TEMPLE UNIVERSITY
CONFERENCE ON VISUAL ANTHROPOLOGY
MARCH 10-13, 1976

Sponsored by the Departments of Anthropology and Radio-Television-Film of Temple University in cooperation with the Society for the Anthropology of Visual Communication.

CONFERENCE DIRECTOR: Jay Ruby
ASSISTANT DIRECTOR: Darryl Monteleone
ADMINISTRATIVE ASSISTANT: Janis Essner
ADDITIONAL FINANCIAL ASSISTANCE: Temple University's University Lectures and Forums Committee (Dr. Marie-Georgette Steisel, Chairperson, and Lillian Strokoff, Coordinator).

PRINT DISPLAY COORDINATOR: David Roth.
STILL EXHIBIT: Susan Cristaglio.
CRASH-PAD ASSISTANCE: Bonnie Schultz, Sam Camporeale.
POSTER DESIGN: Galen Longwell.
NON-SCHEDULED FILM SCREENINGS:

Since this conference is viewed as an opportunity for image makers and social scientists to exchange ideas and opinions, a free screening room, Room 105 in Ritter Hall, is available. If you have a film to show, see Sam Camporeale and he will schedule it.

REPEAT SCREENINGS:

The COVA program consists of many events and we are planning to show some films twice. Unfortunately, staff, schedule, and other limitations prevent us from showing the entire program a second time. Therefore, as an experiment, we are re-screening only certain films. Should this practice prove worthwhile, we may attempt to repeat the entire program during future conferences. Any feedback or suggestions regarding this practice would be appreciated.

GALLERY TALKS:

In an effort to stimulate a dialogue between photographers and persons interested in their work we have arranged gallery talks. Each participating photographer will be available for a thirty minute session to discuss his or her work. The talks will be informal and take place in the exhibition area (Rooms 106, 110, 111, and 113 in Ritter Hall). Please consult your daily program for details.

STILL PHOTOGRAPHIC EXHIBIT:

We have established a photographic exhibit in four adjoining classrooms located on the first floor of Ritter Hall (Rooms 106, 110, 111, and 113). The exhibit will be open daily between the hours of 10:00 A.M. and 4:00 P.M., except for Saturday, March 13. On that day the exhibit will close at 12:00 noon.

TECHNICAL EXHIBIT:

In an effort to provide conference participants with information regarding the latest developments in production hardware, there will be a technical exhibit on Friday, March 12. A variety of production hardware (still, video, film) will be on display with representatives available to demonstrate and answer questions. This year's "hands-on" exhibit will take place directly across 13th Street from Ritter Hall, in the third floor Auditorium of the Student Activities Building. It is scheduled between the hours of 10:00 A.M. and 4:00 P.M. Just follow the signs inside the building.

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 Temple's campus; and the section on South and West Philadelphia.
FOOD...AND FINDING IT (CONTINUED):

For a trenchant in-depth review of Philadelphia's restaurants (and its bars, bookstores, museums, etc.) see the Collegiate Guide to Greater Philadelphia, available at bookstores and newsstands.

The best map of Philadelphia for drivers, walkers, and subway-goers is published by SEPTA; 25¢ at most newsstands.
PROGRAM FOR WEDNESDAY, MARCH 10, 1976

MORNING:

I. 11:00 A.M. - 1:00 P.M. REGISTRATION. Poyer, Walk Auditorium, Ritter Hall.

AFTERNOON:

I. 1:00 P.M. - 1:30 P.M. INTRODUCTORY REMARKS. Walk Auditorium, Ritter Hall.

II. 1:30 P.M. - 5:30 P.M. THE CONVENTIONS OF DOCUMENTARY REALISM. Walk Auditorium, Ritter Hall. Jay Ruby, Moderator.

1:30 P.M. - 1:45 P.M. Introduction.
1:45 P.M. - 1:55 P.M. Authentic Interview. Roy Nolan.
2:15 P.M. - 2:45 P.M. Discussion.
2:45 P.M. - 3:00 P.M. Coffee Break. Charles Schrader.
3:00 P.M. - 3:30 P.M. The Ax Fight. Timothy Asch.
3:30 P.M. - 4:00 P.M. Discussion.
4:00 P.M. - 5:00 P.M. Waiting For Fidel. Michael Rubbo.
5:00 P.M. - 5:30 P.M. Discussion.

III. 1:30 P.M. - 5:00 P.M. WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION, PART I. Arnenberg Hall, Room 222. David Appleby.

IV. 1:30 P.M. - 5:00 P.M. FILMS OF REDEEMING SOCIAL AND POLITICAL MERIT. Kiva Auditorium, Ritter Annex.

1:30 P.M. - 2:22 P.M. We Are The Palestinian People. Cine News.
2:52 P.M. - 3:06 P.M. A Propaganda Message. National Film Board of Canada.
PROGRAM FOR WEDNESDAY, MARCH 10, 1976


4:31 P.M. - 5:00 P.M. The History Book. Tricontinental Film Center.

V. 1:30 P.M. - 4:30 P.M. THE DISAPPEARING WORLD, PART I. Ritter Hall, Room 101. Granada TV, Ltd.

1:30 P.M. - 2:23 P.M. Masai Women. Chris Curling, Melissa Llewelyn-Davies.

2:23 P.M. - 3:10 P.M. Masai Manhood.


VI. 1:30 P.M. - 5:00 P.M. SOUTHERN ETHNOGRAPHY. Ritter Hall, Room 103. Broadsword TV.

1:30 P.M. - 2:00 P.M. Southern Appalachian Video Ethnography Project. East Tennessee State University.

2:00 P.M. - 2:15 P.M. Discussion;


2:30 P.M. - 2:45 P.M. Discussion.

2:45 P.M. - 3:05 P.M. The Charlestown Communication Center. Charlestown, S.C.

3:05 P.M. - 3:20 P.M. Discussion;

3:20 P.M. - 3:50 P.M. The Communication Center. Louisville, MS.

3:50 P.M. - 5:00 P.M. Discussion;

VII. 1:30 P.M. - 4:00 P.M. STILL PHOTOGRAPHIC EXHIBIT. Ritter Hall, Rooms 108, 110, 111, and 113. Continuing through Saturday noon.


AFTERNOON (CONTINUED)

PROGRAM FOR WEDNESDAY, MARCH 10, 1976

Snapshot History Portraits. Marcia Palazzolo.

The Rites of Death in a Greek Village. Doane Perry.

Hasidic Community: Crown Heights, N.Y. Sharon Wohlmuth.

New Guinea People. Phillip J.C. Dark

VIII. 5:30 P.M. - 7:30 P.M. REPEAT SCREENINGS. Ritter Hall, Room 109.

5:30 P.M. - 5:46 P.M. Accident.

5:46 P.M. - 6:00 P.M. Ola Belle Reed, Memories.

6:00 P.M. - 6:35 P.M. Metroliner.

6:35 P.M. - 7:22 P.M. The Plaint of Steve Kreines as Recorded by His Younger Brother Jeff.

EVENING:

I. 7:30 P.M. - 10:00 P.M. FILM SCREENING WITH DISCUSSION. Walk Auditorium, Ritter Hall. Sol Worth, Moderator.

PROGRAM FOR THURSDAY, MARCH 11, 1976

MORNING:

I. 9:00 A.M. - 12:00 P.M. PARTICIPATORY CINEMA. Walk Auditorium, Ritter Hall. Jay Ruby, Moderator.

9:00 A.M. - 9:15 A.M. Introduction.

9:15 A.M. - 10:05 A.M. The Plaint of Steve Kreines as Recorded By His Younger Brother Jeff. Jeff Kreines.

10:05 A.M. - 10:25 A.M. Discussion.


11:30 A.M. - 12:00 P.M. Discussion.

II. 9:00 A.M. - 12:30 P.M. FILMS ON NORTH AMERICAN CULTURES. Kiva Auditorium, Ritter Annex.


III. 9:00 A.M. - 12:30 P.M. VIDEO SCREENINGS WITH DISCUSSION. Ritter Hall, Room 103. Irving Soloway, Moderator.

9:00 A.M. - 9:15 A.M. Introduction.


9:45 A.M. - 10:17 A.M. Problems in Display: Moving The Eye. Renate Fernandez.
MORNING (CONTINUED)

PROGRAM FOR THURSDAY, MARCH 11, 1976


10:30 A.M. - 10:45 A.M. Discussion.

10:45 A.M. - 11:30 A.M. A Video Walk Around the Block. Lawrence Friedberg, Ron Frank.


12:00 P.M. - 12:30 P.M. Discussion.

IV. 9:00 A.M. - 12:30 P.M. THE DISAPPEARING WORLD, PART II. Ritter Hall, Room 101. Granada TV, Ltd.


V. 9:30 A.M. - 12:30 P.M. THE VISUAL ANTHROPOLOGY OF EVERYDAY LIFE: THE FIRST PHILADELPHIA HOME MOVIE FESTIVAL, PART I. Ritter Hall, Room 100, Richard Chalfen, Steve Zeitline, Amy Kotkin, Ernst Star, Karin Ohm, Steve Ohm, Discussants.

VI. 9:30 A.M. - 12:30 P.M. NEW FILMS FROM DOCUMENTARY EDUCATIONAL RESOURCES, PART I. Ritter Hall, Room 102.

ALLIANCE AND RECIPROCITY

9:30 A.M. - 10:00 A.M. The Ax Fight. Tim Asch, Napoleon Chagnon.

10:00 A.M. - 10:15 A.M. Tapir Distribution. Tim Asch, Napoleon Chagnon.


10:30 A.M. - 10:35 A.M. Discussion.
MORNING (CONTINUED):

PROGRAM FOR THURSDAY, MARCH 11, 1976


YANOMAMO FIELDWORK


YANOMAMO ACCULTURATION


11:37 A.M. - 12:00 P.M. Ocama Is My Town. Tim Asch, Napoleon Chagnon.

12:00 P.M. - 12:30 P.M. Discussion.

NOON:


12:15 P.M. - 12:45 P.M. Phillip J. C. Dark

12:45 P.M. - 1:15 P.M. William S. Aron

II. 12:00 P.M. - 2:00 P.M. REPEAT SCREENINGS. Ritter Hall, Room 109.

12:00 P.M. - 12:10 P.M. Ballet Adagio.

12:10 P.M. - 1:00 P.M. Tour En L'Air.

1:00 P.M. - 1:10 P.M. Homage to Magritte.

1:10 P.M. - 1:45 P.M. Henry Miller Asleep and Awake.

1:45 P.M. - 2:00 P.M. Elephantman.

AFTERNOON:

I. 2:00 P.M. - 5:30 P.M. OBSERVATIONAL CINEMA. Walk Auditorium, Ritter Hall. Jay Ruby, Larry Gross, Moderators.

2:00 P.M. - 2:15 P.M. Introduction.

2:15 P.M. - 3:00 P.M. Single Parent. Hubert Smith.

3:00 P.M. - 3:30 P.M. Discussion.
10.

AFTERNOON (CONTINUED):

PROGRAM FOR THURSDAY, MARCH 11, 1976

3:30 P.M. - 3:45 P.M.  Coffee Break. Charles Schrader.
4:50 P.M. - 5:00 P.M.  Closed Mondays. Will Vinton, Bob Gardiner.
5:00 P.M. - 5:30 P.M.  Discussion.

II.  2:00 P.M. - 5:00 P.M.  FILMS ON INDIA, ASIA, AND THE PACIFIC.
                              Kiva Auditorium, Ritter Annex.
2:00 P.M. - 2:30 P.M.  Helen: Queen of the Nautch Girls.
                        Anthony Korner, Ismail Merchant.
2:30 P.M. - 2:54 P.M.  Music and Dance in Bali. John Coast,
                        David Attenborough.
2:54 P.M. - 3:15 P.M.  Ma'Bug!: Trance of the Toraja.
3:15 P.M. - 4:05 P.M.  Mourning for Mangatopi. Curtis Levy,
                        Maria Brandl.
4:05 P.M. - 4:55 P.M.  Bangladesh. South Asian Area Center.

III.  2:00 P.M. - 5:30 P.M.  FACES OF CHANGE SERIES, PART I. Ritter
                               Hall, Room 105. American Universities
                               Fieldstaff. James Fernandez, Chair-
                               person. David Gregory, Norman Miller,
                               Panelists.

AFGHANISTAN

2:00 P.M. - 2:15 P.M.  Introduction.
2:15 P.M. - 3:00 P.M.  An Afghan Village. Norman Miller, David
                        Hancock, Herbert DiGioia.
3:00 P.M. - 3:30 P.M.  Discussion.
3:30 P.M. - 4:20 P.M.  Naim and Jabar. Norman Miller, David
                        Hancock, Herbert DiGioia.
4:20 P.M. - 4:45 P.M.  Discussion.
4:45 P.M. - 5:10 P.M.  Afghan Nomads. Norman Miller, David
                        Hancock, Herbert DiGioia.
5:10 P.M. - 5:30 P.M.  Discussion.
IV. 2:00 P.M. - 5:00 P.M. NEW FILMS FROM DOCUMENTARY EDUCATIONAL RESOURCES, PART II. Ritter Hall, Room 102.

MALE AND FEMALE ROLES IN YANOMAMO SOCIETY

2:00 P.M. - 2:10 P.M. Climbing the Peach Palm. Tim Asch, Napoleon Chagnon.

2:10 P.M. - 2:20 P.M. Bride Service. Tim Asch, Napoleon Chagnon.

2:20 P.M. - 2:30 P.M. Firewood. Tim Asch, Napoleon Chagnon.

2:30 P.M. - 2:42 P.M. A Man and His Wife Weave A Hammock. Tim Asch, Napoleon Chagnon.

2:42 P.M. - 2:45 P.M. Discussion.

2:45 P.M. - 3:00 P.M. A Father Washes His Children. Tim Asch, Napoleon Chagnon.

3:00 P.M. - 3:15 P.M. Magical Death. Tim Asch, Napoleon Chagnon.

CHILDREN'S ACTIVITIES IN BUSHMEN AND YANOMAMO SOCIETIES.

3:45 P.M. - 3:55 P.M. Children's Magical Death. Tim Asch, Napoleon Chagnon.

3:55 P.M. - 4:05 P.M. Arrows. Tim Asch, Napoleon Chagnon.

4:05 P.M. - 4:10 P.M. Children Throw Toy Assegais. Tim Asch, Napoleon Chagnon.

4:10 P.M. - 4:20 P.M. Tug of War. Tim Asch, Napoleon Chagnon.


4:40 P.M. - 5:00 P.M. Discussion.

V. 2:00 P.M. - 5:00 P.M. THE VISUAL ANTHROPOLOGY OF EVERYDAY LIFE: THE FIRST PHILADELPHIA HOME MOVIE FESTIVAL, PART II. Ritter Hall, Room 100. Richard Chalfen, Steve Zeitline, Amy Kotkin, Ernst Star, Karin Ohm, Steve Ohm, Discussants.
AFTERNOON (CONTINUED):
PROGRAM FOR THURSDAY, MARCH 11, 1976

VI.  2:00 P.M. - 5:00 P.M.  WORKSHOP FOR VIDEOVIRGINS.  Annenberg Hall, Room 201.  Ray Bunting, Moderator.

VII.  2:00 P.M. - 5:00 P.M.  A DISCUSSION OF VIDEO: POTENTIAL AND PROBLEMS IN SOCIAL SCIENCE RESEARCH.  Ritter Hall, Room 103.  Irving Soloway, Moderator.

VIII.  2:00 P.M. - 5:00 P.M.  WORKSHOP ON SUPER-8MM FILM.  Ritter Hall, Room 101.  Robert Zalisk, Eileen Zalisk, Moderators.

IX.  5:30 P.M. - 8:00 P.M.  REPEAT SCREENINGS.  Ritter Hall, Room 109.
    5:30 P.M. - 6:00 P.M.  Elephants.
    6:00 P.M. - 6:47 P.M.  Nana, Mom and Me.
    6:47 P.M. - 7:50 P.M.  Abandoned Children.
    7:50 P.M. - 7:59 P.M.  Authentic Interview.

EVENING:

I.  8:00 P.M. - 10:00 P.M.  FILM SCREENING WITH DISCUSSION.  Walk Auditorium, Ritter Hall.  Jay Ruby, Moderator.
   The Shadow Catcher.  T.C.  McLuhan.

II.  7:30 P.M. - 10:00 P.M.  THE VISUAL ANTHROPOLOGY OF EVERYDAY LIFE: THE FIRST PHILADELPHIA HOME MOVIE FESTIVAL, PART III.  Ritter Hall, Room 100.  Richard Chalfen, Steve Zeitline, Amy Kotkin, Ernst Star, Karin Ohrn, Steve Ohrn, Discussants.

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PROGRAM FOR FRIDAY, MARCH 12, 1976

MORNING:


9:40 A.M. - 10:30 A.M. Tour En L'Air. Grant Munro.
10:45 A.M. - 11:15 A.M. Discussion.
11:50 A.M. - 12:00 P.M. Homage to Magritte. Anita Thacher.
12:00 P.M. - 12:30 P.M. Discussion.

II. 9:00 A.M. - 12:00 P.M. FILMS ON NATIVE AMERICANS - NORTH AND SOUTH. Kiva Auditorium, Ritter Annex.

9:00 A.M. - 9:18 A.M. Animation From Cape Dorset. Joanasie Salamonie, John Taylor.

MORNING (CONTINUED)

PROGRAM FOR FRIDAY, MARCH 12, 1976

9:00 A.M. - 9:15 A.M.  CHINA COAST AND TAIWAN

Introduction.


9:50 A.M. - 10:15 A.M. Discussion.


11:15 A.M. - 11:45 A.M. Discussion.


12:20 P.M. - 12:30 P.M. Discussion.

IV. 9:30 A.M. - 12:30 P.M.  NEW FILMS FROM DOCUMENTARY EDUCATIONAL RESOURCES, PART III. Ritter Hall, Room 102.

YANOMAMO MYTHS


10:35 A.M. - 10:45 A.M. Discussion.

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

11:00 A.M. - 12:30 P.M. Open for requested films.

V. 10:00 A.M. - 12:00 P.M.  HISTORICAL FILMS OF FRANZ BOAS AND EDWARD CURTIS.  Ritter Hall, Room 101.


11:00 A.M. - 12:00 P.M. In The Land Of War Canoes.  Edward Curtis.
MORNING (CONTINUED):
PROGRAM FOR FRIDAY, MARCH 12, 1976

VI. 9:30 A.M. - 12:30 P.M.  PANTASMAGORIA ETHNOGRAPHY. Ritter Hall, Room 100. Richard Swiderski.


VIII. 10:00 A.M. - 4:00 P.M.  TECHNICAL EXHIBITS. Student Activities Building, Auditorium (SAC 302). E. Craig Ness, David Kenig.

NOON:

I. 12:30 P.M. - 1:30 P.M.  GALLERY TALKS. Ritter Hall, Rm. 108, 110, 111, 113.
12:30 P.M. - 1:00 P.M.  Doane Perry.
1:00 P.M. - 1:30 P.M.  Flora Kaplan.

II. 12:30 P.M. - 1:30 P.M.  REPEAT SCREENINGS. Ritter Hall, Room 109.
12:30 P.M. - 1:17 P.M.  Single Parent.
1:17 P.M. - 1:20 P.M.  Cinema.
1:20 P.M. - 1:28 P.M.  Closed Monday.

AFTERNOON:

I. 1:30 P.M. - 5:30 P.M.  BIOGRAPHY, PORTRAITS, AND LIFE HISTORY IN FILM. Walk Auditorium, Ritter Hall. Sol Worth, Moderator.
1:30 P.M. - 1:45 P.M.  Introduction.
1:45 P.M. - 2:20 P.M.  Elephants. Richard Rodgers.
2:20 P.M. - 3:10 P.M.  Nana, Man and Me. Amalie Rothschild.
3:25 P.M. - 3:55 P.M.  Discussion.
4:30 P.M. - 4:45 P.M.  Elephantman. Leslie van de Velde.
AFFECTION (CONTINUED):  
PROGRAM FOR FRIDAY, MARCH 12, 1976

II. 1:30 P.M. - 5:30 P.M.  FILMS ON AFRICA.  Kiva Auditorium, Ritter Annex.

III. 2:00 P.M. - 5:00 P.M.  FACES OF CHANGE SERIES, PART III.  Ritter Hall, Room 105.  American Universities Fieldstaff.  Rodger Yeager, Chairperson. James Blue, Richard Blue, Panelists.
KENYA
2:00 P.M. - 2:15 P.M.  Introduction.
3:20 P.M. - 3:45 P.M.  Discussion.
3:45 P.M. - 4:05 P.M.  Boran Herdsmen.  Norman Miller.
4:25 P.M. - 5:00 P.M.  Discussion.

IV. 2:00 P.M. - 5:00 P.M.  NEW FILMS FROM DOCUMENTARY EDUCATIONAL RESOURCES, PART IV.  Ritter Hall, Room 102.
OTHER COMPARATIVE STUDIES
2:00 P.M. - 2:40 P.M.  At The Time Of Whaling.  Lenny Kamerling, Sarah Elder.
2:40 P.M. - 3:25 P.M.  On The Spring Ice.  Lenny Kamerling, Sarah Elder.
AFTERNOON (CONTINUED):
PROGRAM FOR FRIDAY, MARCH 12, 1976

3:35 P.M. - 3:35 P.M.    Dodoth Morning.


4:45 P.M. - 5:00 P.M.    Discussion.

V. 2:00 P.M. - 5:00 P.M.    WORKSHOP ON THE BASIC TECHNIQUES OF MOTION
                        PICTURE PRODUCTION, PART II.  Annenberg
                        Hall, Room 222.  David Appleby.

VI. 2:00 P.M. - 5:00 P.M.    WORKSHOP ON SOUND RECORDING FOR ANTHROPO-
                        LOGY.  Ritter Hall, Room 101.  Carroll
                        Williams, Steve Feld, Moderators.

VII. 2:00 P.M. - 5:00 P.M.    VIDEO TAPE ISN'T MAGIC, DISCUSSION.  Ritter
                        Hall, Room 103.  Lynn Mailloux, Peggy Ann
                        Reilly, Mark D. Aydelotte, Discussants.

VIII. 5:30 P.M. - 7:50 P.M.    REPEAT SCREENINGS.  Ritter Hall, Room 109.

      5:30 P.M. - 6:58 P.M.    The Shadow Catcher.

      6:58 P.M. - 7:45 P.M.    My Friend Vince.

EVENING:

I. 8:00 P.M. - 10:00 P.M.    FILM SCREENING WITH DISCUSSION.  Walk
                        Auditorium, Ritter Hall.  Sol Worth,
                        Moderator.

                        Family Portrait Sittings.  Alfred Guzzetti.
PROGRAM FOR SATURDAY, MARCH 13, 1976

MORNING:


9:30 A.M. - 9:45 A.M.  Introduction.
10:30 A.M. - 10:50 A.M.  Discussion.
11:10 A.M. - 11:30 A.M.  Discussion.
11:30 A.M. - 12:00 P.M.  The Spirit Possession of Alejandro Manant. Hubert Smith.
12:00 P.M. - 12:30 P.M.  Discussion


12:20 P.M. - 12:30 P.M.  Frank Film. Frank Mouds.


10:10 A.M. - 10:25 A.M.  Discussion.
MORNING (CONTINUED):
PROGRAM FOR SATURDAY, MARCH 13, 1976


10:40 A.M. - 11:10 A.M. Fernie Bell Chapman, Peggy Herring.
Bill Ferris, Judy Peterson, Wade Taylor.

11:10 A.M. - 11:25 A.M. Discussion.


11:45 A.M. - 12:05 P.M. I Ain’t Lying. Bill Ferris.

12:05 P.M. - 12:30 P.M. Discussion.


WOMEN IN FIVE CULTURES

9:30 A.M. - 9:45 A.M. Introduction.


10:05 A.M. - 10:20 A.M. Discussion.


10:40 A.M. - 11:00 A.M. Discussion.


11:30 A.M. - 11:45 A.M. Discussion.


12:25 P.M. - 12:30 P.M. Discussion.

V. 9:30 A.M. - 12:30 P.M. 100 YEARS OF OLD PHOTOGRAPHS: SOCIAL STRUCTURES AND SEX ROLES. Ritter Hall, Room 102. Anne Ancelin Schutzenberger, Patrick Accolla, Yannick Geffroy, Researchers.
MORNING (CONTINUED):
PROGRAM FOR SATURDAY, MARCH 13, 1976

VI. 10:00 A.M. - 11:00 A.M. PARTICIPATORY CINEMA: SPECIAL SCREENING. Ritter Hall. Room 209.

10:00 A.M. - 10:47 A.M. Arne, Ben Levin.

NOON:

I. 12:00 P.M. - 3:00 P.M. REPEAT SCREENINGS. Ritter Hall. Room 109.

12:00 P.M. - 12:17 P.M. No Lies. Mitchell Block.

AFTERNOON:

I. 2:00 P.M. - 4:10 P.M. ETHNOGRAPHIA MISCELLANIA?: DOES FILMMAKING PLAY WITH A FULL DECK? Walk Auditorium.

Ritter Hall. Darryl Monteleone, Moderator.
Gei Zantzinger, Discussant.

2:00 P.M. - 2:10 P.M. Introduction.
2:10 P.M. - 2:26 P.M. Accident, National Film Board of Canada.
2:26 P.M. - 2:41 P.M. Ola Belle Reed, Memories. Gei Zantzinger.
2:41 P.M. - 2:54 P.M. Oh, California. Harry Saffren.
2:54 P.M. - 3:30 P.M. Discussion.
3:30 P.M. - 4:22 P.M. What's In A Face? Peter Jones.

II. 1:30 P.M. - 5:10 P.M. FILM SCREENINGS. Kiva Auditorium, Ritter Annex.

1:30 P.M. - 1:46 P.M. The Parting. Dunav Films.
AFTEINOON (CONTINUED):

PROGRAM FOR SATURDAY, MARCH 13, 1976

3:20 P.M. - 4:00 P.M.  Dance And Human History. Alan Lomax.
4:00 P.M. - 5:10 P.M.  The Ho. The People Of The Rice Pot. Michael Yorke.

III.  2:00 P.M. - 5:00 P.M.  A DISCUSSION OF SUPER-8MM FILM, ADVANCED PROBLEMS: SHOOTING AND TROUBLE SHOOTING SUPER-8. Ritter Hall, Room 102. Mark Mikolas, Judith Mikolas, Gunther Hoos, Discussants.

IV.  2:00 P.M. - 5:00 P.M.  FIELD LIGHTING WORKSHOP. Ritter Hall, Room 102. Ron Cataldo, Moderator.

V.  2:00 P.M. - 5:30 P.M.  FACES OF CHANGE SERIES, PART V. Ritter Hall, Room 105. American Universities Field Staff. Dwight Heath, Hubert Smith, Chairpersons.

BOLIVIA

2:00 P.M. - 2:15 P.M.  Introduction.
2:15 P.M. - 2:45 P.M.  Viracocha. Norman Miller, Hubert Smith.
3:15 P.M. - 3:45 P.M.  Discussion.
3:45 P.M. - 4:05 P.M.  Potato Planters. Norman Miller, Hubert Smith.
4:35 P.M. - 5:30 P.M.  Discussion.

VI.  2:00 P.M. - 5:00 P.M.  FILMS FROM APPALSHOP. Ritter Hall, Room 111. Calder Smoot and others from Appalshop, Discussants.


AFTERNOON (CONTINUED):
PROGRAM FOR SATURDAY, MARCH 13, 1976

In The Good Old Fashioned Way. Marty Newell, Ben Zickafoose, Billy Hatton, Gene DuBey, Diana Ott.

The Feathered Warrior. Gene DuBey, Billy Hatton.


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PROGRAM ABSTRACTS

WEDNESDAY AFTERNOON, MARCH 10, 1976

THE CONVENTIONS OF DOCUMENTARY REALISM. Walk Auditorium, Ritter Hall.


In Kabul, Afghanistan, there is an itinerant motion picture exhibitor who built, all by himself, a wonderfully-weird, gaily-painted street cinema whose light source is the sun (reflected off a mirror into the projection lens) and which must be cranked by hand. Admission is one cent and a performance lasts about three minutes. The show usually consists of strips of old American and Russian features, and once in a while a cigarette ad. As he cranks the film through, the operator delivers a running commentary, telling his audience what they are seeing - because they can't really see anything, considering the age of the film and blurred, flickering images! Nevertheless, he always manages to attract an eager crowd of movie-goers - on sunny days, that is. This simply must be seen to be believed! A fun film


An ad agency making a car commercial hits on the idea of doing a truly authentic interview. The plan is simply to allow an actual new car owner to speak candidly. The film follows the spontaneous interview as the cast members - the car, the proud owner, a happy kid, and an off-camera interviewer - unknowingly conspire to create an hilarious expose of the American values and the absurdity of the American Dream.


"I was raped last week." With that statement, Mitchell Block's apparently cinema verite film NO LIES turns into a penetrating and disturbing study of a young woman's reaction to her violation. Perhaps most startling is Block's avoidance of all abstraction, all general social criticism, all pedantic conclusions. The film itself, indeed, becomes a rape of sorts - stripping away the masks of humor,
of acceptance the victim has created in order to cope with her situation. As such, NO LIES is both exceptional and upsetting; it forces its viewer to emotionally as well as intellectually consider its true subject - a person's attempt to deal with hurt in a cold and indifferent world.


Large Yanomamo villages are volatile and the slightest provocation can spark a violent outburst. When a group of visitors from Ironasi-teri were visiting their relatives in Mishimidishimabowie-teri tensions were high. The visitors refused to work in the garden and demanded to be fed. The fight started when one of the host women refused to share plaintiffs with a visiting man, and he beat her with a stick. Her brother retaliated and within five minutes several men were fighting with clubs, machetes, and axes.

The Ax Fight is divided into four sections. The first is an unedited record of the event, just as the cameraman saw it on his second day in the village. There follows a slow motion replay of the fight, during which the anthropologist (Napoleon Chagnon) identifies the combatants and explains the significance of their behavior. His description shows that the fight is a ritualized contest and not a brawl. In the third section, Chagnon discusses the kinship structure of the fight, demonstrating that the fight represents on a small scale, the basic cleavages between local descent groups in the village. The final section is an edited version of the fight. By comparing this version to the first section students discover how strongly intellectual models influence visual perception.


Waiting For Fidel is not a film about Fidel Castro, or about Cuba. It concerns three North Americans - a liberal politician, a rich businessman, and director Rubbo - who journey to Havana for a scheduled interview with the Cuban premier. Quartered in a luxurious diplomatic mansion and bused around the countryside on guided tours waiting for the meeting that never comes, the passing days force the three into a confrontation with each other - and with themselves - over capitalism, socialism, and Cuban reality.
FILMS OF REDEEMING SOCIAL AND POLITICAL MERIT

KIVA AUDITORIUM, RITTER ANNEX


A compelling documentary account of the century-long conflict between the Jewish settlers of Palestine and the indigenous Palestinian Arabs. The film traces the long history of Arab resistance, from the early rebellions against Turkish rule in 1915 and the general strikes in the 1930's and 40's against British control of Palestine, to the present struggle of the displaced Palestinians who have for years been living in refugee camps.

Employing rare historical footage that presents a comprehensive history of Zionism, WE ARE THE PALESTINIAN PEOPLE also examines the Zionist movement's relationship to the fate of the Jews during World War II, the role of the various Western powers in establishing the state of Israel, the implications of Israel's present ties to the U.S. and the role of oil in the politics of the Middle East.

Scenes filmed in the Mideast show conditions in the Palestinian refugee camps and examine the various programs of the Palestinian Liberation Organization.


Martin Sostre was an outspoken Black bookstore owner who persisted in expressing his militant views despite the threats of the local police and FBI. After the bloody riots in Buffalo in 1967, Martin Sostre was arrested, convicted and sentenced to 41 years in prison on a drug charge. This film explores the complicated mechanics of Sostre's frame-up, and what is being done to help him win his freedom.


What the French and English Canadians think of themselves and each other, with wry humor. The film prompts some awe that federalism does work as well as it does with so many disagreeable
constituents.


By dramatizing the events surrounding a U.S. - imposed population control program in Bolivia, BLOOD OF THE CONDOR explores many aspects of Bolivian society. The film offers an almost anthropological look at the life-style, customs and religious rituals of the Quechua Indians, doing so not by simply exploiting the exotic qualities of these rites but by showing their social basis and significance in Quechuan daily life. The film also dramatically delineates the relationship of these impoverished Indian communities in the highlands of the Andes to the rest of Bolivian society — the Indian and mestizo (half-caste) working class, the middle class business sectors, and upper class professional society in the capital city of La Paz.

Most important, however, the film provides an accurate reflection of the predominant attitude of Latin Americans toward U.S. "aid" programs, thus offering the American viewer a unique opportunity to see ourselves as other peoples in the Third World see us.


The History Book depicts history as it has been experienced by ordinary working people, the men, women and children who down through the ages have helped to build our modern world.

Imaginatively utilizing "cartoon-type" animation, paintings, and graphics, animated photography and documentary footage, "The History Book" outlines the main forces and processes of history, including the feudalism of the middle ages, the development of trade routes, the industrial revolution and the rise of capitalism, the colonization of America and Africa, the growth of slavery, the conflicts between major industrial countries leading to the world wars, and the socialist revolutions and national liberation struggles of our own day.
WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION, PART I.

David Appleby (Temple), Annenberg Hall, Room 222.

This workshop is confined to persons who have no previous cinematographic experience. Appleby will lecture on the basic steps of filmmaking, instruct the participants in the use of a 16mm camera and aid them in shooting a brief film exercise. During Part II (held on Friday afternoon) participants will edit their footage.

HOME MADE TELEVISION AND VIDEO ETHNOGRAPHY FROM THE SOUTH:

SOUTHERN ETHNOGRAPHY - RITTER HALL, ROOM 103:

During the summer of 1975, members of four Southern community video projects met in Johnson City, Tennessee to view each other's tapes and discuss the possibilities of working together. All the members of the Southern Video Network have a strong interest in using portable video as a means of documenting and encouraging the active preservation of the folk arts and crafts of their respective regions. Representative examples of their work will be shown and discussed by SWV members.

1. SAVES (the Southern Appalachian Video Ethnography Series project East Tennessee State University/Broadside Video, Johnson City, TN) - story-telling, herb-gathering, crafts & music from Central Appalachia, B&W, playing time: 30 minutes.

2. The Communication Center (Elizabethtown, KY) - hominy-making, chair-making & revenuer's stories from Kentucky, B&W, playing time: 13 minutes, 46 seconds.

3. The Charleston Communication Center (Charleston, SC) - black gospel music from the Sea Islands, B&W, playing time: 20 minutes.

4. The Communication Center (Louisville, MS) - Choctaw basket making & fiddle music from northeast Mississippi, B&W, playing time: 30 minutes.

All videotapes being shown are 3⁄4" helical scan reel-to-reel.

Distribution and information: Broadside Video,
Elm & Millard,
Johnson City, Tennessee 37601
THE DISAPPEARING WORLD SERIES, PART I.

RITTER HALL, ROOM 101.


The Masai are herdsmen in the East African Rift Valley. They grow no crops of any kind but live off the produce of their animals. The film is about the women of the tribe - from childhood through marriage to old age - and the men they depend upon throughout their lives. Their dependence stems from the fact that, although they do the milking, they own no animals.

Centred on one village which is owned by a rich prophet, and on his twelve wives and numerous daughters and daughters-in-law, the film culminates in a spectacular ceremony which is attended by all the young men from the Loita area of Kenya and Tanzania - and by their mothers who go to admire the beauty of their sons and to be acknowledged as successful women with children on whom they can depend. The film is interspersed with women's songs which poetically express some of their feelings about marriage, love and children.


The film concentrates on the remarkable way in which the Mursi - a society without leaders - make their decisions. All matters of importance are debated publicly, and, in the literal sense, democratically.

The Mursi are now at war with their neighbours, and the film gives a detailed record of the way in which they make crucial decisions at a time like this - how, for example, to respond to a peace proposal, and how to protect themselves and their cattle from raiders.

In order to get to Mursi country, which is cut off from the rest of Ethiopia by a barrier of rivers and mountains, the film crew had to walk for 150 miles, with porters carrying all their equipment. In another respect too they were like early European explorers of Africa, for they were the only white people the Mursi had ever met, except for an English anthropologist who had lived with them for three years - and who worked on the film.
1. THE RITES OF DEATH IN A GREEK VILLAGE

DOANE PERRY
Union Graduate School

TECHNICAL DATA:
Camera: Pentax ES II
Film: Tri-X

Lenses: 35, 50, 105mm
Format: 35mm

ABSTRACT:
The subject of this essay is a funeral in the Mani region of southern Greece. It is an isolated and highly individualistic area where women are famous for the dramatic dirges they improvise in Homeric meter while standing watch over the open casket. The photographs of the essay contrast the pagan, pre-Christian, irrational elements of the women's mourning with the rational, restrained, patriarchal ceremony performed by the priests.

There are 15 prints along with several of the contact sheets from which the prints were chosen. The contacts and a brief narration are included to show the picture taking process and the print selection criteria, as well as my personal involvement in the funeral events. Hence the purpose of the essay as a whole is to document both the product and the process of my fieldwork. It is a small part of a visual ethnography resulting from nine months residence with my wife and two children in the village from which her grandfather emigrated to America.

2. LUBAVITCH COMMUNITY - CROWN HEIGHTS, NEW YORK, 1975

SHARON J. WOHLMUTH

TECHNICAL DATA:
Camera: Nikkormat
Film: 2475 Recording

Lenses: 28, 35, 50
Format: 35mm

ABSTRACT:
These photographs are the result of a three and one half month experience living in a Hasidic community (Lubavitch) located in Crown Heights, New York.

This documentation depicts a very secular landscape - an autonomous community struggling to maintain and preserve a way of life. My role as a woman, photographer, and Jew affected their attitude toward me. I was a woman in a society which places it women in a very circumscribed role - and I was a photographer invading a world so often invaded and distorted by others. Throughout my experiences in Crown Heights, I was acutely aware of the profound responsibility I had given myself to
STILL PHOTOGRAPH EXHIBIT

record a way of life, a rigorous yet strangely fragile people so foreign to our culture.

It is my intention, that this photographic essay communicate to the viewer, the existence of a small pocket of humanity whose values and beliefs have remained constant through the centuries.

3. SNAPSHOT HISTORY PORTRAITS

MARCIA PALAZZOLO
Oak Park, Illinois

TECHNICAL DATA:
Camera: Linhoff
Film: Plus-X
Lenses: 150mm
Format: 4x5

ABSTRACT:
These photos were done for my master's thesis at the Institute of Design at Illinois Institute of Technology. Each photo is a capsuled history of one person. I asked 50 persons to lend me the snapshots which were important to them. Some people sent hundreds while others sent ten or less. The finished photographs are rephotographed collages of these "important" snapshots. Some show three to four generations of a family while others are contemporary. In addition to showing the individual snapshot heritages of these fifty people (twenty are on display), we see the common cultural ideas about the use of a camera. I found many recurring themes: e.g., people posing with a new possession like a car or a house, people posing in front of some landmark to show they were there, beach scenes, picnics, as well as predictable weddings, christenings, etc.

Photos are on sale, available from the photographer: Marcia Palazzolo, 808 N. Elmwood, Oak Park, Illinois 60302.

4. MAKING FOLK POTTERY IN THE BARRIOS, MEXICO

FLORA STEWART KAPLAN
Herbert H. Lehman College, CUNY

TECHNICAL DATA:
Camera: Nikkormat
Film: Tri-X
Lenses: 28, 50, 105mm
Format: 35mm.

ABSTRACT:
A distinct style of cooking pottery has been produced in the barrios of a major Mexican city for some two hundred years, according to my ethnographic and etynohistoric research, and possibly for three hundred years or more. Its continuity is the result of the learning process and the interaction between generations and within the potter community.
itself. In the midst of rapidly changing urban life these potters continue to produce their distinct style of folk pottery.

The photographs comprise a documentary essay showing the traditional technology employed in making folk pottery, interaction between young and old and the urban setting in which the potters live and work. The essay provides visual evidence in support of Glassie's theory that folk art is not simply the product of isolated communities or individuals as had been suggested by Redfield and others, but the product of tradition in complex societies, in diverse settings.

5. A VANISHING COMMUNITY: JEWISH LIFE ON NEW YORK'S LOWER EAST SIDE

WILLIAM S. ARON
Center for the Study of Social Intervention
Albert Einstein College of Medicine, Yeshiva University

TECHNICAL DATA:
Camera: Minolta
Film: Tri-X, Plus-X
Lenses: 28, 35, 58mm
Format: 35mm

ABSTRACT:
The Lower East Side of New York City is an important landmark in the life of the American Jew. It was one of the principle areas of settlement for Jews as they immigrated to this country; by the turn of the century, it contained the largest Jewish community in the world. Today it is but a symbol of a rich past that is about to disappear.

In the heyday of the Lower East Side, the whole range of Jewish Life could be found, from the pious Hasidim to the socialist Bundists, from the artists and scholars to the entrepreneurs. For many Jews, however, the Lower East Side was only a stopping place. Financial success was usually followed by a move away from the old neighborhood. Irving Berlin, Eddie Cantor, Jacob Javits, are but a few of those who came out of the Lower East Side.

The neighborhood which remains bears testimony to the struggle of that first generation of Jewish immigrants. But there are only meager remnants; the Jews who remain are, for the most part, poor, afraid and alone. The oldest synagogue in New York was vandalized so repeatedly last year that High Holy Day Services could not be held for the first time in a century. The Forward Building, once the home of this country's largest Yiddish newspaper has been sold and is now an oriental church; the newspaper has moved uptown. So has the Folksbiene Theater, the last of the Yiddish playhouses. The Jewish grocer, butcher, baker, and tailor have all but disappeared, leaving only token traces of a way of life that once was.

The once populous Jewish community is but a fraction of its former size. While the Jewish population has declined by about one-third since 1965, the total population in the area has grown by approximately the same amount. All ethnic groups resent and fear each other. Businesses
and shops close early and are gated.

For over a year now, I have been working in their neighborhood, observing with my camera. In my photographs, I have tried to capture and preserve these last moments of their community.

11" x 14" prints are available for purchase on special order at $35.00 each. Contact: William S. Aron, 146 West 80th Street, New York, NY, 10024.

6. NEW GUINEA PEOPLE – THE KILENGE OF WEST NEW BRITAIN

PHILLIP J. C. DARK
Southern Illinois University

TECHNICAL DATA:
Camera: Minolta SRT, Rolleicord
Film: Kodachrome II & Ektachrome 120

Lenses: 55mm & Xenar 3.5/75mm
Format: 35mm & 24

ABSTRACT:

The photographs were taken in 1964-67 during fieldwork in West New Britain among the Kilenge. The selection presented here is from a series which documented the cultural context of the Kilenge canoe. This includes trading with neighbors in the Siasi Islands, who also visit the Kilenge (Nos. 7 & 8). The selection is taken from a Smithsonian Travelling Exhibition, 1972-74, of color photographs illustrating the Kilenge way of life. The prints were ordinary commercial Kodak color prints and have faded slightly. They were mounted by the University Museum S.I.U., on masonite. A few copies of the original catalogue are available (free).
WEDNESDAY EVENING

AMERICA'S POP COLLECTOR: ROBERT C. SCULL, CONTEMPORARY ART AT AUCTION.
WALK AUDITORIUM, RITTER HALL:


AMERICA'S POP COLLECTOR is a sounding in the social history of contemporary American art. Robert Scull's auction of fifty works at Sotheby Parke-Bernet was an event emblematic of the changing social, economic and esthetic context within which contemporary art appears. Through using a minimally intrusive camera and pursuing the sense of filmed "participation", the film follows Robert Scull through both the auction itself and a variety of controversial events surrounding the sale. The film is both an examination of the taste and motivations of one of America's leading collectors and a behind-the-scenes look at the role of the auction house in establishing record-breaking prices for contemporary American art. The Scull auction was the focus of complex questions concerning the infrastructure of the art market where the idea of art as investment competes with the idea of art as esthetic experience.

THURSDAY MORNING

PARTICIPATORY CINEMA: WALK AUDITORIUM, RITTER HALL:


"I shot PLAIN when I was living at home with my parents and my older brother Steve — the summer he got a new job, got a new car, and moved into a new apartment. It's the first time I shot a film about people who were part of my daily life — that is, I didn't have to go out and find my parents and my brother — I woke up to them. Often I shot and took sound by myself because I didn't always have a soundperson at hand, and more important, because I didn't want an outsider to effect the on-
going negotiations between family members — sometimes tense, sometimes hilarious negotiations." Jeff Kreines.


   Vince is a small-time hustler/thief: the "friend" is the filmmaker. The film documents a dialectic between a hustler and a filmmaker over a 3-day period from Saturday morning to Monday afternoon. 
   Intercut with various other of Vince's "friends", the film offers a view of Vince himself, a thief culture in Toronto, the responsibilities of "friends" within the thief culture, and finally, on Monday afternoon, the recognition by the filmmaker of his responsibilities to his subject. David Rothberg.

**FILMS ON NORTH AMERICAN CULTURES:** KIVA AUDITORIUM, RITTER ANNEX.


   Educational, descriptive, informative and ethnographic. The film covers the major aspects of the community—history, world view beliefs, simplicity of life style, learning, family, farming, nature, and play. 
   A "dialogue" with technology and progress.

THURSDAY MORNING, CONTINUED.....

A film-based semester high school course, in preparation at Education Development Center (EDC), that examines the critical decision points in the lives of American women. The first year's work has resulted in a film, Girls at 12, and portions of the accompanying curriculum unit. Nine additional films and curriculum units are planned over the next three years.


Three young women voice their feelings about the role of wife-mother-housekeeper: Sylvia who shares responsibilities with her husband, Fran in transition, Joy, the traditionalist.


Men's Lives is an examination of men's socialization and roles. It is warm, supportive and political. It looks at individual men but also at the societal processes that shape all of us.


NOT TOGETHER NOW: END OF A MARRIAGE is a documentary of a married couple that is separated. Both the husband and wife talk of why they married and events leading to the separation of their careers, feelings toward the children and each other, of their present lives apart and hopes for the future.

*American Shoeshine* is the first intimate look at the world of shoeshine men.

Towards the end of the great immigration to the United States, in the early 1900's, jobs were becoming scarce. The Italians and the Greeks, being the last groups to arrive, had few choices. They became the first bootblacks in America. As the years passed they were able to get better jobs.

The blacks from the rural communities migrated to the cities and began to take over the business. As their number grew, shoeshine men competed on street corners for business by entertaining their customers with rag popping, singing, and dancing.

Performing in the film is Clarence Robicheaux, who in 1927, was billed as the "Musical Bootblack" in the Ethel Waters stage show of "Africana". Also appearing is Beau Jack, the former lightweight boxing champion, who is now a shoeshine man.

"American Shoeshine" gives the audience a glimpse of a part of the vanished street culture of a simpler America.


One of life's significant achievements is finding a decent apartment that you can afford to move into. Four pentomists answer a glowing advertisement about an apartment for rent, and shown about by comedian Marshall Efron's off-screen voice, find the reality something less - very true and very funny. We then actually visit Marshall Efron at home as he humorously guides us about his tiny, unusually decorated apartment - a testament to what creative imagination can do.

**VIDEO SCREENING WITH DISCUSSION:** RITTER HALL, ROOM 103

Memories of Prince Albert Hunt traces the life of a Texas blues fiddler and singer who died at the age of 30 in 1931—shot once with a .25 automatic by a jealous husband in front of a Dallas dance-hall. The film weaves photos, songs and remembrances of friends and relatives to tell the story of a man who spent his short life stubbornly clinging to his own sense of style and insisting on his freedom in a time and place that did not look kindly on style or freedom.


This tape displays the outcome of students' visual ethnographies that were on display at the Dartmouth College Museum spring 1975. It had become apparent just before mounting the exhibit that the students were unprepared to accomplish this task. Simple linear chronologies and over-symmetrical stepping-stone arrangements had to be revised for they did not present the spirit of either the individual photographs nor the substance of the written ethnographies. Cycles, themes, social baselines, productive rhythms, culminations then had to be made visible by arrangement to the casual viewer. Additionally, the individual ethnographies had to be joined into a common display, suggesting continuities of idea and design among them. The teaching that went into the mounting of the display took many hours, its essence is what this tape is about—how to move the viewer's eye in the patterns and rhythms that parallel the concepts which underpin the teaching of Visual Anthropology.

Two university professors (an anthropologist and an architect) were interviewed and observed on video tape. The interviewer was an architect and his interest in the effects of the physical environment upon behavior was expressed to the subjects. The subjects were asked to analyze their perceptions of the role of the environment upon their "everyday life" as professors working within the university setting. The interviews were open-ended and conducted in a variety of settings (offices, classrooms, etc.).

Segments from the two interviews were categorized and intercut to provide comparisons of responses to similar concerns. A character generator was used to emphasize words or ideas elicited in the interviews which related to interactions of environment/behavior interactions was presented at the end of the tape.


The **Musheco** is an annual girls' purity rite. The Apostles of John Maranke, an indigenous African church, rely on this ceremony to determine the eligibility of young girls for marriage. The healers and midwives of the church administer an internal examination to girls from ages ten through sixteen. As an apprentice midwife, I was allowed to record the scene for the first time. Those who pass the examination are given free choice of a spouse and can command a high bride price. Failures are publicly beaten, shamed and offered for minimal bride price to whoever will take them. This tape contains the examination itself, the instruction of the successful candidates, their presentation to the public, and the punishment of failures. Narration includes excerpts from interviews with the girls, their examiners, and other church elders.

**The Disappearing World, Part II: Ritter Hall, Room 101**

The Sakuddei live on the island of Siberut in the Mentawai Archipelago off the west coast of Sumatra. In the centre of the island are a few valleys almost completely cut off from the outside world. These valleys are their home and here they live, an egalitarian society with no work specialization, in near perfect balance with their environment.

The film contrasts this untouched clan life with what is happening to those Mentawaians who are coming into contact with the specializations and customs of a more modern society; when they for the first time meet up with money, missionaries, police stations, and lumber companies.


The Quechua live in an isolated part of Peru and, unlike the Mehinacu hundreds of miles to the east in the dark forest beyond the Andes, they desperately want a road to link them with civilization so that they can tap all its benefits - as they see them - of co-operatives and cottage industries and even tourists.

The highlight of the film is the festival which is held 17,000 feet up in the Andes on Mount Ausangate. Here, at Coollyur Riti, beside a glacier in the sanctuary of the most powerful of the South Andean mountain spirits, the Ayus. This age-old shrine of the tribes has, in modern times, been incorporated by missionaries into the Catholic religion.

At the ceremony the Quechua pray for help - and in 1974 their prayer was: "Please give us the road."


The Disappearing World film on New Guinea is about the most spectacular-looking people anywhere on earth - the highlanders of New Guinea. They are the most highly decorated people in the world - but not with medals. They decorate themselves until they are scarcely recognizable as human beings: fantastically painted faces, oiled bodies, holes in the nose with bones stuck through them and bird-of-paradise feather head-dresses as tall, sometimes, as the people who wear them.
THURSDAY MORNING, CONTINUED....

The decorations are only worn for one event, Moka, by far the most important occurrence in their lives. Mokas are ceremonies at which people, sometimes whole tribes, give gifts to other people. Our film is about the efforts of one tribe, and its leader in particular, to give a huge gift — mainly pigs, but with some curious modern additions — to the neighboring tribe, whose own leader sometimes removes his decorations, puts on his suit, and sits in the House of Assembly in the capital city.

The film is about why the Kawelka spend all their time giving gifts to each other and why they may never do it again.


The Mahinacu are delightful people living near the headwaters of the River Xingu in Central Brazil. For them the piqui tree is all-important, and the film shows the many rituals connected with the tree and its fruit. These rituals reveal the ambivalent feelings between the men and women of this small tribe and the sexual implications of the rituals are made clear in the story of how the piqui tree originated.

THE VISUAL ANTHROPOLOGY OF EVERYDAY LIFE: THE FIRST PHILADELPHIA HOME MOVIE FESTIVAL, Part I: Richard Chalfen (Temple), Steve Zeitline (Smithsonian), Amy Kotkin (Smithsonian) Ernst Star (Temple), Karin Chrn (Univ. of Iowa), and Steve Chrn, (Indiana Univ.)

An all day session devoted to home moviemakers showing their films in a public context for the first time. Advertisements have been placed in the Philadelphia newspapers requesting that families show their home movies to other moviemakers and any interested COVA participants. Home moviemakers will be present to introduce and comment on their films as well as respond to questions from the audience. The evening session will be devoted to a panel discussion comparing raw home movie footage to such films as FILM PORTRAIT by Jerome Hill, WELSH by Robert Welsh, HEROES by Frederick Becker, GOING HOME by Jonas Mekas and Pola Chapelle, and the home movie segments of UP THE SANDBOX and THE APPRENTICESHIP OF DUDDY KRAVITZ.

NEW FILMS FROM DOCUMENTARY EDUCATIONAL SOURCES, PART I.
RITTER HALL, ROOM 102.
THURSDAY MORNING, CONTINUED.....


Large Yanomamo villages are volatile and the slightest provocation can spark a violent outburst. When a group of visitors from Ironasi-teri were visiting their relatives in Mishimishimabowie-teri tensions were high. The visitors refused to work in the garden and demanded to be fed. The fight started when one of the hose women refused to share plaintains with a visiting man and he beat her with a stick. Her brother retaliated and within five minutes several men were fighting with clubs, machetes, and axes.

The Ax Fight is divided into four sections. The first is an unedited record of the event, just as the cameraman saw it on his second day in the village. There follows a slow motion replay of the fight, during which the anthropologist (Napoleon Chagnon) identifies the combatants and explains the significance of their behavior. His description shows that the fight is a ritualized contest and not a brawl. In the third section, Chagnon discusses the kinship structure of the fight, demonstrating that the fight represents on a small scale, the basic cleavages between local descent groups in the village. The final section is an edited version of the fight. By comparing this version to the first section students discover how strongly intellectual models influence visual perception.


The ax fight (above) disrupted the political stability in Mishimishimabowie-teri. Several days after the fight Moawa, the most prominent headman in the village, killed a tapir and presented it to his brothers-in-law who comprise an important political bloc in the village. The gift of the animal served to reinforce his now shaken alliance with them. The film shows how the meat is prepared, cooked, and distributed. The choice meat goes to the important men in the village, the scraps and
fat go to the women and the children, and finally the dogs move in for the scant leftovers. This film compares well with the Bushmen film The Meat Fight and its accompanying study guide. (See D.E.R. Catalogue).


An argument arises between two bands when an antelope killed by a hunter from one band is found and distributed by a man from another band. The Meat Fight illustrates dramatically the social structure of conflict and the role of leaders in Kung society. Recommended for college and high school anthropology classes. Accompanied by a 28-page Study Guide.


A Man Called "Bee" is ideally suited to show college and high school students how anthropologists do their work. The film shows the anthropologist Napoleon Chagnon collecting field data, and explores some of the personal problems he faced in his work with the Yanomamo. This film is designed as a companion to Chagnon's book by the same title (Studying the Yanomamo, Holt Rinehart & Winston, 1974). The book discusses in detail the fieldwork methods which the film shows.


This film shows dedicated members of the New Tribes Mission attempting to teach the children of Bisaasi-teri their way of life. They describe their philosophy and methods for accul-
turing the Yanomamo to Western Ways and Christianity.


This film describes the work of an extraordinary Salesian priest, Padre Cocco. Padre Cocco has been attempting for fourteen years to soften the impact of civilization on a Yanomamo village on the Ocamo River.

THURSDAY AFTERNOON

OBSERVATION CINEMA, WALK AUDITORIUM, RITTER HALL.


A divorced woman with three children (boy 6, girls 9 and 11) comprises the family. They are seen in a series of some 21 sequences edited from 18,500 feet (10 hours) of film that were taken during four-weeks continual non-interfering observation by the two-person film crew.

The film concentrates on providing a picture of that four weeks' major events and feelings as well as reliable indication of the relationships that exist in the family.

Company, 1609 Jaynes Street, Berkeley, California 94703. Sale
Price: $800.00. Rental Price: $100.00

Set in Columbia, LOS NIÑOS ABANDONADOS records the daily
lives of a small band of homeless children who wander the streets,
sleeping in cardboard boxes on the steps of a magnificent cathed-
dral.

Avoiding the narration and narrative continuity in an
attempt to show more realistically and without overt personal im-
position by the filmmaker the life of young street urchins, NONOS
creates a realism of the place seen as it is instead of an Ameri-
canized version of it.

Joseline and Ivan are two of the thousands of homeless chil-
dren. The film focuses upon the ingenuity, dignity and spirit of
friendship by which the children survive. Ivan writes and sings
dramatic, despairing songs about their lives. Together they
share cigarettes, build sandcastles, beg food, and partake in a
"feast" of roasted chicken claws.

The film touches briefly upon the boys' female counterparts,
the 15-year old girls who work in the town's brothels.

8 minutes. Color. Optical Sound. Distributor: Pyramid Films,
Box 1048, Santa Monica, California 90406. Sale Price: $150.00.
Rental Price: $15.00.

In the night, a street wanderer sees an open door and walks
in to see what's there: it is a museum. An abstract painting
ripples into movement. A kinetic computer runs wild and in a
series of informational mutations the short circuited computer
changes from Hal to Einstein to a mass of fused plastic. A
Rousseau jungle comes to life, and a girl in a Dutch painting
talks to the confused visitor.

The fleeting subconsciously awareness of what is involved in
a work of art, for anyone, is sharply conveyed.

FILMS ON INDIA, ASIA AND THE PACIFIC. KIVA AUDITORIUM, RITTER ANNEX.

1. Helen: Queen of the Nautch Girls: Directed by: Anthony Korner,
Produced by: Ismail Merchant. Screenplay: James Ivory. Time:
30 minutes. Color and Black/White. Optical Sound. Distributor:
New Yorker Films, 43 West 61st St., New York, NY 10023. Sale
Price: $395.00. Rental Price: $100.00.

A profile of the Queen of the Nautch girls ("nautch"
THURSDAY AFTERNOON, CONTINUED…..

being the old Anglo-Indian word for professional dancing). Helen, daughter of an English father and a Burmese mother, is a voluptuous Bombay movie goddess, having sung and danced her way through more than five hundred escapist fantasies. In this film we are regaled with many of her swirling numbers and given an opportunity to observe her off-camera as she makes up, describes her disciplined work day, and prepares for a grand production number which takes place aboard the keys of a giant typewriter.


Music and Dance In Bali presents the instruments in a gamelan gong orchestra and in other types of Balinese musical ensembles, the rigorous training of pre-adolescent lelong dancers, a warrior dance, and a boy-meets-girl dance called "The Bumblebee Sips Honey".


This film depicts an unusual trance ritual that functions to restore the balance of well being to an afflicted village community, and clearly portrays the song, dance, and pulsating tension that precede dramatic instances of spirit possession in the Toraja highlands of Sulawesi, Indonesia. Narrated by the efficient priest of the indigenous Toraja religion, the film captures the fundamental concern of the villagers for a bountiful harvest and for bodily health — a concern that impels their extraordinary performances in deep states of trance.


MOURNING FOR MANGATOPFU is a film portraying a Tiwi Pukamani (burial ceremony). The film observes the way in which the relatives of the dead man organise the ceremony. This Tiwi burial ceremony was one of the most grand and colourful Aboriginal ceremonies held for many years.

A leading man belonging to the Tiwi tribe of Melville Island was killed by his wife. The tragedy of his death and the high status of his family demanded a special Pukamani ceremony which was organised in the old way. Hundreds of relatives and friends travelled from the four settlements on Melville and Bathurst Islands to participate in the rituals.


BANGLADESH was completed a few months before the assassination of Sheik Mujib, "Father of the Nation", and is a case study of a new nation's struggle to define itself. Extensive interviews with peasants, students, businessmen, religious and political leaders reveal the conflicts within Bangladesh society which both defined and limited Sheik Mujib's years in power. This is a film about the uses of political symbols, and about the myths and ideals which will shape post-Mujib Bangladesh.

FACES OF CHANGE SERIES, PART I. AMERICAN UNIVERSITIES FIELDSTAFF. RITTNER HALL, ROOM 105.

A collage of daily life in Ag Kupruk builds from the single voice that calls townspeople to prayer, the brisk exchange of the bazaar, communal labor, and the uninhibited sports and entertainment of rural Afghans.


The hopes, fears, and aspirations of adolescence are expressed in the close friendship of two Afghan boys. With intimate understanding, the film-makers and their subjects have produced a film rich in fact and themes of universal concern.


At dawn the caravan descends on Ag Kupruk from the foothills of the Hindu Kush. In their camp and in commerce with the townspeople, the Maldar reveal the mixture of faith and distrust that have kept nomads and sedentarists separate yet interdependent over the centuries.

NEW FILMS FROM DOCUMENTARY EDUCATIONAL RESOURCES, PART II.

RITTER HALL, ROOM 102.


Using an ingenious climbing frame, a young man carefully ascends a spiny peach palm tree to harvest fruit.


Dirimiwa, Dedeheiwa's son, returns from hunting with a wild turkey and a basket of wild fruit for his father-in-law. Dedeheiwa shouts across the village to the man, but he is out. So his senior wife sends the youngest wife, a girl of about 10 years, to fetch the food. The basket is heavy and she falls down trying to lift it. Finally she lifts the basket, carries it across the village and deposits it at her husband's home. The narration gives essential background information before the event is shown.


The irksomeness of daily wood collecting is revealed as a woman patiently and strenuously chops up a large log for firewood.

A village headman, Moawa, weaves a hammock. His wife and baby watch.


Dedeheiwa, a shaman and headman in his village, takes nine of his young children to the river and washes them carefully and patiently.


This film describes and underscores the role of spiritual coercion and spirit manipulation.

Dedeheiwa, the sire of sixteen children, is a political diplomat and a shaman of great renown. He lives in a kinship dominated society, forging shaky alliances with neighbors and co-residential kinsmen by directing his spiritual allies, the incandescent and beautiful Hekura spirits.

In 1970, Dedeheiwa was visited by emissaries from a hostile village. They came to establish peace and to initiate a long-term alliance that would end their 25-year war. A few days after the visit, all but one of the visitors left. Dedeheiwa asked the lone visitor, "Brother-in-law, do you have any enemies you want us to kill with our Hekura?" The visitor, honored by the query, replied, "Yes! The Mahekodo-teri have killed my older brother. Send your Hekura to destroy their children."

Thus began a two-day ritual of drug taking, co-operative, orchestrated chanting and dramatic shamanistic aggression. Dedeheiwa organized the prominent men of the village and led the attack against the souls of the children of Mahekodo-teri, cognizant that the visitor, when he returned to his village, would report favorably on the sincerity of the new allies of Dedeheiwa's village.

Magical Death is an intense and powerful film. If it is used in
introductory classes, the instructor must provide the necessary background to place the film in the appropriate ethnographic and ethnological context.

NEW FILMS FROM DOCUMENTARY EDUCATIONAL RESOURCES, PART II. (CONTINUED)
RITTER HALL, ROOM 102.


   A group of young boys imitate their fathers. They pretend to be shamans, blowing ashes into each other's noses and chanting to the hekura spirits.


   A large group of boys engage in an arrow fight in the village clearing, shooting blunt arrows at each other to learn to dodge and shoot them.


   A group of young boys throw toy spears into a tree, trying to make them stick into the bark. Recommended for high school and college anthropology classes; accompanied by 8 pages of film notes.

The playful side of Yanomamo life is shown on a day during the rainy season when the women and children of the village play a game of tug-of-war.


Twelve or more boys, in two teams, wrestle over a length of rubber hose. Recommended for high school and college anthropology and psychology classes; accompanied by 6 pages of film notes.


A group of children and teenagers throw sticks, berries, and leaves at each other from their perches in a large baobab tree. Recommended for elementary, high school, and college anthropology classes; accompanied by 8 pages of film notes.

THE VISUAL ANTHROPOLOGY OF EVERYDAY LIFE: THE FIRST PHILADELPHIA HOME MOVIE FESTIVAL, PART II.

WORKSHOP FOR VIDEOVIRGINS: Ray Bunting (Temple), Moderator. This workshop was 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, and a review of videotape systems of the future.

A DISCUSSION OF VIDEO: POTENTIAL AND PROBLEMS IN SOCIAL SCIENCE RESEARCH:
THURSDAY AFTERNOON, CONTINUED....

Irving Soloway (Medical College of Pa.), Moderator. A discussion designed for persons with some social science video research experience. It will explore such issues as design of research strategies and selection of hardware; taping techniques, analysis of generated material vis-a-vis the technical limitations of video and informed consent.

WORKSHOP ON SUPER 8-MM. FILM:

Robert and Eileen Zalisk, Moderators. Recent technical developments have made Super-8 a film gauge of fully professional quality. Today it is not only adequate, but it is the most practical format for classroom or lecture-hall usage. It also opens new opportunities for the research use of film. The relative simplicity of Super-8, together with its small size and portability, allow the researcher to use the equipment to observe and record directly, and without first having to become an expert in cinematographic techniques. At the same time, this can be done at a cost usually realizable to the individual researcher. The newer Super-8 equipment allows film to be used as an extension of the pen in gathering data or in note-taking.

The Super-8 workshop will consist of three sections: the first will be a general introduction to Super-8, a survey of equipment presently available, together with a description of the use of that equipment, and an explanation, together with discussion of advantages and disadvantages, of "double-system" sync sound, "single system", and "crystal" sync.

The second section will include a short demonstration of Super-8 used in different ways, a summary of editing/production methods, and the use of Super-8 with videotape and producing for blow-up to 16mm. The final section will describe the preparation and equipment needed to perform different kinds of social science tasks, and will conclude with discussion of research, documentary and "archival" film production.

EVENING:

THE SHADOW CATCHER, WALK AUDITORIUM, RITTER HALL:


THE SHADOW CATCHER is a film about one man, Edward Curtis, and
the Indian people he worked with for over 32 years of his life (1896-1930). Photographer, anthropologist and filmmaker, Curtis is in the tradition of American eccentric genius that worked its way out of the frontier and into the mainstream of the 20th century.

This film is a critical account of one man's life spent in the pursuit of his art and a vision of the American Indian. The film captures a sense of American history — the Roosevelt years and the origins of the present day conservation movement. THE SHADOW CATCHER takes this opportunity to view American history through an artist's eyes.

THE VISUAL ANTHROPOLOGY OF EVERYDAY LIFE: THE FIRST PHILADELPHIA HOME MOVIE FESTIVAL, PART III.

FRIDAY MORNING

THE CONVENTIONS OF ART AND REALISM IN FILM, WALK AUDITORIUM, RITTER HALL.


   Slow motion photography of a pas de deux adagio is used in this splendid film version of Messerer's SPRING WATER BALLET to give the viewer a better understanding and greater awareness of what occurs with the dancer's body and to stage space when classical dance movements are performed. As danced by David and Anna Marie Holmes, this adagio, rearranged by Mr. Holmes to suit an athletic style, exhibits great classical grace as well as movements which have become a part of contemporary ballet.


   In this portrait we get an insight into the world of dance as it is usually seen only by the dancers themselves. Working as international guest stars unattached to any company, the Holmes travel worldwide: London, Berlin, Lisbon, Washington and Montreal. As the filmmaker follows them from continent to continent, they talk of the discipline of their art, the strains of living and working in the same profession, and of their various business ventures.

3. Metroliner. Producer and Director: Victoria Hochberg. Principal

METROLINER, on one level, is simply the visual story of a train's high-speed run from New York to Washington. But what happens is that the train becomes a metaphor for America, and there are several parallel journeys into the past that come to life alongside the 'real' journey that exists in 'real' time.

In addition, there are sequences that deal with the very practical business of running a railroad, and these are juxtaposed with the incredible mystery of that huge moving beast as it pushes through the Northeast Corridor.

I wanted to stretch the boundaries of the documentary film, and we tried to tell a story on two levels at once - consciously, through real information and bits of dialogue, and then unconsciously, through the use of sound, editing, images, music, and whatever that thing is that film does best as it gets really close to being a communal dream.


HOMAGE TO MAGRITTE is a film series of five individual images loosely linked that relate as would a series of paintings. The film was inspired by the spirit of Magritte's work. It is surrealistic in its dislocation of time, spatial relations, and meaning. The images in HOMAGE TO MAGRITTE form a dialogue between my vision and Magritte's painting. I tested my ideas against his. Sometimes our spirits clashed and other times we waltzed together, but affection and respect dominated our speech.

They call themselves Sikusilarmut, the people who live near the sea ice, which is also what they call their animation studio. This film reflects not only their way of life, but the easy adaptation to new art media that they exhibit.


This ethnographic film describes the normal activity of the Colombian Indian group, the Guambianos, including family life, agricultural work, and the market place. Emphasis is made on the cultural identity and pride of the group, symbolized through mingas (cooperative work), music, and ceremonies. This group identity and pride have played a major part in the rapid social change that the Guambianos have experienced in the last two decades. They conclude that their social change and economic success are the result of their being a special people.


In every respect the product of his natural environment, the vaqueiro (cowherd) has learnt life the hard way in a school of misfortune. From the most perfect calm he can fly into a state of the wildest excitement. From his lazy hammock he leaps into the hard saddle, which carries him at breakneck speed along tortuous paths in search of his cattle.

The picture retraces the professional, social and family life of Zeca, a cowboy from the Northeast of Brazil.

FRIDAY MORNING, CONTINUED.....


An intimate account of a 1,000 km journey on a self-made raft carrying a small household including two children. The small town of Teresina, down the river Parnaiba may offer better opportunities selling the homemade earthenware, the pig and other merchandise. The raft ("Balsa") is the means of transport since time immemorial and it is being constructed and prepared for the journey which lasts about a month. It is life in slow motion, with fleeting encounters along the sandbanks.

The family arrives in Teresina: another world. The merchandise sold, the raft is dismantled; branch by branch, leaf by leaf, because they need the money. They sell their temporary dwelling until nothing of it remains.


The film deals with the life of peasant farmers in a mountain valley of the central highlands in Colombia, including a description of the valley itself, the daily work cycle of one family, and the role of the market. These are small scale farmers who cannot afford high capital investment that leads to profitable cash farming. They are subsistence farmers. They tell of their difficulties in selling products and of the problems of rising costs. They are caught in an economic vicious circle. One outlet is to leave the farm and move to one of the large cities in Colombia. This trend over the last couple of decades has left the cities of Colombia glutted. The cities cannot keep up with even minimal city services. People invade vacant land on the edge of the cities where they struggle to live. Scenes from the most recent invasion barrio in Bogota provide the counterpoint to the scenes from the country.

The point of the film is that the Colombian, poor peasant, is caught between barriers that he cannot easily overcome. He wants a better way of life. But, as a farmer, the market has him boxed in; as a city dweller, unemployment and housing box him in.

The members of one family provide the focus for the film.


The culture of the Cree Hunters of the James Bay area is a culture of great strength. For countless generations, the Indians in the Mistassini area have had an intimate spiritual link with the great expanses of the Canadian North where they have followed a subsistence hunting culture. This film is a cooperative effort between the film-makers and three hunting families, a conscious attempt to show how the Indians there live with the land in a way that reflects not only their complex and subtle religious beliefs but also a complete set of ecological principles.

FACES OF CHANGE SERIES, PART II. AMERICAN UNIVERSITIES FIELDSTAFF.
RITTER HALL, ROOM 105.


Tai A Chau is home for both farmers and fishermen, who live aboard small junks and use the island as a permanent harbor. The daily routines of Mr. Wong, a fisherman, and Mr. Ng, a farmer, are representative of their respective problems of survival and hopes for the future.


A fourteen-year-old boy living with his family in a fishing junk near a small island in Hong Kong territory reflects on his visits to an ancient harbor town, on his experience in school, and on his future.

Ah Kung, like most of his schoolmates, will inherit the family farm. Yet he may choose to leave farming, attracted by industry and the urban life style. Ah Kung's personal dilemma symbolizes a national problem affecting Taiwan's ability to continue to feed its population adequately.


Three farm families, engaged in Taiwan's long summer two-crop rice cycle, compare their lives to those of industrial laborers expressing both pride and anger concerning present and future conditions of farm life.

FILMS FROM DOCUMENTARY EDUCATIONAL RESOURCES, PART III. RITTER HALL ROOM 102.


The Myth of Naro tells how jealousy and treachery among brothers leads to the creation of Hekura spirits and the origin of harmful magic...

In the two films, the viewer sees how two prominent headmen "act-out" these important myths in a distinctly individual manner. Both films are in Yanomamo with a voice-over English translation. The
films can be used separately as an example of Yanomamo myth, or together to show the individual variations of the same Yanomamo myth.


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When the ancestor Sultrina shot Moon (Peribo) human beings were created from Moon's blood. This myth not only accounts for the creation of humans, but also for their capacity for violence. In this film, Dedeheiwa again demonstrates his ability as a knowledgeable and entertaining myth-teller. The film is in Yanomamo with a voice-over in English translation.

HISTORICAL FILMS OF FRANZ BOAS AND EDWARD CURTIS. RITTER HALL, ROOM 101.

Friday Morning, continued....


This remarkable documentary film was made by Franz Boas during the winter of 1930-31 at Fort Rupert on Vancouver Island, a village important in the history of Kwakutl Indians. Boas sought to check and revise his earlier work in the region by recording a wider variety of sources of information on Kwakutl language and society. Included are scenes depicting traditional Kwakutl dances, crafts, games, oratory and the actions of a shaman. Believed to be the only documentary Boas prepared.


In the Land of the War Canoes is an epic saga of Kwakutl Indian life in the Pacific Northwest. It was filmed in the summer of 1914 at Kwakutl Indian villages on Vancouver Island by Edward S. Curtis. Under the original title of In the Land of the Head Hunters, this film was shown in theaters in Seattle and New York in 1914 and 1915 after which it lapsed into obscurity and disappeared.

In 1967 Professors Bill Holm and George I. Quimby, both of the Burke Museum, began research and editing original Curtis footage owned by the Field Museum. In 1972 David L. Gerth became consulting editor and sound recordist and with Bill Holm prepared an authentic sound track with the help of approximately fifty Kwakutl Indian consultants. The singing, chants, spoken sections, and music are all Kwakutl.

**Phantasmagoria Ethnography. Ritter Hall, Room 100.**

(Richard Swiderski, Richmond College, CUNY).

A presentation using the form of the Phantasmagoria, an 18th century magic lantern show, to convey the sense and mood of a cultural situation, namely New York's Chinatown in early evening. An experiment in using expressive forms that preceded the cinema as alternative vehicles for ethnography.

**A Discussion on the Teaching of Visual Anthropology. Ritter Hall, Room 103.**
Jay Ruby (Temple), Moderator. An informal discussion of various ways of teaching anthropology. Among the invited participants are Richard Chalfen (Temple), Carroll Williams (Anthro. Film Center), Steve Feld (Anthro. Film Center), Sol Worth (U. of Penn), and Benetta Jules-Rosette (U. of Cal., San Diego).

TECHNICAL EXHIBITS. STUDENT ACTIVITIES BUILDING. SAC 302.

E. Craig Ness (Temple) and David Kenig (Temple), Organizers. A display of still, motion picture, and video production, editing and display equipment. Manufacturer's representatives will be present. See addendum for details.

FRIDAY AFTERNOON

BIOGRAPHY, PORTRAITS AND LIFE HISTORY IN FILM: WALK AUDITORIUM, RITTER HALL.


A film essay on the theme of entrapment. The film attempts to develop a disursive style of cinema. Elephants presents the fragmented images and sounds of its author's somewhat confessional exploration of his fantasies, and his loneliness. Documentary footage, animated still photographs, an afternoon liason, sync-sound interviews, and photos of elephants in a zoo comprise the visual line which is counterpointed by a complex sound track.


Prompted by thoughts of bringing her own child into the world, filmmaker Amalie Rothschild examines her relationship with her own mother and grandmother and probes the relationships shared by all three women.
and the differing motivations, philosophies and rivalries that shape their interaction. In seeking her roots and searching for the continuities and differences between generations in her own family the filmmaker extends this frankly autobiographical film into a catalyst for audience consideration of their family relationships.


A charming portrait of the galvanic American writer, as he tells about his past from his bathroom.


In her first film, Leslie van de Velde reveals a fresh, insightful and unusual sensibility in her portrait of elephantman Bob Jordan, a true "character". Now an elephant keeper in an urban zoo, his vision sees beyond the zoo's prison bars to a more authentic role; he recounts and re-enacts his life in show business as an elephant trainer and displays snapshots of his one-man elephant act. His future is now focused on the baby elephant he has just bought and begun to train. Bob Jordan deeply loves and respects his elephants — he has both mothered them and killed them, treasured and exploited them — and as he admires their willing dependence on one another for a better life, he seems to acknowledge his own dependence on the elephants.

By no means a "straight" documentary, ELEPHANTMAN puts this elusive figure across with an original blend of imagination, staging spontaneity and acting.

FILMS ON AFRICA, KIVA AUDITORIUMS, RITTER ANNEX.


The people portrayed in this film are called Hamar. They dwell in the thorny scrubland of southwestern Ethiopia, about a hundred miles north of Lake Rudolph, Africa's great inland sea. Anthropologists call
them a 'Turkana off-shoot', since they share many traits of a much larger congeries of people living more or less together far to the south. They are isolated by some distant choice that now limits their movement and defines their condition. At least until recently, it has caused them to retain a highly traditional way of life.

Hamar men are masters and their woman are slaves. The film is an attempt to disclose not only the activities of the Hamar, but also the effect on mood and behavior, of a life governed by sexual inequality.


A film about the folk music of Morocco, and the life and spirit of the Berber people who make the music.

Berber is the name of a Mediterranean people who have lived in North Africa for at least eight thousand years. Almost all the people of Morocco are of Berber origin but many have lost their original culture and become arabised. It's only in remote rural areas that this ancient culture survives in its purest form. Throughout two thousand years of change in the Western world, their civilization has remained almost unchanged. From these people comes a folk music little known to the rest of the world. It's not Arabic, African or European. It belongs exclusively to the Berbers.


SHERA - dispute settlement at the Court of the Paramount Chief in N'zara.

The Paramount Chief is the highest traditional authority of Anufo society. Settlement of disputes is one of the main tasks of the Chief. He hears and judges cases together with warheads of N'zara and some lineageheads of important lineages.

This film shows a settlement of a dispute between a man and his wife. The husband, a poor fisherman, accuses his wife of having a
FRIDAY AFTERNOON, CONTINUED.....

love affair with a driver working for the post services. The woman, however, reproaches her husband that he cannot maintain her properly. The driver denies everything and asks the Court: 'What must I, husband of four wives, do with the wife of another?'.

This is a lie. The Court knows this all too well, but since some of them - including the Paramount Chief himself - are closely related to the driver, this fact is disguised.

After a severe drubbing, the Court tries everything possible to effect a reconciliation between the fisherman and his wife. A lasting reconciliation, however, seems rather doubtful when the woman suddenly shouts: 'ask my husband by whom I am pregnant!'.


A religious ceremony of possession in present-day Madagascar. The film attempts to explore the part played by these primitive rituals within the social framework of life in Madagascar. Are they mere entertainment? Or are they an occasion for the Madagascan to express his individuality?


The film explores varieties of healing and religion amongst the Barolong boo Ratshidi, a Tswana tribe. It was made in their capital village, Mafeking (Cape Province, South Africa).

Christianity is syncretically fused with traditional ancestor worship; churchgoers secretly use dingaka (witch-doctors) when in trouble. In black South Africa there is a massive, expanding movement of ecstatic healing sects, and the film shows their prophets, rites, and political implications.

Informants speak for themselves in the film. English language is used by the two key protagonists, a Barolong Methodist minister and a middle-aged Methodist lady who is seen taking divination and cure from a ngaka (witch-doctor). A sequence in a drugstore selling European patents to Africans reveals white attitudes to African healing beliefs.
FRIDAY AFTERNOON, CONTINUED....

FACES OF CHANGE SERIES, PART III AMERICAN UNIVERSITIES FIELDSTAFF,
RITTER HALL, ROOM 105


A growing town and a new road encroach upon the territory of a once isolated desert people. Two fathers and their sons confront difficulties between old ways and new. The film leads to speculation on the outcome of their choices.


The Boran of northern Kenya have time-honored solutions for the problems associated with their dependence on cattle for a living. Direct government intervention and the indirect impact of modernization are changing the old patterns. How will the changes be accomplished and what effects will they have?


Harambee, Kenya's Independence Day slogan, means 'pull together'. But the ideal of a united Kenya is still a new concept for formerly isolated peoples in the north. Their accommodation to the Harambee's festivities suggests some of the difficulties of changing long-established beliefs.

NEW FILMS FROM DOCUMENTARY EDUCATIONAL RESOURCES, PART IV. RITTER HALL,
ROOM, 102.


AT THE TIME OF WHALING - Filmed in 1974 in the Eskimo community of Gambell, Alaska, on St. Lawrence Island in the Bering Sea. This
film illustrates the ways in which a traditional subsistence society has maintained itself during a period of rapid cultural change. It depicts how a contemporary Eskimo whaling community has maintained its traditional hunting activities and incorporated modern technology into its practice. An old man begins, telling of how whaling used to be done before the introduction of motors and technology. Traditional dancing is presented at a small get-together in a hunter's home. The film follows the modern day whale hunt; as the men prepare the boats in the morning; search for whales at sea under sail; the actual taking of the whale; bringing it back 40 miles to the village, and the dividing up of the meat among the people of the village. The film is in the Siberian Yupik language, with English subtitles. The content of the film was determined by the people of the community. Recommended for high school, college and general audiences. Particularly suited to Anthropology, Sociology, Education and American Native Culture Studies.


ON THE SPRING ICE - Filmed in 1974, in the Eskimo community of Gambell, Alaska on St. Lawrence Island in the Bering Sea. This film deals with the relationship between the hunters of Gambell and the ice; how survival from day to day and success in the hunt depends on the constant knowledge and awareness of the many different and always changing conditions of the sea ice. While on the look-out roof trying to spot game and read the conditions of the ice, the men realize that a hunting party has not returned home from the previous day. They had become trapped when the ice closed in around them. The film deals with how the village responds to this emergency, resulting in the eventual rescue of the trapped hunters by the U. S. Coast Guard. The next day the hunters, as always, go out on the ice again in search of walrus. The film documents the successful hunt, the return to the village, and the preparing and drying of the meat. The film is in the Siberian Yupik language with English subtitles and the content was determined by the people of the community. Recommended for high school, college, and general audience. Particularly suited to Anthropology, Sociology, Education and American Native culture studies.


FRIDAY AFTERNOON, CONTINUED...


WEEDING THE GARDEN. This is a quiet sensitive film about one aspect of the daily life of Dedehiwa and his family. Dedehiwa is a renowned shaman and a headman in his village.

WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION, PART II. ANNENBERG HALL, ROOM 222. DAVID APPLEBY (TEMPLE)

WORKSHOP ON SOUND RECORDING FOR ANTHROPOLOGY. RITTER HALL, ROOM 101.

Carroll Williams and Steve Feld (Anthropology Film Center), Moderators. This workshop will explore: (1) Ethnographic/Experiential: listening to/experiencing events as subjective/objective sound realities. Translating those realities during recording/shooting. Matching relations between images and sound, in or out of synchronization; (2) Technical/Methodological: How to think about and use the possibilities and limitations of the present state of the technology. Interfaces between hardware packages and methodological orientations.

VIDEOTAPE ISN'T MAGIC, DISCUSSION. RITTER HALL, ROOM 103. SMITH-MATTLINGLY PRODUCTIONS, LTD. 310 S. FAIRFAX STREET. ALEXANDRIA, VA. 22314. LYNN MAILOUX, PEGGY ANN REILLY, AND MARK D. AYDELOTTE, DISCUSSANTS.

The use of a porta-pac Folk Arts documentation. It will include viewing of tapes and/demonstrations:

1. Understanding Video - basic technical tape
2. Troubleshooting - problems & explanation
3. Incorporating other media - slides & still photos with real-time Videotape.
4. Special effects - use of editing, cardboard, fades, etc., for excellent effects.
5. Outdoor "in the field taping" - problems & suggestions.
6. Using bad camera work to best advantage
7. Workshop tapes - bad but better than nothing
8. Basic advise for porta-pac documentation

"**FAMILY PORTRAIT SITTINGS** is a film about a family's memory of its past, a chronicle of ordinary life, marriages, births, deaths. It is a story without great events, without suspense and resolution, without historical magnitude."

Hubert Smith and Dwight Heath (Brown), Organizers. Anthropologists and filmmakers have always (and will continue to) collaborated. The inner-working and imports of these collaborations are rarely discussed except in personal communication among the persons involved and their friends and colleagues. But the ways in which such collaborations function in preparing to film while in the field, and during editing are crucial to the reliability and usefulness of the final films. Dwight Heath and Hubert Smith will discuss the collaborative relationship using films that Smith and Neil Reichline shot in Aymara Indian communities in Bolivia as examples for specific points. Heath and other Andeanists have praised the films, but analyses of how they were accomplished will demonstrate ways in which substantially more reliable and useful films might have been made.


A film about the inter-ethnic relations in a remote Andean valley with emphasis on Mestizo-Campesino emnity and interdependence.

2. Andean Women. (English subtitles) For technical information, see preceding film. Time: 19 minutes.

A film on the role of women in Aymara Indian society.

3. The Spirit Possession of Alejandro Mamani. For technical information, see preceding film. Running Time: 26 minutes.

A film which chronicles two months in the life of an elderly Aymara man during which time a condition of spirit possession worsens with profound consequences for him and his family.

BIOGRAPHICAL AND AUTOBIOGRAPHICAL FILMS: KIVA AUDITORIUM, RITTER ANNEX.


A portrait of the filmmaker's New England grandmother, Mabel Tilton Collidge. Intercutting between her present attitudes and activities and the events of her past, recreated with her own photographs, the film shows 86 years of positive living through perils of personal and social upheaval.

*Priscilla My Daughter* is a documentary film of a lesbian woman, her mother and her lover, shot over the space of a year. The film is self-reflexive: it emphasizes the rift between my intentions as filmmaker and Priscilla's sometimes radically different self-perceptions. It is also partially self-generated: more than once, Kanti telephoned to say that I should come over quickly with the camera. Rosamond, the mother, embraced the film as a means to express her own sense of personal tragedy. She allowed me to include her home movies in it. Priscilla, too, was responsible for generating an important section of the film, the rap session about being gay. The large amount of informant-generated footage made considerable demands on editing and the structure of the film. The result is thus doubly reflexive: it reveals the women's filmed perceptions of themselves, despite my editing, and their psychological perceptions of themselves, despite my biases.


A deeply warm and affectionate portrait of Antonia Brico, who in the 1930's established an international reputation as an accomplished orchestra conductor. Today she teaches conducting and piano in Denver, Colorado, while leading the Brico Symphony, a community orchestra which she founded.

ANTONIA is the story of a person who, as a 73 year old woman, seeks in the fact of adversity and discrimination, the opportunity to lead a major symphony orchestra in a field dominated by men in the Western world.

Antonia's love of music, joy of life, spirit and determination have been captured by Judy Collins and Jill Godmilow in this truly powerful film.


Ann Hershey's NEVER GIVE UP is an artful and fitting tribute to the remarkable Imogen Cunningham, the photographer. At ninety-two, Imogen
Cunningham's life has not only been long, but fruitful. She has managed to persevere, even into old age, in continuing to make the most of the gifts which life has bestowed on her. In this, she is a model for all people who would like to challenge life-denying cultural stereotypes and make their own unique contributions to society.


Frank Mouris has written that the subject areas of FRANK FILM are "autobiography, contemporary values, film as art, man as film". This last, enigmatic phrase, "man as film" very well sums up the import of the film. Life in our object-oriented, media-transfixed society is seen and not lived. FRANK FILM is a collection of images Mr. Mouris cut out and saved for a period of six years. These images were combined into 11,592 collage shots, placed in a sequence that would illustrate the chronology of his life, and accompanied by a dual sound track, one a factual narrative and the other a parallel series of free associations. Spanning the twenty-eight years from 1945 to 1973, this nine minute film goes beyond the story of one man's life to become a collective autobiography of our time.

FILMS FROM THE CENTER FOR SOUTHERN FOLKLORE. RITTER HALL, ROOM 101.


TWO BLACK CHURCHES focuses on religious expression in Rose Hill, Mississippi and New Haven, Conn. The film opens in Mississippi with a baptism by a river and proceeds to a church service which includes a sermon by Reverend Issac Thomas, the singing of Dr. Watts hymns, interviews with members of the congregation and a performance by the McGowan Family Gospel singers.

The service in New Haven featured a gospel processional by the choir, a religious dance, and a sermon and testament by Bishop a Coward, who closes the film with a healing ceremony.

2. Give My Poor Heart Ease: Mississippi Delta Bluesmen. For technical information, see preceding film. Edited by Dale Lindquist and William Ferris. Time: 20 minutes.

This film focuses on a personal accounts of the blues experience through recollections and performances by B.B. King, innwores from Mississippi's Parchman Prison, musicians in a Leland juke joint, a
SUNDAY MORNING...CONTINUED.

barber from Clarksdale, and a salesman at a Beale Street clothing store. These men describe the musical vision that developed the Delta Blues tradition. Musical selections include prison work chants, HIGHWAY 61, ROCK ME, MOMMA and THE THRILL IS GONE.


This film is a portrait of Mrs. Fannie Bell Chapman, a gospel singer and faith healer in Centreville, Mississippi. It shows Mrs. Chapman, her husband, children, and grandchildren as they sing, play, and talk about their family, religion, and music.

They sing traditional gospel songs as well as original ones which came to Mrs. Chapman through "visions." She describes how she can be walking along and her mouth will fly open and a song will come to her. Later, she talks about special healing powers which she received through the "pillar of cloud" and she describes with rapid and graceful hand movements how she cuts sickness and heals people.

The film concludes in the Chapman home with a meeting of her missionary praying band where members sing, speak in tongues, and perform the Holy Ghost dance.


MADE IN MISSISSIPPI: BLACK FOLK ART AND CRAFTS features the dogtrot home, clay sculpturing, quilting, painting, and the making of a basket and a cane fife. The artists and craftspeople discuss their work and recall how they learned each tradition.

5. I Ain't Lying: Folktales from Mississippi. For technical information, see preceding film. Editor: Sara Miller. Time: 20 minutes.

I AIN'T LYING: FOLKTALES FROM MISSISSIPPI records the humor and drama of black folktales in Leland and Rose Hill, Mississippi. Mary
Gordon, Rev. Issac Thomas, "Papa Jazz" Brown, and James "Sorry Ford" Thomas tell religious and protest tales that celebrate such folk characters as the preacher and John.

FACES OF CHANGE SERIES, PART IV: RITTER HALL, ROOM 105.


Afghan women live separated from public life, in keeping with conservative Islamic tradition. The film follows their daily routine, demonstrating their limited, yet influential, roles. Through the words and lives of these women, we observe the serenity of communal sisterhood.


Boran women wield power in their society through their control over the distribution of foodstuffs. The film shows women at the diverse tasks: fetching water from great distances, caring for children, homemaking, and homebuilding, while the men manage the herds. An older woman expresses a provocative perspective on change.


Andean Women - Aymara women embody a common paradox. The cultural ideal is that women should be subservient to men, and assigned tasks appropriate to their inferior strength and intelligence. In fact, they perform many tasks vital to survival, yet see themselves only as "helpers" in a male-dominated world.


A young, a middle-aged and an old woman all agree that life on a small Chinese island in Hong Kong waters is better for them than
in the past. Participating fully in the island's decision-making and economic life, they also share equally with men the rigors of manual labor.


Mrs. Li, whose husband is a salaried factoryworker, is a full participant in farming and community activities in addition to her role in supervising the children's education and managing the household.

A HUNDRED YEARS OF OLD PHOTOGRAPHS: SOCIAL STRUCTURES AND SEX ROLES.
RITTER HALL, ROOM 102.


In this small southern French mountain village, old traditions seem to go back to more than middle ages, with rites of passage from teen-age to adulthood. To study these rites is not enough, if one does not have an idea of the life, the family ties, the connections of the few families living there—and a century was a goal to go back to, as photography started about that span. Research was done about the life of a small mountain village of south of France, by talking to old people and looking for old photographs—one hundred photographs for one hundred years have been collected, giving an idea of the life of this small village and its customs as they were, and some rites of passage still surviving. A research film was made too. Graduate students lived in this mountain village for 4 years (on part time basis) to be able to be accepted by the village people as friends, by families, old people and young-teen-agers.

PARTICIPATORY CINEMA: SUPPLEMENTARY SCREENING. RITTER HALL, ROOM 100.

SATURDAY MORNING...CONTINUED.

of Radio-TV-Film, School of Communications and Theater, Temple University, Philadelphia, Pa. 19122.

Anne, a woman in her mid-fifties, had spent most of her last 20 years in state mental hospitals. The filming occurred from August 1973 - March 1974.

The film primarily deals with Anne's perception of her own situation and of the world around her, both inside and outside the hospital. It also includes a gradual development of interaction between Anne and the filmmakers, in addition to her increasing awareness of the filmmaking process.

The major goal of the film was to stimulate discussion and thought about institutionalized mental patients as individuals (with social, economic, religious, emotional, and sexual desires and ambitions).

Her mental illness is acknowledged in the film, but so are her potentials and insights as a human being, along with her ability to cope with serious physical illness.

SATURDAY AFTERNOON:

ETHNOGRAPHIA MISCELLANEA? DOES FILMMAKING PLAY WITH A FULL DECK? WALK ADDITORIUM, ROYN'S HALL.


   This is a haunting film using extraordinary cinematic technique to examine the experiences of a filmmaker who came as close to death as possible and still lived to tell the story. The accident is an airplane crash which is replayed many times. The man survives the physical shock of the crash, and the viewer discovers that he will never see life in the same way he did before the accident. The look in his eyes is unforgettable.


   Three songs are performed by Ola Belle Reed and her family. The first, "The Soldier and the Lady" is interpreted in a pretty, conventional way by two dancers who act out the story. The second, "Wildwood Flower" is interpreted by a single dancer in split screen.
In the third song, "Pretty Polly", the story of the murder is acted out by the dancers in double printing with Ola Belle Reed behind. By the time the third song has ended, the power of these songs is strongly felt.


"Oh California!" (1972-1974), a 13 minute 16mm film with optical sound in which three complimentary levels are simultaneously presented on the screen, two of the levels being visual, a color film and a film in B&W superimposed over each other, and the third level being a text (similar to subtitles) running through the film.

California is a myth of America. I am tempted to think its allure is a creation of my generation. But California, as the Mecca of America, goes back through the Depression and perhaps as far back as the Gold Rush.

The filming took place over an eight month period. The black and white was shot first, then the color footage. The text was set to the composition of the visual levels, after the color and B & W films were out, and then filmed on high contrast stock (Optical House, NYC). Total work on the film took two years. The final print was made from 5 rolls (A through E) by Spectrum Film Lab (New Hope, Pa.).

"Oh California!" (1975), a limited edition book of one hundred copies, signed and numbered by the author, containing 51 drawings in conjunction with text on acetate overlays, based on the film "Oh California!" (available from the author).


WHAT'S IN A FACE? explores the psychological implications of human expression. The significance of the facial expressions of a mother nursing her baby. Maleness and femaleness as communicated through specific facial expressions. Emotional responses that can be predetermined by manipulating and patterning the face.

Sociologists demonstrate the uses of the face in a broad social context. The movie star. Advertising. Art. And the cosmetic efforts to achieve facial beauty.
SATURDAY AFTERNOON, CONTINUED.

WHAT'S IN A FACE? surveys the humorous aspects of physiognomy too. Couples acquire similar facial characteristics. Masters resemble their donors. Professors display "poker faces."

FILM SCREENINGS, KIVA AUDITORIUM, RITTER ANNEX


In a small village high in the mountainous Monte Negro area of Yugoslavia, a man has died. This film shows the participation of the community in the ritual of preparation of the body, mourning and burial. There is a strong symbolic web running through the film, and there is filmic beauty and design. Zivoj Nikolic, who himself comes from Monte Negro, is one of today's major documentary film-makers in Yugoslavia.


Early in the nineteenth century, two families, the Allens and the Kathans, settled in the Southern Adirondack Mountains of New York State. By the 1860's their descendents had isolated themselves in a remote hollow high in the mountains.

By the end of the century the Allens and the Kathans had intermarried: all the residents in the hollow were related. Because of their isolation, misunderstandings developed between them and the outside world.

The economic disaster of the thirties shut down the factories and mills. In 1932 the Sacandaga River was dammed, flooding the fertile valley that lay below the Hollow. Forced from their homes, the valley residents sought employment elsewhere, but the Allens and Kathans chose to remain up in the mountains.

In the spring of 1974, two young filmmakers decided to gain entry into the Hollow, a rural, impoverished community virtually closed to the outside world. There was a mystique, almost a legend, that hovered over the Hollow and kept most people far away from its borders.
After successfully meeting the people, the filmmakers moved into their community, and for many months lived the lifestyle of its inhabitants. Their task was to create both an authentic and intimate film that would separate the myths from reality.

In this visually and conceptually absorbing color film, the residents of the Hollow candidly tell their story. Starting with their history and leading up to their present plight, the picture of the Hollow emerges.


STEELMAKERS is an inquiry into the history, tradition and values of Roebling, a former company steel town along the Delaware River south of Trenton. The town was built by the Roebling steelmaking family as a self-contained village for the mill's workers. Many were recent immigrants, men and women who maintained their old country customs. What comes through strongly in STEELMAKERS is that these men had pride in workmanship, and a sense of participation in such epochal structures as the Brooklyn Bridge, the Golden Gate Bridge and the George Washington Bridge. The recent closing and reopening of the mill reflects the current status of the small community. Older men and younger mill workers recently have indicated that the product had become inferior under the direction of the interim owners. The new hope is for the rebirth of the fame and fortune which once characterized the Roebling family name. The film indicates there is a new generation of steelmakers waiting to take their place in the mill but the future is at best uncertain.


This film is the first to take a look at the subject of body language cross-culturally. It's also perhaps the first film that assembles the whole family of man. Its makers collected 200,000 feet of dance films from all the regions of mankind's culture. They analyzed it in terms of a new system called Choreometrics, which means dance as a measure of man. In the process of this analysis and with the help of a computer they came upon certain principles that show the intimate links between movement style and human evolution; between dance style and the role of women in culture. Thus, this first look at dance and body language is also the story of human cultural development.
SATURDAY AFTERNOON, CONTINUED...


Structural Themes.
1. The full twelve month annual cycle.
2. A development from character identification with 6 members of village headman's family; to their economy; expanding to their position in the village as a religiously bounded community; to the village as a political unit; expanding to the relationship of the village to national government; expanding to the village in a world economy.

Sequence Breakdown.


A DISCUSSION OF SUPER - 8MM FILM, ADVANCED PROBLEMS: SHOOTING AND TROUBLE SHOOTING SUPER-8. MARK MIKOLAS, JUDY MIKOLAS, GUNTHER HOOS, DISCUSSANTS.

A discussion session directed towards those presently using Super 8 dealing with the trials and potentials of the medium.

We will attempt to deal with particular problems in depth while keeping the interchange open for ideas and/or solutions.

A nuts and bolts approach for people who need to have Super 8 work.

FIELD LIGHTING WORKSHOP. RITTER HALL, ROOM 102. RON CATALDO, MODERATOR.

Demonstration and discussion of battery operated, portable, motion picture lighting equipment and techniques.
SATURDAY AFTERNOON, CONTINUED....

FACES OF CHANGE SERIES, PART V. AMERICAN UNIVERSITIES FIELDSTAFF, RITTER HALL, ROOM 105.


Mestizos and campesinos are linked by an exploitative economic system that heightens their mutual contempt. Market days and fiestas provide opportunities for mestizos, alternately benign and abusive, to assert their social dominance over the Aymara and Quechua.


The deep division in Andean society between campesinos and mestizos, rural and townspeople, begins at birth, is perpetuated by the schools, and continues through life. Evidence of discrimination's physical effect—the malnourished and diseased children examined by a traveling "doctor"—is not mitigated by the formal Flag Day festivities that bring Indians and mestizos together.


An Aymara family plants potatoes, prepares and eats a meal, and discusses the religious and astronomical forces that control their destiny. The stark routine of this typical day contrasts with the complexity of their beliefs, bringing us closer to understanding their life and our own.


An old Bolivian man nears the end of his life. He has property and status but not contentment. Possessed of evil
SUNDAY AFTERNOON, CONTINUED....

spirits, he opens his heart to the film-makers to reveal his anguish. His personal anguish brings us close to every man's confrontations with old age and death.

FILMS FROM APPALSHOP, RITTER HALL, ROOM 101.


This film is a close look at the art of trading, and at the traders themselves. Ramsey Day, in southwestern Virginia, is more of a social event than a business venture, people come to meet each other, to hear music and preaching, and sometimes to buy, sell, and trade.


Master of the art of story telling, Ray Hicks is a mountain farmer with a genius for telling traditional folk tales or "Jack Tales" each with specific details and histories that have been passed on from generation to generation. In this film he tells a tale in the house and to a group of children, and talks about his life in the mountains.


The Old Regular Baptist Church is the oldest and one of the most unique churches in the mountains. This film shows the spirit and faith of the people of this church, and the impact their religion has on their lives, widespread only among mountain culture. This film attempts to capture the feeling of the religion by following the people through various services and ceremonies while they explain their church as they see it.

The illegal sport of game cock fighting is documented in this film. A fighter explains how he has managed to win many of his fights and a slow motion sequence shows the sweeping motion of the birds as each attempts to cut his way to victory.


This is a presentation of mountain music - a sight and sound experience of mountain culture without narration. Includes a sequence of dulcimer playing, a fiddle and banjo section, and ends with a rousing squaredance in a one room schoolhouse.


This film is a portrait of Clarence Grey, a fifth generation herb doctor whom people call Catfish Man of the Woods. He sells a mixture of roots and herbs called "bitters" for all kinds of ailments. He is outspoken about his philosophy of life and comments freely on sex, religion, and the way of the woods.
COVA-76
TECHNICAL EXHIBIT
Student Activities Center, room 302
Friday, March 12  10:00 am to 4:00 pm
Coordinators:  Dave Kenig, Craig Ness, Temple University

The purpose of the Technical Exhibit is to familiarize scholars in the field
of visual anthropology with recent trends in hardware development in the areas
of motion picture, video and still photographic production.

EXHIBITORS

Arriflex Company of America:  Displaying the new Arriflex 16SR and its pro-
duction accessories.

Berkey Colortran:  Exhibiting the Colortran line of photographic lighting
equipment.

Calvin Cinequip:  Presenting motion picture production and post-production
equipment.

Cinecraft International:  Demonstrating the NMU 824 Super-8 editing table,
the Frezzi reflex and non-reflex 16mm cameras, and the Acmaed picture
synchronizers.

Ehrenreich Photo-Optical Industries, Inc.:  Displaying the Nikon line of
still photographic cameras and accessories.

Ehrenreich Photo-Optical Industries, Inc.:  Displaying the Bolex line of
16mm and Super-8 cameras and projectors.

General Enterprises, Inc.:  Exhibiting the Steenbeck film editing machines.

Haflexx Corporation:  Displaying motion picture production accessories.

Oscar H. Hirt Inc.:  Representing Cinema Products and Super-8 Sound, and
presenting the CP-16 camera and a complete line of Super-8 production
equipment.

JVC Industries, Inc.:  Presenting the JVC line of video recording equipment.

Lerro Electrical Corporation:  Displaying the Phillips LDK-11 handheld broad-
cast camera and the Sony VO-2850 video cassette recorder.

Lowel Light Photo Engineering:  Demonstrating the Lowel line of lighting
equipment.

MM Editing Systems, Inc.:  Exhibiting the Kem Compact 6-plate Interchangeable
film editing table.

Mobius Cine, Ltd.:  Presenting the Swintek wireless microphone systems.
Optasound Corporation: Displaying the Optasound 116R self-resolving cassette recorder and the ESTEC integrated double system editing table.

Sennheiser Electronic Corporation: Presenting the Sennheiser line of microphones, including the new Sennheiser modular microphone system.

SERA (Super-8 Research Associates): Demonstrating the SERA editing consoles and equipment.