn. 55407. Sale price: $100.00. Rental price: $10.00.

This film concerns itself with ethnic identity and strategies for its maintenance. The central figure, "Wasyl", is a 60 year old displaced person from the Ukraine who now resides in Minneapolis, and is employed as a crossing watchman. Without outside narration, using his own words, Wasyl talks about his life under the occupation by Poland, Germany and the USSR, as the film follows him at work, at Ukrainian-American activities, and at his Saturday job teaching children the Ukrainian language.
Throughout, he talks about what it means to be a Ukrainian and tells of his efforts in the community.

We have stayed away from the usual literalistic limitations, and pedestrian editing found in (too) many ethnographic films. At the same time, we have tried to avoid sheer "artyness"—we have tried to reconcile the two extremes.

The film, in our opinion, does suffer from one fixable defect—due to a mediocre sound transfer, the optical track is somewhat scratchy in places.

VTR SCREENINGS AND DISCUSSION—PORTABLE VIDEOTAPE

Ritter Hall, Basement, Television Studio

1. EDDIE'S LOVE. This was filmed under a program organized and sponsored by the Los Angeles County Department of Parks and Recreation, and funded by a grant from the Economic and Youth Opportunities Agency of Los Angeles under the Office of Economic Opportunity. Project Director: Ron Rundstrom; Project Coordinator: Ed Neiss; Director: Egla Pimentel; Music: Frank Ledesma; Writers: Egla Pimentel, Gloria Leyvas, Isela Pimentel, Rudy Montes, Eddie Villalovos, Raymond Rivera; Camera: Rudy Montes, Raymond Rivera, Paul Rivera; Film Production Unit: Larry Perea, Ron Rundstrom, Pat Rosa. Running time: 20 Minutes. Video Camera: Sony Portapack AVC-5400; Videotape: 1/2" B/W, Sony helical scan. Distributor: contact—Ron & Don Rundstrom, 134 Chautauqua Blvd. #12, Santa Monica, CA 90402. Apply for price.

Video Van Project: This film is one of many short films that total about 40 hours of tape. They were exclusively shot by children ranging in age from 6 to 19, in a special cultural arts project organized and sponsored by the Los Angeles County Department of Parks and Recreation. The project consisted of a '68 Dodge Van equipped with 3 porta-pack cameras and 1/2 hour tape decks, 4 monitors, SEG-1 special effects generator, a sound mixer, AV-5000 1 hour tape deck with editing capabilities and a lighting kit. The van as a highly mobile unit, was developed to provide exposure to an artistic media generally denied the socio/economically disadvantaged minority groups in the Los Angeles Inner City. The 10 week pilot program operated largely in these three ethnic minority areas: East Los Angeles, ethnicity: Chicano; Watts, ethnicity: Black; Sho Tokyo, ethnicity: Asian American. The 40 hours of film can roughly be divided into 3 basic groups: (1) Free play-films produced by setting up the cameras through the SEG-1 generator and monitors in the van located at a county park, and then turning the camera over to the children for "Play;" (2) Biographical Documentaries: Films made by teams of children sent out from the park using 1/2 hour run porta-pack units to film what they wished; and (3) Developed Filming: Films either in documentary or dramatic forms, using the media as a tool to creatively express concern about themselves, their life styles and/or problems in their community. The film, Eddie's Love, is one of these. The project director is available for discussion or demonstrations in workshops or symposia in the video area.

It consists of highly-edited excerpts from 10 (45-60 minute) interviews with inhabitants of an "upper-middle" class mobile home park. The interviews, conducted by a clinical psychologist (who is mostly edited out) were unstructured, and were focused on several issues: (1) How the respondent came to choose his habitat; (2) What his home means to him, especially in terms of day-to-day life style; (3) What he thinks about a mobile-home park as a neighborhood; and (4) most importantly, ascertaining if there is a sense of community in the park.

The major purpose of the tape is to reveal the phenomenology of a mobile-home dweller. The tape is based on the assumption that the "real" words and visual appearance of an informant and his habitat carry far more useful information than abstract reports.


We spent three months building the media van and the life support system, now we have been on the road for two months. We are on the road back. We have only one portapak but (on portapak support systems) it has been adequate. At first we developed a style of editing in-process—that is, making judgement on tape we had already shot, and recording over slow parts. In the South and Midwest there were no support systems. Indeed the process was alien to almost everyone. In Syracuse and New York we found editing equipment and changed our style. Now we keep all original tapes in a data bank and make edited composites from this.

Our tapes are a mix of our own bus trip; weird shit along the side of the road; survival mode stuff such as building Yurts, unknown talent and rural American commercial television. We were looking for people who had taken control of their immediate environment, especially older enviro-weirdos.

4. **EL GATO Y EL RATON.** Credits: Audrey Smith; Alice J. Dunlop; Carolyn Nuñez. Running Time: 12 minutes. Sony Videocorder. 1/2" Video Tape. Distributor: Contact- Rodolfo G. Serrano, The University of New Mexico, College of Education, Dept. of Educational Foundations, Albuquerque, New Mexico 87106. For Sale or Rental, apply.

This film can best be described as a film that attempts to "capture" the games that Mexican American migrant children play on the school grounds. The games that are played on the school grounds as shown in this film, are those games that Mexican American migrant children play during unstructured class time. Efforts were made to trace the games to Spain and the efforts proved successful.
This presentation will explain and show the projects developed and produced in a graduate seminar in visual anthropology given at the School of Public Communications of Boston University, Fall, 1971. The seminar dealt with the problems of finding out and defining what is actually happening in the world and of developing a system of visual pieces to communicate this information.

One group of projects dealt with the photographer as message sender. (Byers, Worth, et. al.) Project 1 consisted of ten sets of photos by ten photographers of the same person in which the sex of the photographer, the relationship of the photographer and the subject and pictures all belonging to one photographer were labelled with about 85% accuracy. The criteria for making judgments were developed.

Project 2 consisted of eight short films by middle-aged people from eight different ethnic groups in the Boston area. A subsidiary project to this was a pair of films shot by a person from a local ethnic group and a student of the same subject. Criteria for making differentiations among the filmmakers were developed. Interestingly enough, most information needed for identification was contained in the first shot.

Another category of projects centered around non-verbal communications and personal interactions. (Birchwhistle, Hall, Goffman, et. al.)

One group of films attempted to find and describe the locus of an interaction. A discrepancy between the activity as stated by the participants and the actual interactions that were occurring was observed. Non-functional behavior was also observed in a film in which a Buddhist girl hawking magazines never made a sale.

A third category of pictures and films dealt with the shooting of a cultural event with special attention to its spatial and temporal dimensions. A companion set of films, abstract designs and pictures described the same cultural event as an art form. The relationship was explored.

Perhaps one of the most interesting pieces and one that really gets to the heart of this kind of work is the conceptualization and production of a short film on alienation. The first part of the treatment is a single abstract visual design which embodies the basic meaning of alienation. The film, then, in both form and content captures alienation as it occurs in the real world.

Thursday Afternoon, March 9

FILM SCREENINGS WITH DISCUSSION

Walk Auditorium, Ritter Hall

This is the home of Mrs. Levant Graham is a portrait of an urban mother and the large, loose-knit family which centers around her. The film shows members of the family at work and at home in the Shaw area of Washington, DC. Mrs Graham and others of the household discuss their problems and aspirations.

The film strives for a balanced view of life in the depth of the inner city.

It shows many of the effects on the family of crowded housing, the difficult job market, alcohol and other problems of the urban ghetto, and at the same time it captures much of the richness and variety of culture, the personal relationships, and the music of the Black community. The film was done in cinema-verite by a crew who virtually lived in the Graham household for four months.


A film which explores the role of the nuclear family as a socializing agency. We see episodes in the lives of an upper-middle class Anglo Southern California family of five.


A dramatized portrayal of a day in the life of a 20 year old Dakar man, demonstrating his hopes, frustrations, differences in his life style from that of his parents, and his personal struggle with the realities of life in a developing nation.

The purpose of this film is to acquaint church audiences with difficulties facing young people in developing nations of Africa.

4. YESTERDAY, TODAY - THE NETSILIK ESKIMO. Director: Gilles Blais; Cameraman: Roger Rochat; Assistant cameraman: Serge Lafontaine; Soundman: Richard Besse; Script: Asen Balsko; Read by: Jacques Languirand; Editing: Marc Hebert; Mixers: Roger Lamoureux, Michel Descombes; Production: Marc Beaudet; Ethnographic Counsellor: Asen Balsko; Technical Counsellor: Jean Roy. 16mm. Color and Black and White. Optical Sound. Running time: 57:51. Camera used: Eclair and Arriflex. Tape Recorder used: Nagra. Film stock: Kodak II. Processing Lab: National Film Board of Canada. Distributor: National Film Board of Canada, 3155 Cote de Liesse Road, Montreal 379, Quebec, Canada. Apply for price.
A village has just sprung out of the snow 150 miles north of the Arctic Circle. Its name is Pelly Bay and has 196 inhabitants, 38 families... 42 skidoos.

Although they are separated from the rest of the world and must depend on the solid resources of an arid land, the Eskimos of the Pelly Bay region have managed to face up to the Arctic and to survive through ingenuity on their land of ice and snow. But suddenly their life was transformed. From the igloo they moved into a comfortable and well heated house.

Around 1967 the Federal Government built family houses, a primary school, an infirmary and a landing strip at Pelly Bay. More recently the Eskimos built a collectively owned general store. Six whites work in this little community; 3 missionaries, 2 nuns and a teacher. The language of the village is Eskimo. In school, however, the children study English, and from time to time will work as interpreters.

Although Pelly Bay is still an isolated settlement, it is not separated from the world as it once was. An airplane service serves as a link between the villages, transports passengers, and food and heating oil. For local transportation, for hunting and fishing expeditions, the skidoo has replaced the dogsled. No more woeful howls nor incessant barking. But loud motor reports!

How do Eskimos react to such radical and absolute changes, to the upheaval in their habits and ways of life? This film recreates faithfully, hour by hour, during one entire day, the activities of the Itimangnac family--father, mother, daughter. It lets the spectators form their own opinion of the Eskimo and of this modern life to which he has recently faced.

FILM SCREENINGS ONLY

College Hall, Room 200


In a vast extension of Amazonian forest in the Venezuelan-Brazilian frontier, there live the Sanema-Yanoama, an Indian people commonly called Waika. In their hunting, they use the substance called CURARE. The film discloses, for the first time, the secret procedure followed by the Waikas in preparing curare, and the taboos observed during the process. The film is available in Spanish, English, German and French versions.


This film documents the ritual preparation and use of the hallucinogenic snuff ebena by Waika-Yanoama Indian men. The drug is compounded by bark fibers of two distinct plants and the seeds of the Acacia Anadenanthera peregrina. The effect of the drug is a trance state,
in which the men and especially the shaman feel larger than life and as if possessed of great strength. Most importantly, the drug enables them to enter into communication with the hedura, the spirits of animals and plants, whose voices and counsel they hear while in the trance. The shaman in this film exercises his powers while under the influence of enena in ritual healing.


An ethnographic study of the Xinguana, farmer-fishermen of the Xingu River watershed (Amazon Basin). Until recently, the ancient Xingu culture remained almost untouched. In this film, horticulture, fishing techniques, weapon making, transportation, architecture, bodily ornamentation, puberty rites and the kwarup ceremony are explored.


Based on extensive tape recordings of Don Damacio Caiatrazu, an Araucanian of the Reserve at Ruca Choroy, he speaks throughout the film explaining his life and the way some 700 individuals cope with one of the small valleys that enter deep in the Andes. The summer months are tense in preparations for the winter, in which they remain completely isolated. They plant grass and cereals for forage with which to feed their animals in winter, they weave their characteristic crafts, they reap the "pinones," nuts of a type of Araucaria tree, which is the basis of their diet, and they collect wood. The young men emigrate to other more fertile areas to work.

The film, shot on and off during 6 years, has several sequences that were unexpected, such as a funeral for one of the most important curing women of the tribe, and their yearly ceremony of propitiatory offerings, the Ngullutan. This film is conceived as one of two, because it only documents the summer months. This year, the cycle was to be completed with the winter documentation but the filmmaker was unable to go into the field.

Mataco Indians are settled along the Pilcomayo River in the provinces of Salta and Chaco. Several missions had brought them together, where they live in a primitive style, in spite of transculturation. In the case of this film, we see Anglican missions develop an educational task, especially that concerning their spiritual health. The film shows a day of life in a small community, "La Vertiente," of about 100 inhabitants. "La Vertiente" is 240 km. from Tartagal in the Province of Salta, the nearest civilized town.

The film includes dialogues in Mataco language, as many Indians do not speak Spanish at all.


This is a very short document of an apocalyptic peasant sect of Colombia, South America. The film is framed between two texts belonging to the sacred handwritten book which contains the dogma and rules of "The Saintly Brothers."

The group appeared in 1954 during a long period of violence (10 years) where more than 500,000 peasants were killed by police and government officials. The sound is wild, recorded at the time of preaching. The act of preaching is the one means of survival since sexual intercourse is forbidden as well as the use of the right side of the body which is


This film presents in detail one phase of the research project documented in the film SOLAR COOKERS: SOMETHING NEW UNDER THE SUN. Local craftsmen in the rural Mexican village of Teotitlan del Valle are shown making solar cookers based on suggestions by anthropologists and engineers of the University of Wisconsin. This phase of the project studied the effect of local cooker production on their use and acceptance.

VTR SCREENINGS WITH DISCUSSION WITH THE RAINDANCE CORPORATION

Ritter Hall, Basement, Television Studio

Raindance pulled TV out of the studio into the hands of the people...you are the information...they train, they write: RADICAL SOFTWARE and
GUERILLA TELEVISION...they have begun an enormous collection of grass roots tv. The subject is mankind and how he relates to his environment emotionally and physically. They have inspired hundreds in the use of portable video tape equipment who are now using the media for information collection and exchange. This session is about them, their work and goals.

FILM APPLICATIONS AND ANALYSIS

Ritter Hall, Room 100

DZIGA VERTOV. Marco Carynyk (Temple University)

Through his films and theoretical writings Dziga Vertov has exerted a seminal influence both in the Soviet cinema and abroad. The English documentary school and the French cinema verite are directly indebted to Vertov's ideas on recording the human condition. Godard has claimed Vertov's influence. And Vertov's awareness of the potential enhancement of images by chance occurrence is vital to the working procedure of such underground filmmakers as Ron Rice, Stan Brakhage, and Ken Jacobs.

Yet Vertov's work has not been systematically studied. To lay the foundations for such a study this paper will develop four topics.
1. Vertov's career as a filmmaker will be sketched out, from his early Kinopravda newsreels, through his mature work, to the obscurity of his last years.
2. Vertov's extensive writings—manifestoes, theoretical articles, and treatments of unfinished projects—will be discussed.
3. Vertov's influence on subsequent film history will be examined.
4. Finally, the question whether Vertov's ideas are of more than merely historical interest will be taken up. The paper will argue that Vertov anticipated much of what we consider modern in film and that our own attempts to portray the human situation will benefit from an understanding of his.

TOWARD THE FORMALIZATION OF ETHNOGRAPHIC FILM THEORY. Steve Duplantier (University of Indiana)

Although controversy regarding ethnographic film can be a most fruitful influence upon the growth of knowledge in this branch of anthropology, formalization is needed so that objective resolution of the conflict may be achieved (see Suppes 1968: 11). Formalization makes explicit (resolves ambiguities); standardizes (makes for faster growth); generalizes (eliminates the inessential); and objectifies.

This paper reviews the literature of anthropological film. The inchoate theories contained within the literature are made as explicit as possible. A sort is made with the help of the theory of ethnography, and a film theory derived from C.S. Peirce's treatment of signs.

Conklin (1968) makes a note of the view that ethnography is ideally "a cultural grammar, an abstract theory which provides the rules for producing, anticipating and interpreting appropriate cultural behavior." C.S. Peirce (1897) identifies first three then ten trichotomies of signs. These trichotomies, with their 66 classes of signs, give, by one reckoning, 59,049 "symbol situations." The author proposes the marriage of ethnographic theory with Peirce's logic of signs in order to arrive at a preliminary ethnographic film theory.
The results of the survey of the literature are compared against the template of the author's proposed formalization of ethnographic film theory.

References.

Conklin, H.C.


Peirce, C.S.


Suppes, P.


A perennial problem in doing field research in a complex society is making written reports available to a research population. In the French Canadian case, it is problematic whether a haphazard distribution of written reports has met the community's own demands for social responsibility in research. In an attempt to improve this communication, we consulted with local leaders on how they think their community should be represented to local and national audiences. The results of these deliberations is a film that is intelligible to both anglophones and francophones. When the film was shown to audiences in Quebec and in Ontario, both in academic and non-academic settings, we received markedly different responses to its message. Our experience raises a number of important questions about the role of film in anthropology.

STILL PHOTOGRAPHY WORKSHOP.

Ritter Hall, Room 101

This workshop will be conducted by Paul Byers, (Columbia University), and will deal first with cameras, film and other technical matters as they are raised by participants. Hopefully most of the session will be devoted to the various ways in which appropriately-taken still photographs can be direct data for the anthropologist. This part will be divided into (1) considerations in taking still (data) photographs and (2) methods of analyzing still photography data. Other considerations: using photographs to elicit information, to illustrate written reports, as aides mémoires, as part of gift exchange with people studied. Slides will be shown.

WORKSHOP IN ETHNOGRAPHIC FILM FIELD METHODS.

Ritter Hall, Room 113

This workshop will be conducted by Paul Hockings, (University of Illinois, Chicago Circle)
Rapid survey of anthropological films from 1895 to the present, stressing three phases—the experimental, commercial and research-oriented. Differences between the commercial documentary and the research-oriented ethnographic film: the scene, direction, cameraman, scripting, editing, audience.
A philosophy of ethnographic film as cinema and social science; the division of labor; pre-filming research; introducing the equipment and crew to a community; explaining one's purpose; completeness of coverage; self-consciousness; questions of propriety; the language problem; local music and wild track; recorded interviews; leaving goodwill behind you.

Putting it all together; films designed for teaching; replication of a field situation in the classroom; individual problems.

(Note: This workshop did not appear in the preliminary program. Persons wishing to attend should sign up at the registration desk. Limited to 80 persons).

Thursday Evening, March 9

A NATIVE AMERICAN VIEWS THE FILMMAKER. Essie Parrish (Kashia Pomo, Native American Consultant to California State College, Hayward, and the American Indian Film Project, University of California, Berkeley) and Lowell Bean, (California State College, Hayward and Research Associate, Louie Museum University of California, Berkeley).

Walk Auditorium, Ritter Hall

A number of ethnographic films have been made at the Kashia Indian Reservation in northern California. These films ranged in subject matter from demonstrations of native technologies (e.g., basketry, acorn processing) to shamanic rituals (e.g., The Sucking Doctor) and ritual dances associated with the dreamer cult of northern California.

A brief introduction about the background of these film projects will be presented and Mrs. Parrish will address the group and answer questions about Kashia attitudes and feelings ten years after the event concerning the role of Native Americans in making films for anthropologists, Kashia attitudes about the narrations presented in the films, the process of making the films, and the image these films present of the Kashia people to the non-Kashia world. Excerpts from the following films will be shown prior to the presentation:

Dream Dances of the Kashia Pomo; Kashia Men's Dances-Southwestern Pomo Indians; Sucking Doctor. (All of these films are distributed by Extension Media Center, University of California, Berkeley, CA 94720. Apply for Price).

Friday Morning, March 10

FILM SCREENINGS WITH DISCUSSIONS

Walk Auditorium, Ritter Hall


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INES is the name of an Italian-American woman living and working in a small town in Minnesota. Born in Italy she came to America with her parents, learned the language and began to work after high school as a seamstress for Henri Bendels in New York.

A Minnesota farmer met Ines, told her about the land and married her, gave her three children and left her. The film is her story.


The ballad singer Dillard Chandler is revealed as illiterate, withdrawn and marginal in relation to his work in society. He barely gets by financially, scarcely has a mailing address or home, although there is a run-down log cabin which is "his place." He drifts in and out of the mountain community, and sometimes does odd jobs in Asheville, North Carolina. He is an extraordinary singer of the ancient Anglo ballads, perhaps the most vigorous one of his type remaining in America, and probably the last.

In town he drinks and hangs around places where women are available. The juke box presents the musical conflict with his unaccompanied ballads. Back in the small country community where he lives, he maintains his friendship with some of the older people who also sing ballads. He helps them with their small farming projects. For all of them, this music is a way of holding onto the past, and a constant reminder of the context of their lives; they do not adapt to modern life.


SAM is a documentary film exploring the themes of class and culture through the portrayal of a Japanese-American man, a gardener by profession, whose public persona as the "Japanese gardener" in a white, Los Angeles suburb, contrasts with glimpses of the private man, his past and his family.


Since he was fifteen years old, Frank Jackson has realized the true situation of a coal miner, for that's when he became one. He has experienced the change from the pick and shovel days to the highly mechanized operation which mining is today. In the J. Benjamin Zickafoose
portrait, Frank Jackson tells of how this change has affected the coal miner. Through the inside shots of the mines and Mr. Jackson's words one understands what it's like to have spent ones life working in a hole in the ground.

"Used to be, before the union got in, that coal companies didn't care much for a man as they did a mule. If a mule got killed they said, 'We'll have to buy another mule,' and if a man got killed—'Why we kin hire another man!'"


Three real mountain men fit together for the first Appal Shop classic film: a hog killin. Instead of the hogs goin to the butcher, in the mountain hills, the butcher usually comes to the hogs. Woodrow Cornett beautifully performs this old art as Ashland Fouts plays some of the old Appalachian songs in the true mountain style. After the hot, scalding water, the hog's hair is scraped off and he is cleanly cut. Woodrow's precise demonstration of his skillful craft is easily followed as Frank Majority tells the story.

"I never timed him on a hog but I timed on a four-to-five hundred pound beef and from the time the first shot was fired until they was all through carrying the meat into smoke houses, it was 37 minutes."


A short time after moving into the Kensington section of Philadelphia, this filmmaker was surprised to discover that street horseback riding was a common occurrence in this crowded grassless neighborhood.

The HORSES OF KENSINGTON explores a microcosm in its attempt to express the relationship between the horses, their owners and their environment.

FILM SCREENINGS ONLY

College Hall, Room 200

1. HINDU SACRAMENT OF THREAD INVESTITURE. Filmed in Madras, India, under the supervision of H. Daniel Smith, Syracuse University. Written, Directed and Narrated by H. Daniel Smith. Cinematographer: Durai Rajendran; Technical adviser: K.K.A. Venkatachari; Production Coordinator: Tim Wilson; produced by the Center for Instructional Communications, Syracuse University in collaboration with the American Institute of Indian Studies, Poona and Philadelphia, The Educational Resources
Center, New Delhi, and the State Education Department of the University of the State of New York. 16mm. Color. Optical Sound. Running time: 10 minutes. Camera used: Pathe (rented in India). Sound was post-sync. Film stock: Ektachrome 7242 & 7255. Processing Lab: Kodak, Rochester, N.Y. Distributor: Syracuse University Film Rental Library, 1455 East Colvin Street, Syracuse, NY 13210. Sale price: $150.00. Rental price: $10.00.

This is a condensation on film of an actual ceremony that required all day to perform. The "thread investiture" rite, called upanayanasamskara, is considered by many Hindus as the single most important ritual event in a pious young man's life. It marks his "second birth" ("first," his natural birth; "second," his initiation into the mysteries of Hindu faith and practice symbolized here). The various steps of the investiture rites are shown, and their significance is suggested in the commentary. The locale is a public hall, rented by the family for the occasion, so the relatives and friends may be easily accommodated, and the film makes visually evident that this is a social as well as a religious event. The documentary reveals how the sacrament of "thread investiture" is celebrated today among Madras Sivaisnava Brahmans in the middle to lower income groups.


Re-enacted here is the initiation-rite into the Sri-vaishnava cult of Hinduism. This initiation-rite, never before photographed, consists of five ritual steps: 1. branding both shoulders of the initiates with the "signs" of Visnu; 2. marking various places of the body with Visnu's symbol in colored pastes; 3. giving the initiates a new name; 4. imparting them the holy "mantra;" and 5. instructing them in a methodology of divine worship. The chief actors in this film are three; an "acharya," or Preceptor, who performs the five purifying rites (Pancasamskara); and a young man and his wife who receive the ministrations. The social implications of a "theology of grace," for which the Sri-vaishnava cult is renowned, are suggested by the fact that the initiates are drawn from the suara-class, representatives of the lowest echelons of Hindu society. By receiving this "sacrament" they are, for all religious purposes, raised to the same spiritual level as the Brahmans.

Permission to re-film defective sequences of this film was not given by the celebrants due to the sacred nature of the rites.


This film attempts to reflect the spirit of a religious act that—given the short ten minutes of screen time, the exact duration required for celebrating the ritual cycle—is too complicated and compressed to allow narrative explanation in expository terms. What is depicted here are the
From total immersion baptism in the Pacific Ocean to daily proselytizing among the long-haired people of Los Angeles, these young people, the "Jesus Freaks," have dedicated their lives to spreading the gospel. This is fundamentalist gospel religion working on a new level with a new intensity.

They live on very little money, making no attempt to solicit funds. Their food comes from the spoilage of supermarkets, and they live communally, overcrowded (their number doubles every four months), though segregated strictly by sex. Their hair is long, and the only way one knows them on the hippyfilled Sunset Strip of Hollywood is the ever present Bible in their hands.

The majority have drug backgrounds before being saved; some have been to college, some to prison; some have run away from home while others never had a home. Whatever their former lives, they now feel they have been joined together "in the glory of Jesus." They have been "washed in the blood and cleansed in the spirit."

For them the revolution sweeping the country is neither sexual nor ideological; rather it is the impending Day of Judgment when all people, "hip" or "straight," will be called to account for their lives.

This film makes no judgments. It is a straightforward presentation of the facts with no narration, and the Jesus Freaks speak for themselves.


In September 1970, a party of about 30 Pintubi Aboriginals were taken from their present home at Papunya Settlement back to a religious site in the Western Desert. Like other such sites its sacred character derives from its origin as the resting place of ancestral or "dreamtime" heroes who visited the country long ago. Songs once sung by these heroes are sung again by the modern visitors; designs drawn on the cave wall by the heroes are drawn again by men today. The ceremonies, in short, recapitulate a series of mythical events.

The first part of the film shows certain ceremonies performed at Yaru Yaru itself. The second shows a series of "revenge party" dances performed at a camp on the journey home to Papunya Settlement.


Ritter Hall, Room 100

A film-historical survey of some treatments of Blacks in American films from diverse subcultures. Films excerpted: BIRTH OF A NATION (1914) in terms of national responses to this epic; SPYING THE SPY (1917), an early all-Black sophisticated satire on WWI, the KKK, and Sherlock Holmes; ST. LOUIS BLUES (1929), as an "arty" portrayal of Blacks by whites; a production trailer of THE GREEN PASTURES (1936), illustrating Hollywood conventions; segments from AMOS N' ANU (1951) and EAST SIDE, WEST SIDE (1958) showing the evolution of recent mass media portrayals. Emphasis will be on how each depiction was thought "reasonable," "complete" and "objective" in its time and place.
FILM ANALYSIS WORKSHOP

Ritter Hall, Room 101

This workshop will be conducted by Paul Byers, (Columbia University). In this workshop film will be considered as a data record. Data on some aspects of human organization or culture cannot be collected by participant observation, tests, questionnaires, and so forth. Film is required. Film will be shown illustrating various kinds of analytic procedures that can be used with film records. This will be related to appropriate theoretical approaches. Consideration will be given to technological matters in both taking and analyzing film.

Friday Afternoon, March 10

FILM SCREENINGS WITH DISCUSSION

Walk Auditorium, Ritter Hall


Two officers in Number Nine Station in Pittsburgh pursue an investigation of a hit and run incident from the initial reports through the arrest of the 18 year old suspect to the statement of the suspect's girlfriend (15 years old), in which she admits that the suspect was driving when his car struck a three year old boy. The case is complicated by a number of factors: the suspect did not have a driver's license and could not be persuaded to confess; his girlfriend is pregnant; the police subject her to considerable pressure during interrogation and treat her statement as though it were a confession.


This documentary, filmed in Bucks County Prison in Doylestown, Pa., probes the value and reality of prison life. Prisoner interviews bring out complaints of racism, prejudice, and a lack of respect for human dignity. They reveal that much homosexual activity takes place because sexual drives cannot be ignored. Warden Chase believes that "doing time" does not work because prisoners only take bitter men and make them more bitter and even teach many their illegal trades. Many on both sides maintain that prisons and prisoners should not be separated from society through the use of a wall.

TO LIVE WITH HERDS is a film about the Jie, a predominantly pastoral people of northeastern Uganda. Following a period of relative isolation under the British Protectorate government, the Jie are now under increasing pressure to exchange their traditional culture and subsistence economy for a cash economy and participation in a modern nation-state. The film examines this predicament in the light of Jie values. The question posed by the film is not whether change is avoidable for it is clearly inevitable, but whether a path of development can be found which extends rather than attacks the foundations of Jie life. The film was made during the dry season of a famine year, focusing upon persons who at that time were separated from their herds. Synchronous sound was used throughout, and conversation forms an important element in the material presented. The film is primarily in the Jie language, with subtitles in English.


MOKIL was made as part of an ethnological study of a tiny atoll in the Eastern Carolines (Micronesia). It was filmed in 1947 and tells the story of how the pressure of population on the land and the introduction of trade goods have affected the culture.

ADVANCED VIDEOTAPE WORKSHOP

Ritter Hall, Basement, Television Studio

The advanced video workshop, conducted by Galen Longwell, (Temple University), is designed for people with television sophistication. This would include people with production and usage experience with videotape. The workshop will consist of presentations and discussion of learned technique. This workshop will essentially be a knowledge exchange among experienced people.

WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION, PART II

See Wednesday's Program For Description.

OH WHAT A BLOW THAT PHANTOM GAVE ME: THE ANTHROPOLOGIST IN THE ELECTRONIC WORLD (Edmund Carpenter).

Ritter Hall, Room 108 - 110
THE ANTHROPOLOGIST, THE FILMMAKER AND THE SOCIETY THEY ARE STUDYING
(Timothy Asch and Napoleane Chagnon).

Walk Auditorium, Ritter Hall

Making a film document of society for teaching and research. This symposium concentrates on problems of making ethnographic film among the Yanomamo Indians for teaching and research. Four films will be shown:
1) YANOMAMO: A MULTIDISCIPLINARY STUDY, 2) THE MYTH OF NARO, 3) MAGICAL DEATH and 4) THE FEAST.

Saturday Morning, March 11

FILM SCREENINGS WITH DISCUSSION

Walk Auditorium, Ritter Hall


I HAVE SPENT MY LIFE IN THE MINES is an autobiography of Bolivian tin miner, Juan Rocha. The film combines documentary and dramatized sequences from Juan's narrative. A neighbor's son acted the sequences of Juan as a child, and men who were working in the mine on the day of the filming willingly entered as extras and supporting actors. Sequences of Juan as a young married man are acted by a young miner and his wife who reenact the daily schedule of getting up and going to work, as well as a fight between neighbors recalled by Juan's wife, a scene that epitomized some of the conflicts and techniques for handling them within the mining encampment. We were able to go to the block cavein section of Siglo XX where Roy filmed the documentary sequences of miners at work with Juan entering one working group to show his own role until retirement.


SKY CHIEF depicts the encounter of indigenous Kofan, immigrant cultivators and oil workers in the Ecuadorian Oriente--the tropical forest located east of the Andes. The film presents many of the dramatic conflicts and important changes resulting from the discovery of oil and the in-migration of settlers from the Highlands in what was just a few years ago an isolated, almost forgotten land. Indians, settlers, oil men, government officials and local entrepreneurs speak their own thoughts about the new frontier and each other.
FILM SCREENINGS ONLY

College Hall, Room 200


The lemurs are animals unique to Madagascar. They have been isolated on this vast island off the South East coast of Africa for twenty million years. Shy, gentle and in some cases beautiful creatures they have in time been hunted by the Malagasy people as food and feared as reincarnations of the dead. An Oxford University Expedition has completed a two-month field study and for the first time a great deal of lemur behavior has been recorded on film.


Large footprints, eye-witness reports, Indian legends... All suggest that giant, hairy, humanlike creatures live in the vast mountain ranges of north-west America. Now a film of such a creature has been taken and included in this survey of the Bigfoot story.

VTR SCREENINGS WITH DISCUSSION

Ritter Hall, Basement, Television Studio

A MEASURE OF SENSITIVITY TO FACIAL EXPRESSION. Credits: Ross W. Buck, Ph.D., (Carnegie Mellon University); Robert E. Miller, Ph.D. (University of Pittsburgh Medical School). The tape was taken with support from NIH Grant #M1487 and was prepared in its present form with support from NIH Grant #1R03 MH 20286-01. Video Camera: Sony AVC3200K. Videocorder: Sony AV3550. Videotape: Sony V38 1/2".

The videotape shows selected sequences from an experiment on the communication of emotion via facial expression. Twenty female and 20 male undergraduate "senders" viewed a series of 15 color slides while their physiological responses were taken. The slides had been categorized as Sexual (nude males with females), Scenic (pleasant landscapes),
People (happy-looking children and adults), Disgusting (severe burns and facial injuries), and Unusual (strange light effects, double exposures). Unknown to the sender, his facial expressions to the slides were videotaped by a hidden camera. The tape was later shown to other "observer" subjects who were able to accurately judge what kind of slide the sender had seen by carefully watching his facial expressions.

The present videotape was prepared, with permission of the senders, to study individual differences in the sensitivity to the senders' facial "messages." Of the 600 sequences taken during the experiment, 30 were selected as one would select test items from a large item pool. The result is a 30 item "test" on videotape which may be shown to groups of observers who would attempt to judge the slide being shown. Such a test may shed light on personality and cultural differences in sensitivity to facial expressions.

The first part of the tape shows the experimental situation and examples of the stimulus slides. Thirty sequences are then presented, each showing a different person reacting to a slide. Running time is 15 minutes (or about 30 minutes if the audience wishes to test their own sensitivity).

BATTELLE COLUMBUS LABORATORIES. John Suchy (Communications Media Research Laboratory)

A new portable remote-control television system may soon be used to replace the "Proceedings" of an entire scientific meeting. Developed by the Communications Media Research Laboratory of Battelle Memorial Institute, the system utilizes Sony portable video tape recorders and cameras together with specially-built remote-control zoom, pan, and tilt mechanisms.

The system got its shake down cruise in November, 1971 when it was used to record the entire "New Horizons in Science" briefing sponsored by the Council for the Advancement of Science Writing at Brookhaven National Laboratory.

The new system was developed by Battelle with the cooperation of John A. McNellis of A/V Media, Inc., Columbus. Sony cameras, video tape recorders, and monitors are combined with other equipment to form a complete television recording facility that can fit into the back of an ordinary station wagon. The system provides complete meeting coverage without the intrusion of camera operators or television technicians. The basic cameras are Sony CVC 2100s equipped with the Battelle motor-driven pan, tilt, and zoom mechanisms. The cameras are unobtrusive, almost completely quiet in operation.

The Battelle group plans to go on the road to record several conferences a year. Negotiations are in progress to obtain a broad distribution of the tapes to research laboratories and, ultimately, to universities and colleges.

On the drawing boards at Battelle's Columbus Laboratories are plans for an in-house television system which will put video tape facilities at the fingertips of the 3000 staff members of the Laboratories. Remote control cameras in conference rooms will be activated simply by calling a central control room. Complete physical security (a necessity for closed meetings) will be maintained, with no personnel stationed at the individual cameras. Tapes, on any of a number of closed-circuit channels, will be accessible for viewing on monitors throughout the Laboratory.
THE USE OF PHOTOGRAPHY BY ANTHROPOLOGISTS. Lawrence Salzmann (at large), Victor Lukas (Duke University), Ayse Daher (Philadelphia College of Art).

Ritter Hall, Room 100

A photography symposium to explore further uses of photography in anthropology. The idea of preplanning and making a film with still photography and using photography for establishing a valid role for the anthropologist in the field will be discussed. The type of working relationship that can exist between the photographer, the filmmaker and the anthropologist, will also be included in the discussion.

ON FORMING A WOMEN'S FILM GROUP. Julia Lesage (Bloomington Feminist Film Collective), Gina Obler (Temple University) local arrangements.

Ritter Hall, Room 101

Any woman, regardless of experience, can join this workshop, which will be limited to a total of 40 women. In general, the workshop will have a feminist perspective. After an introductory presentation the women will break up into small groups on the basis of their needs and interests. Each registrant will fill out a brief survey when signing up, and the groups will be formed on the basis of the survey.

The first part of the program will be both theoretical and practical. We will have a panel discussion covering the following topics:

--- The current state of the media and the need of women to see a more accurate reflection of their lives.
--- How women are made to feel paralyzed
--- The myth of professionalism
--- 8mm and Super 8 as a radical medium
--- The possible uses for women's films

In addition we will cover the following points as we discuss the advantages and problems of forming a women's film collective:

--- Consciousness-raising
--- Non-hierarchical structure
--- Each woman learning every step in filmmaking
--- The content of the films
--- Financing the films

After a theoretical presentation we will show several films as examples of adequate and poor filmmaking, giving some practical hints on camera movement, composition, editing, and content.

We'll have a round of introductions and break for refreshments, so the women can get together and possibly meet others to form the nucleus of new film groups.

Then breaking up into small groups, those who have no film experience can receive instruction in beginning techniques, and others can get together on the basis of mutual interest to discuss the possibilities and problems of making the following kinds of films:

--- Anthropological films
--- Day care/children's films
--- Feminist, consciousness-raising films
--- Women's art films.

(Note: This workshop was not listed in the preliminary program. Women interested in attending should sign up at the registration desk.)
Saturday Afternoon, March 11

THE NATURE OF EVIDENCE IN SUBJECT-GENERATED DATA. Jacqueline Parks & Red Burns (New York University; School of the Arts), John Middleton (New York University), Kaye Miller (University of Illinois; Chicago Circle), Gerald Swartz (University of Illinois; Chicago Circle), Leonard Forest (National Film Board of Canada) and Howard Becker (Northwestern University).

Walk Auditorium, Ritter Hall

The half-inch videotape technology—cheap, portable and easy to use—has delivered us from the control of the communications experts. Each unit is a complete storage, retrieval, playback system with record and instant replay capacity. Anyone who has access to this simple equipment can record and disseminate his own information after a few hours of training. He can also play with the playback, which is feedback.

Although the camera eye does select while shooting (to quote Andy Mann, "Camerawork is editing universe"), this technology brings us very close to direct data. No special skill is required to interpret the data; even a verbal illiterate can understand the electronic information that comes off a TV tube.

A question being asked by communications experts and other professionals is: How can we use the full participatory potentials of the technology? In addition to the participant observer, we now have the possibility of incorporating the fully participating subject into the data-gathering process. With instant replay, there emerges the further possibility of self-evaluation as an interpretive device.

All of the participants in the symposium have been circling around this area. Kaye Miller and Jerry Swartz of the University of Illinois at Chicago Circle videotaped an entire five-day conference and played back much of it on the spot. Leonard Forest of the National Film Board of Canada made a feature film with a townful of people playing themselves and participating in all phases of the production. Red Burns of the Alternate Media Centre at NYU has been into the business of giving communities access to cable TV by tape. Jackie Park of the School of the Arts at NYU has been working on interdisciplinary communications projects with schools of Law, Medicine, Education and, most recently, the Anthropology Department under the chairmanship of John Middleton.

All these folks will show material. And then... Howard Becker of Northwestern University will comment on the value or non-value of the material as social science data.