TEMPLE UNIVERSITY
CONFERENCE ON VISUAL ANTHROPOLOGY
MARCH 8 - 11, 1978

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

CONFERENCE DIRECTOR: Jay Ruby
ASSISTANT TO THE DIRECTOR: Janis Essener
CONFERENCE COMMITTEE: Ernst Star, Ben Levin, Sally Cloninger, Wanda Bershon, Richard Chalfen.
SOCIOLOGY/ANTHROPOLOGY LAB: Ernst Star (Director), John Ballentine, David Roth.
ADDITIONAL FINANCIAL ASSISTANCE: Temple University's Lectures and Forums Committee (Dr. Marie-Georgette Steisel, Chairperson; Lillian Strokoff, Coordinator). National Endowment for the Arts: Media Arts Program: Services to the Field.
TECHNICAL ASSISTANCE: Temple University's Audio-Visual Center; Office of Television Services; Media Learning Center; Department of Physical Plant.
SPACE AND FACILITIES ASSISTANCE: Temple University's College of Education; Office of Student Activities.
POSTER DESIGN: Janis Essener, John Ballentine, Ernst Star.
POSTER PHOTOGRAPH: Carrie Rose Agins.
STILL PHOTOGRAPHIC EXHIBIT: David Roth, Phyllis Rogers, Muriel Kirkpatrick.
NON-SCHEDULED FILM/VIDEO 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 109 in Ritter Hall, is available. If you have a film or VTR to show see Ernst Star and he will schedule it.

STILL PHOTOGRAPHIC EXHIBIT:

We have established a photographic exhibit in four adjoining classrooms located on the first floor of Ritter Hall (Rooms 108, 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 11. On that day the exhibit will close at 12:00 Noon.

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.

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.

A NOTE ABOUT NAME TAGS:

All conference participants will be issued a name tag at registration. It guarantees admission to screenings, workshops, and exhibits. PLEASE WEAR IT AT ALL TIMES. If your name tag is lost please see one of the registrars.

A MESSAGE FROM THE CONFERENCE DIRECTOR:

I wish to thank all of the distributors, film and videomakers, and photographers who generously sent their works to be considered for the conference. I also wish to express my gratitude to the staff and administration of the Department of Anthropology; my Chairpersons, Elmer Miller and Denise O'Brien; the Department of Radio/Television/Film, especially the Chairperson, Tim Lyons; and to Dean Johnson, College of Liberal Arts and Dean Harwood, School of Communications and Theatre.

Jay Ruby, Director
MORNING:

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

AFTERNOON:

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

II. 1:30 P.M. - 5:00 P.M. THE NAVAJO FILM THEMSELVES - A SESSION IN HONOR OF SOL WORTH. Walk Auditorium, Ritter Hall. Moderator: Richard Chalfen (Temple).

1:30 P.M. - 1:45 P.M. Introductory Remarks.
1:45 P.M. - 2:00 P.M. Context Film: The Navajo Film Themselves.
2:00 P.M. - 2:15 P.M. Discussion.
2:15 P.M. - 2:30 P.M. Navajo Practice Footage.
2:30 P.M. - 2:50 P.M. Navajo Silversmith.
2:50 P.M. - 3:10 P.M. The Shallow Well.
3:10 P.M. - 3:30 P.M. The Spirit of the Navajo.
3:30 P.M. - 3:45 P.M. Break.
3:45 P.M. - 4:00 P.M. Old Antelope Lake.
4:00 P.M. - 4:20 P.M. A Navajo Weaver.
4:20 P.M. - 4:35 P.M. Navajo Weaver II.
4:35 P.M. - 4:50 P.M. Intrepid Shadows.
4:50 P.M. - 5:00 P.M. Discussion.


1:30 P.M. - 3:00 P.M. Police Tapes.
3:00 P.M. - 3:30 P.M. Discussion.
3:30 P.M. - 4:00 P.M. Media Burn.
4:00 P.M. - 4:30 P.M. The Eternal Frame.
4:30 P.M. - 5:30 P.M. Discussion.
WEDNESDAY AFTERNOON (CONTINUED):

IV. 1:30 P.M. - 4:30 P.M.  FILMS FROM CHINA, PART I.  Room 100, Ritter Hall.

  1:30 P.M. - 3:45 P.M.  The East Is Red.
  3:50 P.M. - 4:30 P.M.  Two Heroic Sisters of the Grasslands.

V. 2:00 P.M. - 5:00 P.M.  WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION, PART I.  Room 222, Annenberg Hall.  Moderator: David Appleby (Memphis State Univ.).

VI. 2:00 P.M. - 5:00 P.M.  JAPANESE ETHNOGRAPHIC FILMS FROM NIPPON A-V PRODUCTIONS, PART I.  Room 102, Ritter Hall.

  2:00 P.M. - 3:00 P.M.  The Yanomamo Tribe in War and Peace.
  3:00 P.M. - 4:00 P.M.  The Trobriands, Island of Women.
  4:00 P.M. - 5:00 P.M.  Women Warriors of the Amazon.

VII. 2:00 P.M. - 5:00 P.M.  ARCHAEOLOGICAL FILMS.  Room 101, Ritter Hall.

  2:00 P.M. - 2:35 P.M.  A Future for the Past.
  2:35 P.M. - 3:10 P.M.  Meadowcroft Rock Shelter.
  3:10 P.M. - 3:40 P.M.  Discovering the Moche.
  3:40 P.M. - 4:05 P.M.  Hohokam: At Peace with the Land.
  4:05 P.M. - 4:35 P.M.  Gatecliff: American Indian Rock Shelter.
  4:35 P.M. - 5:00 P.M.  Cave Paintings of the Chumash Indians.

EVENING:

I. 8:00 P.M. - 11:00 P.M.  SUMMER LIGHTS AND UNION MAIDS.  Walk Auditorium, Ritter Hall.  Moderators: Jim Klein and Julia Reichert.  Panelists: Eric Johnson, Andy Garrison, Cathy Cartwright, Anthony Heriza, and Joseph Reichert (Community Media Workshop).
PROGRAM FOR THURSDAY, MARCH 9, 1978

MORNING:

I. 9:00 A.M. - 11:30 A.M. FILMS ON AMERICAN CULTURES. Room 101, Ritter Hall.
   9:00 A.M. - 10:00 A.M. California Reich.
   10:00 A.M. - 10:30 A.M. A Wedding in the Family.
   10:30 A.M. - 11:00 A.M. Stepparenting: New Families, Old Ties.
   11:00 A.M. - 12:00 P.M. Number Our Days.

II. 9:00 A.M. - 12:00 P.M. LOCATION SOUND RECORDING WORKSHOP. Room 104, Ritter Hall. Moderators: Steve Feld and Carroll Williams (Anthropology Film Center).

III. 9:00 A.M. - 12:30 P.M. ETHNOGRAPHY AS TROMPE L'OEIL. Walk Auditorium, Ritter Hall. Moderator: Jay Ruby (Temple).
   9:00 A.M. - 9:15 A.M. For the First Time.
   9:45 A.M. - 10:45 A.M. The Man With the Movie Camera.
   10:45 A.M. - 11:00 A.M. Break.
   11:00 A.M. - 11:30 A.M. Discussion.
   11:30 A.M. - 12:00 P.M. Eat the Sun.
   12:00 P.M. - 12:30 P.M. Discussion.

IV. 9:00 A.M. - 12:30 P.M. FILM PORTRAITS IN RURAL AND URBAN AMERICA - VERMONT/CHICAGO. Room 103, Ritter Hall. Moderator: Herbert DiGioia (University of Illinois/Chicago Circle).
   9:00 A.M. - 9:45 A.M. Duwayne Masure.
   9:45 A.M. - 10:45 A.M. Peter Murray.
   10:45 A.M. - 11:00 A.M. Break.
   11:00 A.M. - 12:00 P.M. Anthony J. Paterno.
   12:00 P.M. - 12:30 P.M. Discussion.
THURSDAY MORNING (CONTINUED):

V.  9:00 A.M. - 12:30 P.M.  VIDEO FROM THE DOWNTOWN COMMUNITY VIDEO CENTER.

9:00 A.M. - 9:30 A.M.  VTR - Community Television.
9:30 A.M. - 9:45 A.M.  Introduction and Discussion.
9:45 A.M. - 10:45 A.M.  Cuba - The People.
10:45 A.M. - 11:00 A.M.  Break.
11:00 A.M. - 11:15 A.M.  Discussion.
11:15 A.M. - 12:15 P.M.  Chinatown - Immigrants in America.
12:15 P.M. - 12:30 P.M.  Discussion.

VI.  9:00 A.M. - 1:00 P.M.  THE SECOND PHILADELPHIA HOME MOVIE FESTIVAL.
Room 105, Ritter Hall.  Moderator: Richard Chalfen (Temple).

9:00 A.M. - 9:15 A.M.  Introductory Remarks.
9:45 A.M. - 10:00 A.M.  My Life So Far.
10:00 A.M. - 10:20 A.M.  Growing Up At Paradise.
10:50 A.M. - 11:00 A.M.  Break.
11:00 A.M. - 11:20 A.M.  Bruce and His Things.
11:20 A.M. - 12:00 P.M.  X-mas Home Movie.
12:00 P.M. - 12:45 P.M.  Family Focus.
12:45 P.M. - 1:00 P.M.  Concluding Remarks.

VII.  9:00 A.M. - 2:00 P.M.  JAPANESE ETHNOGRAPHIC FILMS FROM NIPPON A-V PRODUCTIONS, PART II. Room 102, Ritter Hall.

9:00 A.M. - 10:00 A.M.  Jungle Warriors of the Amazon.
10:00 A.M. - 11:00 A.M.  The Bushman - Nomads of the Desert in the Dry Season.
11:00 A.M. - 12:00 P.M.  The Pygmies - Hunters in the Forest.
12:00 P.M. - 1:00 P.M.  Whaler Vincent Nageak - A Hunter in the Arctic.
1:00 P.M. - 2:00 P.M.  The Valley of Wine and Roses - A Year of a Bulgarian Village.
THURSDAY MORNING (CONTINUED):

VIII. 11:30 A.M. - 1:30 P.M.  LIFE HISTORIES AND BIOGRAPHICAL FILMS. Room 101, Ritter Hall.

11:30 A.M. - 12:00 P.M.  Cosas De Mi Vida.
12:00 P.M. - 12:30 P.M.  Masai Warrior Between Two Worlds.
12:30 P.M. - 1:00 P.M.  Matthew Manning - Study of a Psychic.
1:00 P.M. - 1:30 P.M.  Yudie.

AFTERNOON:

I. 12:00 P.M. - 2:00 P.M.  LUNCHEON TALK: INDEPENDENT FILM AND VIDEO DISTRIBUTION. Room 100, Ritter Hall. Moderators: Amalie Rothschild and Julia Reichert (New Day).

II. 1:30 P.M. - 3:00 P.M.  FILMS FROM CHINA, PART II. Room 101, Ritter Hall.

1:30 P.M. - 2:00 P.M.  2100 Year Old Tomb Excavated.
2:00 P.M. - 3:00 P.M.  Historical Relics Unearthed in New China.

III. 2:00 P.M. - 5:00 P.M.  JAPANESE ETHNOGRAPHIC FILMS FROM NIPPON A-V PRODUCTIONS, PART III. Room 102, Ritter Hall.

2:00 P.M. - 3:00 P.M.  In Search of an Unknown Amazon Tribe.
3:00 P.M. - 4:00 P.M.  The Solomon Islanders.
4:00 P.M. - 5:00 P.M.  Bali - Island of the Gods.

IV. 2:00 P.M. - 5:00 P.M.  MUSIC RECORDING WORKSHOP. Room 104, Ritter Hall. Moderators: Gel Zantzinger (Temple), Steve Feld (Anthropology Film Center) and Jack Sky.

V. 2:00 P.M. - 5:00 P.M.  ANTHROPOLOGICAL CINEMA FROM THE MUSEUM OF MODERN ART. Room 100, Ritter Hall. Moderators: Lucy Fisher and Robert Summers (MOMA).

2:00 P.M. - 2:10 P.M.  Introductory Remarks.
2:10 P.M. - 3:05 P.M.  Sol Svaneti (Salt for Svanetia).
3:05 P.M. - 4:10 P.M.  Zem Spieva (The Earth Sings). Tentative.
4:10 P.M. - 4:30 P.M.  People of the Cumberland.
4:30 P.M. - 4:45 P.M.  Halsted Street.
4:45 P.M. - 5:00 P.M.  Housing Problems. Tentative.
THURSDAY AFTERNOON (CONTINUED):

VI. 2:00 P.M. - 5:30 P.M.   IMAGE ETHICS. Walk Auditorium. Moderator: Jay Ruby (Temple). Panelists: Cal Pryluck (University of North Carolina) and Hubert Smith.

2:00 P.M. - 2:10 P.M.   Chakra.
2:10 P.M. - 3:10 P.M.   Hopi: People of Peace.
3:10 P.M. - 3:20 P.M.   Break.
3:20 P.M. - 4:00 P.M.   Discussion.
4:00 P.M. - 4:30 P.M.   Mayan Footage.
4:30 P.M. - 5:30 P.M.   Discussion.

VII. 2:00 P.M. - 5:30 P.M.   VIDEO FROM GLOBAL VILLAGE. The Kiva, Ritter Annex. Panelists: John Reilly and Julie Gustafson (Global Village).

2:00 P.M. - 3:00 P.M.   The Irish Tapes.
3:00 P.M. - 3:30 P.M.   The Politics of Intimacy.
3:30 P.M. - 3:45 P.M.   Break.
3:45 P.M. - 4:00 P.M.   Discussion.
4:00 P.M. - 5:00 P.M.   Giving Birth.
5:00 P.M. - 5:30 P.M.   Discussion.

EVENING:

I. 8:00 P.M. - 10:00 P.M.   TWO DOCUMENTARY FILMS OF WERNER HERZOG. Walk Auditorium. Moderator: Amos Vogel (Penn).

8:00 P.M. - 8:05 P.M.   Cafe Bar.
8:05 P.M. - 8:15 P.M.   Banquet (Banquet).
8:15 P.M. - 8:30 P.M.   Introduction.
8:30 P.M. - 9:15 P.M.   How Much Wood Would a Woodchuck Chuck?
9:15 P.M. - 10:45 P.M.   La Soufriere.
10:45 P.M. - 11:00 P.M.   Discussion.
PROGRAM FOR FRIDAY, MARCH 10, 1978

MORNING:

I. 9:00 A.M. - 12:00 P.M. ALLEGORY THROUGH A SELF-CONSCIOUS APPROACH TO ETHNOGRAPHIC FILM, PART I. Walk Auditorium, Ritter Hall. Moderator: Hubert Smith.

II. 9:00 A.M. - 12:45 P.M. FRENCH ETHNOGRAPHIC FILMS. Room 100, Ritter Hall.
   9:00 A.M. - 9:05 A.M. Boire le Sang.
   11:10 A.M. - 12:45 P.M. Un Jardin a Ijar.

III. 9:00 A.M. - 11:30 P.M. THE CONTEMPORARY SOUTH ASIA FILM SERIES, PART I.
    Room 105, Ritter Hall.
   9:00 A.M. - 9:40 A.M. Wedding of the Goddess, Part I.
   11:05 A.M. - 11:30 A.M. Banaras.

IV. 9:00 A.M. - 12:00 P.M. MOVEMENT WORKSHOP. Room 103, Ritter Hall.
    Moderator: Jo Cain (Temple, Hahnemann and Gaucher) and Bob Liebman (Penn).

VI. 9:00 A.M. - 12:30 P.M. VIDEO ART. The Kiva, Ritter Annex. Moderator:
   9:00 A.M. - 9:30 A.M. Guahibos.
   9:30 A.M. - 10:30 A.M. Guadacanal Requiem.
   10:30 A.M. - 10:45 A.M. Break.
   10:45 A.M. - 11:15 A.M. Discussion.
   11:15 A.M. - 12:00 P.M. Codes of Electronic Imaging.
   12:00 P.M. - 12:30 P.M. Discussion.
FRIDAY MORNING (CONTINUED):

VII. 9:00 A.M. - 12:30 P.M. RACING THE CLOCK - SALVAGING THE CLASSICS, PART I. Room 101, Ritter Hall. Moderator: Gei Zantzinger (Temple).

9:00 A.M. - 10:00 A.M. Dances of Southern Africa.
10:00 A.M. - 11:00 A.M. The 1973 Mgodo wa Mkandeni.
11:00 A.M. - 11:30 A.M. The Technique of the Mbira dza Vadzimu.
11:30 A.M. - 12:30 A.M. Mbira dza Vadzimu: Religion at the Family Level.

VIII. 9:00 A.M. - 2:00 P.M. JAPANESE ETHNOGRAPHIC FILMS FROM NIPPON A-V PRODUCTIONS, PART IV. Room 102, Ritter Hall.

9:00 A.M. - 10:00 A.M. Mysterious Migration of the Malagasies.
10:00 A.M. - 11:00 A.M. Bamboo Raft Expedition on the Black Current.
11:00 A.M. - 12:00 P.M. Expedition Into the Stone Age.
12:00 P.M. - 1:00 P.M. Black Island.
1:00 P.M. - 2:00 P.M. Kula - Argonauts of the Western Pacific.

AFTERNOON:

I. 12:00 P.M. - 2:00 P.M. Q'IROS: A TRADITIONAL ANDEAN MOUNTAIN COMMUNITY. Room 103, Ritter Hall. Emilio Rodriguez Vazquez.

II. 12:00 P.M. - 2:00 P.M. LUNCHEON TALK: THE FUNDING OF INDEPENDENT MEDIA ARTISTS. Room 100, Ritter Hall. Moderators: Perrin Hurst Ireland and Sally Yerkovich (NEA).

III. 12:00 P.M. - 2:30 P.M. IRONY, PARODY, AND REFLEXIVE FILMS. Room 101, Ritter Hall.

12:00 P.M. - 12:15 P.M. 50 Years At A Cow's...
12:15 P.M. - 12:30 P.M. Joking: No Laughing Matter.
12:30 P.M. - 12:40 P.M. 33 Yo-Yo Tricks.
12:40 P.M. - 12:50 P.M. Cotton Rise.
12:50 P.M. - 1:00 P.M. Kick Me.
1:00 P.M. - 2:30 P.M. Regrouping.

IV. 2:00 P.M. - 4:00 P.M. THE CONTEMPORARY SOUTH ASIA FILM SERIES, PART II. Room 105, Ritter Hall.

2:00 P.M. - 2:30 P.M. An Indian Pilgrimage: Ramdevra.
2:30 P.M. - 3:10 P.M. An Indian Pilgrimage: Kaashi.
FRIDAY AFTERNOON (CONTINUED):

3:10 P.M. - 4:00 P.M.  A Musical Tradition in Banaras.

V.  2:00 P.M. - 5:00 P.M. BEGINNING VIDEO WORKSHOP. Room 231-B, Gladfelter Hall. Moderator: Sally Cloringer (Temple).

VI. 2:00 P.M. - 5:00 P.M. ADVANCED VIDEO WORKSHOP. Room 101, Ritter Hall. Moderator: Irving Soloway (Medical College of Pa.).

VII. 2:00 P.M. - 5:00 P.M. NARROWCASTING. The Kiva, Ritter Annex. Moderator: Karen Mooney (Global Village).


2:00 P.M. - 2:10 P.M.  Tanka.

2:10 P.M. - 2:25 P.M.  Introductory Remarks.


2:45 P.M. - 3:10 P.M.  The Gates of Splendor.

3:10 P.M. - 3:40 P.M.  Discussion.

3:40 P.M. - 3:55 P.M.  Break.

3:55 P.M. - 4:25 P.M.  Feet Upon the Mountains.

4:25 P.M. - 4:40 P.M.  Discussion.

4:40 P.M. - 5:10 P.M.  This Man.

5:10 P.M. - 5:30 P.M.  Discussion.

IX.  2:00 P.M. - 5:30 P.M. RACING THE CLOCK, SALVAGING THE CLASSICS, PART II. Room 101, Ritter Hall. Moderator: Gel Zantzing (Temple).

2:30 P.M. - 3:30 P.M.  Moira dza Vadzimu: Urban and Rural Ceremonies.

3:30 P.M. - 4:30 P.M.  Moira dza Vadzimu: Dambatsoko, an Old Cult Centre.

4:30 P.M. - 5:00 P.M.  Moira Bjari: Karanga Songs in Christian Ceremonies.

5:00 P.M. - 5:30 P.M.  Moira: Matepe dza Mhondoro - A Musical Healing Party.

X.  2:30 P.M. - 5:30 P.M.  ALLEGORY THROUGH A SELF-CONSCIOUS APPROACH TO ETHNOGRAPHIC FILM, PART II. Room 100, Ritter Hall. Moderator: Hubert Smith.
EVENING:

I. 8:00 P.M. - 10:30 P.M. DEAL. Walk Auditorium. Moderators: Jeff Vaughn and John Schott (Document C/B).
    8:00 P.M. - 8:10 P.M. Styx.
    8:10 P.M. - 8:20 P.M. Playgrounds.
    8:20 P.M. - 9:50 P.M. Deal.

PROGRAM FOR SATURDAY, MARCH 11, 1978.

MORNING:

I. 9:00 A.M. - 10:30 A.M. FILMS ABOUT NATIVE AMERICANS, PART I. Room 101, Ritter Hall.
    9:00 A.M. - 10:00 A.M. Brujo.
    10:00 A.M. - 10:10 A.M. Via Dolorosa.
    10:10 A.M. - 10:30 A.M. Quintajimlich.

    9:00 A.M. - 9:10 A.M. The Owl Who Married the Goose.
    9:35 A.M. - 10:05 A.M. Potters At Work.
    10:05 A.M. - 10:30 A.M. Discussion.
    10:30 A.M. - 10:45 A.M. Break.
    10:45 A.M. - 11:00 A.M. Eugene Atget.
    11:00 A.M. - 11:30 A.M. Signs of Life: Symbols in the American City.
    11:30 A.M. - 11:45 A.M. Sort of a Commercial for an Ice Bag.
    11:45 A.M. - 12:30 P.M. Discussion

III. 9:30 A.M. - 12:00 P.M. FILMS OF POLITICAL PERSUASION, PART I. Room 100, Ritter Hall.
    9:30 A.M. - 11:00 A.M. Blow for Blow.
SATURDAY MORNING (CONTINUED):

11:00 A.M. - 11:30 A.M. Puerto Rico: Paradise Invaded.
11:30 A.M. - 12:00 P.M. The Incredible Bread Machine Film.

IV. 9:30 A.M. - 12:30 P.M. PROBLEMS OF LOCATION CINEMATOGRAPHY WORKSHOP.
Room 104, Ritter Hall. Moderator: Hubert Smith.

V. 9:30 A.M. - 12:30 P.M. WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE
PRODUCTION, PART II. Room 222, Annenberg Hall.
Moderator: David Appleby (Temple).

VI. 10:00 A.M. - 12:00 P.M. VIDEO DOCUMENTARIES, PART I. The Kiva, Ritter
Annex.
10:00 A.M. - 11:00 A.M. Neighborhood: From These Roots.
11:00 A.M. - 11:30 A.M. Being a Parent ... Being a Child.
11:30 A.M. - 12:00 P.M. Graffiti People.

VII. 10:00 A.M. - 4:30 P.M. THE TRIBAL EYE. Room 105, Ritter Hall.
10:00 A.M. - 10:55 A.M. Across the Frontiers.
12:45 P.M. - 1:40 P.M. Kingdom of Bronze.
1:40 P.M. - 2:35 P.M. Man Blong Custom.
2:35 P.M. - 3:30 P.M. Sweat of the Sun.
3:30 P.M. - 4:25 P.M. Woven Gardens.

VII. 10:45 A.M. - 2:15 P.M. FILMS ABOUT NATIVE AMERICANS, PART II. Room 101,
Ritter Hall.
11:50 A.M. - 1:00 P.M. Dineh: The People.
1:00 P.M. - 1:10 P.M. The Bell That Rang to an Empty Sky.
1:10 P.M. - 2:15 P.M. Potlatch.

AFTERNOON:

I. 12:00 P.M. - 2:00 P.M. THE MASQUERADE IN WEST AFRICA. Room 103, Ritter
Hall. William Tisa (Cherry Hill, NJ).

II. 12:00 P.M. - 2:00 P.M. LUNCHEON TALK: THE TEACHING OF VISUAL ANTHROPOLOGY.
Room 100, Ritter Hall. Moderator: Jay Ruby
(Temple). Panelists: Richard Chalfen (Temple),
SATURDAY AFTERNOON (CONTINUED):

Carroll Williams and Steve Feld (Anthropology Film Center).

III. 2:00 P.M. - 4:00 P.M. FILMS OF POLITICAL PERSUASION, PART II. Room 100, Ritter Hall.

2:00 P.M. - 2:30 P.M. The Price of Peace and Freedom.

2:30 P.M. - 4:00 P.M. Scenes from the Class Struggle in Portugal.

IV. 2:00 P.M. - 4:15 P.M. VIDEO DOCUMENTARIES, PART II. The Kiva, Ritter Annex.

2:00 P.M. - 3:45 P.M. Inside San Quentin.

3:45 P.M. - 4:00 P.M. Break.

4:00 P.M. - 4:15 P.M. Letter to a Friend in California.

V. 2:00 P.M. - 5:00 P.M. FILMS ON MUSIC AND MUSICIANS. Walk Auditorium, Ritter Hall. Moderators: Gei Zantainger (Temple) and Steve Feld (Anthropology Film Center). Invited Panelist: Linda Pefferman.

2:00 P.M. - 2:40 P.M. Elizabeth Swados - The Girl With the Incredible Feeling.

2:40 P.M. - 3:40 P.M. Chulas Fronteras.

3:40 P.M. - 3:50 P.M. Break.

3:50 P.M. - 4:35 P.M. Mbira dza Vadzimu: Urban and Rural Ceremonies.

4:35 P.M. - 5:00 P.M. Discussion.

VI. 2:30 P.M. - 3:45 P.M. AUSTRALIAN FILMS. Room 101, Ritter Hall.

2:30 P.M. - 3:15 P.M. Larward and Walkara.

3:15 P.M. - 3:45 P.M. Coniston Muster.

VII. 2:30 P.M. - 3:30 P.M. PHYSICAL ANTHROPOLOGICAL FILMS. Room 101, Ritter Hall.

2:30 P.M. - 3:00 P.M. What Time Is Your Body?

3:00 P.M. - 3:30 P.M. Rhesus Play.

EVENING:

I. 7:00 P.M. and 9:00 P.M. RUNNING FENCE. Walnut Street Theatre, Ninth and Walnut Streets, Philadelphia.
PROGRAM ABSTRACTS

WEDNESDAY AFTERNOON, MARCH 8, 1978

INTRODUCTORY REMARKS. Walk Auditorium, Ritter Hall.


THE FIRST (MOTION) PICTURE SHOW is a combination of artwork, old still photos, and animation illustrating the successive stages leading to the first successful public motion-picture demonstration on May 4, 1880 at the San Francisco Art Association. Technological development of the three essential components of the motion picture are traced: projection (to throw an image on a screen), animation (to impart an appearance of life), and photography (to capture nature). The contributions of Da Vinci, Kircher, Roget, von Stampfer, Daguerre, Heyl and many others are outlined. A framework is provided through the "reportage" of a 19th century San Francisco newspaper writer, who presents the background history and information on Eland Stanford who funded the project and Eadweard Muybridge, the noted photographer, who synthesized the work of earlier pioneers to produce the first motion pictures (a horse trotting on Stanford's farm). Also, this film recounts the contribution of John J. Isaacs, the electrical engineer who devised the method of using a series of cameras to take the pictures.


Five minutes and ten seconds of emulsion dream which Corner put together out of his apparently endless stock of found footage. Punctuated with black leader, the film is based on water images with surrealistic moments such as a woman in a basketball uniform turning her back slowly in a late forties gym mirror so her number is reversed and then walking away, old textbook demonstrations of solar principles, a rabbit walking, clouds and rain. The film is given a flow of psychic resonance by Pat Gleason's music which, indeed, tracks it to dreamland.

WEDNESDAY AFTERNOON, CONTINUED

Images from two cameras photographing the same person are alternated. The subject speaks about the process of the making of the film.

THE NAVAHO'S FILM THEMSELVES — A SESSION IN HONOR OF SOL WORTH. Walk Audiotrium, Ritter Hall.


VIDEO DOCUMENTARIES. The Kiva, Ritter Hall Annex.


This video documentary is a candid report of the life of a precinct and its officers' daily confrontation with crime. The viewer is given a tour of the South Bronx through the eyes and attitudes of these officers. The documentary graphically shows the variety of situations a police officer encounters: family disputes, psychos, youth gangs, rapists, hostages, car thieves, burglar and violent homicides. The program depicts the human misery of ghetto life with its alcoholism, violence and cynical despair.


A phantom dream car crashes through a wall of burning TV sets in the fog-shrouded parking lot of the Cow Palace. TV news crews stumble on, homogenizing the event for the home audience. Ant Farm celebrates America's television addiction. The focus is television; the medium is burned.


A documented reenactment of the assassination of John F. Kennedy. On location in Dallas' Dealey Plaza, T.R. Uthco and Ant Farm reenact the famous Zapruder film and discover an audience of 1975 tourists whose reflections on the re-creation provide illuminating comments on the American condition today.
WEDNESDAY AFTERNOON, CONTINUED

FILMS FROM CHINA, PART I. Room 100, Ritter Hall.


THE EAST IS RED presents the history of the Chinese revolution as seen by the Chinese themselves. It uses many of the forms and conventions of Chinese theater together with songs of the revolution, popular folk tunes with lyrics from Mao's writings and highlights from folk and minority dances. The film is in Chinese with English subtitles. Prefatory remarks are dubbed in English, voice-over the Chinese statements.


TWO HEROIC SISTERS OF THE GRASSLANDS is an animated film which combines drama and music with a serious approach to socialist values to create a story of revolutionary courage which is based on actual events that took place in the Inner Mongolian Autonomous Region of China. Adapted for English language audiences by Red Flower Productions.

WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION, PART I. Annenberg Hall, Room 222.

This workshop, conducted by David Appleby (Memphis State University), 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.

JAPANESE ETHNOGRAPHIC FILMS FROM NIPPON A-V PRODUCTIONS, PART I. Room 102, Ritter Hall.


The naked tribe called the "Yanomamo" is to be found in the region along the boundary line between Venezuela and Brazil, where the tributaries of the Amazon and the Orinoco flow in. A total population of 15,000 is grouped in about 140 communities. Formerly, they were nomads relying mainly on hunting and food-gathering in the jungle, but today they have settled down and have big families living together in large dwellings and carrying on slash-and-burn agriculture. As a warlike tribe, they take pride in bravery, and village-to-village fights break out quite often. The NAV camera crew visited several villages of the tribe.
WEDNESDAY AFTERNOON, CONTINUED


The Trobriand Islands, off the east coast of New Guinea, are well known for their unique matrilineal family system. It was the intention of this film to record the social structure and the energies of free women as shown in their activities, specifically with regard to the procession called "Gogebila", held every July, in which the landowners take the crops to their sisters and aunts and the Risaradabu, ceremony of the mourning leaving-off, held by the woman, in which donations of yams are offered after the death of the male.


The Indian reservations are established along the Xingu River. The rainy season ends in April and July and the dry season, when various traditional functions are held by the peoples living there, is during August and September. The Amazon is the world's widest river and runs some 6,200 kilometers. In 1541 the expedition arranged by Francisco Pizarro, after the Inca Empire had been conquered, came to the lower reaches of the great river where they were attacked by the Indian women warriors and had to fight hard with the female troops. This story was associated with the legendary woman-ruled country called "Amazonas" and the river was named "Amazon" after "Amazonas." The Xingu, one of its main tributaries, flows through the region where civilization is very slow to come and the lives and traditional customs of the naked tribes still remain almost intact.

ARCHAEOLOGICAL FILMS, Room 101, Ritter Hall.


City planning with emphasis on preserving historical landmarks.


Meadowcroft Rock Shelter is one of the newest and most important archaeological excavations in the world. There are indications that people have
been using this rock shelter for at least 19,000 years. Meadowcroft repre-

tsents the longest known sequence of continuous human occupation in the
Western Hemisphere. MEADOWCROFT ROCK SHELTER is a documentary film that
explores the archaeological techniques used at the site and explores the
personal side of scientific research. Laboratory procedures such as
radio-carbon and amino acid dating, geological analysis and computerized
cultural research are also explained.

3. DISCOVERING THE MOCHE. Co-Producers: Christopher B. Donnan, Richard Cowan,
Camera: Eclair NPR. Film: ECO and EF. Tape Recorder: Nagra IV. Micro-
phone: Sennheiser 404 and 804. Processing Lab: CPI, Hollywood. Distrib-
Rental Price: $50.

DISCOVERING THE MOCHE deals with Moche art as a system of communication,
and demonstrates how it is possible, through archaeological excavation,
careful study of the early Spanish documents, and ethnographic analogy,
to understand a great deal about the ancient culture that produced it.
The film illustrates not only the world in which the Moche lived, but the
unique and wonderful way in which they perceived that world.

4. HOHOKAM: AT PEACE WITH THE LAND. Director: Bill Land; Producer: Veritas
Films. 1976. Time: 20 minutes. 16mm. Color. Optical Sound. Camera:
Arriflex Eclair MPB. Film: ECO 7252. Tape Recorder: Nagra. Microphone:
SIN and Sony. Processing Lab: CPI. Distributor: Bureau of Audiovisual
Rental Price: $7.25.

A remarkable, mysterious and peaceful group of prehistoric Indians inhabited
the Sonoran Desert of southern Arizona from about 300 B.C. to 1400 A.D. and
then their urban settlements disintegrated for no established reason.
During their long tenure, they irrigated the barren desert with an ingenious,
sophisticated canal system, even as men do now. The Hohokam (Those Who Have
Gone) built, at one time, 250 miles of canals, some of them thirty feet
wide and ten feet deep, to grow their abundant crops in many separate com-

munities, drawing water from tributaries of the Colorado River. Commenting
on his long interest in the Hohokam is the University of Arizona's Dr. Emil
Haury, the authority in the field. His excavations at Snaketown have led
him to highly interesting speculations concerning their disappearance.

5. GATE CLIFF: AMERICAN INDIAN ROCK SHELTER. Time: 24 min. Distributor:
National Geographic Society, Modern Film Rentals, 2323 New Hyde Park Rd.,
New Hyde Park, N.Y., 11040.
WEDNESDAY AFTERNOON, CONTINUED


THE CAVE PAINTINGS OF THE CHUMASH INDIANS is a film about California Indians with a broad, interdisciplinary application. It was written for use in California history classes, anthropology and art classes, as well as nature study programs. The film begins with a section in which scenes of life 1,000 years ago in California are re-enacted with live actors and actresses. Subjects covered in this section include: Indian uses of native plants, Chumash long-distance ocean navigation, shamanism and religious beliefs, the daily use of the sweathouse, basketry, life under the mission system, and the Chumash revolt of 1824. This section is followed by a sequence that deals with the meaning of the Chumash Cave Paintings. The back-country is explored in search of undiscovered rock art sites and the various methods of dating rock art are discussed along with common styles and motifs found in Chumash art.

WEDNESDAY EVENING

SUMMER LIGHTS AND UNION MAIDS. Walk Auditorium, Ritter Hall.

1. UNION MAIDS. A film by Jim Klein, Miles Mogulescu and Julia Reichert. Time: 45 minutes. 16mm. Black & White. Distributor: New Day Films, P.O. Box 315, Franklin Lakes, N.J., 07417.

UNION MAIDS opens up one of the great untold stories in American history -- the fight to form industrial unions. The period comes alive through the eyes of three remarkable women: Stella, Sylvia and Kate. We follow them as they leave their small farms for the big city of Chicago, following the bright lights and looking for work. A realistic sense of the period is fleshed out through rare historical film and labor music of the 1930's and 40's. The film is a tribute to the courage and power of working class women everywhere.

2. SUMMER LIGHTS. Produced by Community Media Workshop.

SUMMER LIGHTS is a neighborhood celebration. It's a mini slide show festival with movies, cartoons and music about folks in the neighborhood. Most of all, it lest people have their say. The purpose of these celebrations is to create a sense of community and create an awareness of the problems that affect the community, focusing on such things as the views of women in the neighborhood and women's issues; the suburbs versus the city; how the economy affects the neighborhood, jobs and how people like them; and children.
THURSDAY MORNING

FILMS ON AMERICAN CULTURES. Room 101, Ritter Hall.


Abstract unavailable at time of printing.


A WEDDING IN THE FAMILY is a wry documentary look at one of the most sacred "coming of age" rituals for young American women — getting married. Both as a participant and an onlooker, the filmmaker humorously observes the members of her own family during the week before the wedding of a younger sister, recording everyone's attitudes, behavior and feelings. What emerges beyond the mere documentation of events, however, is a questioning of expectations about young women's lives, of our social definitions of maturity for women, of middle-class values regarding marriage, how they are changing, and how they are not.


STEPPARENTING: NEW FAMILIES, OLD TIES interviews Dixie de Vienne (a stepmother), families, professionals, and a support group telling about step-parenting problems and the ways families deal with them.


NUMBER OUR DAYS documents a segment of the lives of a community of elderly Eastern European Jewish immigrants presently living in an ethnic enclave in Southern California. The subjects are extremely old, isolated, impoverished and living alone, in an open community. Their ethnicity serves as a resource on which they draw in adapting to their present circumstances. Ritual and ceremonial life among them is particularly well-developed and they use their collective religious-historical background to construct a meaningful, highly conscious subculture. The focus of collective life is a Senior Citizens' Center which provides them with opportunities to become visible. The film illustrates how these people approach aging as a serious and satisfying career, rather than as an inevitable series of losses culminating in defeat.
THURSDAY MORNING, CONTINUED

LOCATION SOUND RECORDING WORKSHOP. Room 104, Ritter Hall.

Moderators: Carroll Williams and Steve Feld (Anthropology Film Center). 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 technology. Interfaces between hardware packages and methodological orientations.

ETHNOGRAPHY AS TROMPE L'Oeil. Walk Auditorium, Ritter Hall.


A short film classic which celebrates the universal and almost magical appeal of the motion picture. A Cuban Film Institute mobile film unit travels to a village deep in the mountains to screen Charlie Chaplin's MODERN TIMES for the peasants in the area. As the images light up the screen, we see the wonderment and delight in the faces of adults and children alike as they see a film for the first time.


A dictionary is read in its entirety by a man seated at a desk. Arbitrary words are then selected and edited together to form sentences and definitions.


This classic film shows the breadth and precision of the ability of the camera to record. The cameraman is an heroic participant in the current of Soviet life, and he is treated in a fluid montage style.


Abstract unavailable at time of printing.
THURSDAY MORNING, CONTINUED

FILM PORTRAITS IN RURAL AND URBAN AMERICA—VERMONT/CHICAGO. Room 103, Ritter Hall.


Duwayne Masure and his family live on an old farm in Northern Vermont in an area where the traditional occupations of logging and dairy farming have declined. Duwayne, considered by some to be an outlaw, survives as his family has for generations—in an unromantic way, in an unromantic place: he works in the woods, keeps pigs, and poaches deer for food.


Peter Murray lives with a community of artists and craftspeople in Northern Vermont. In a month long process he handcrafts hardwood maple rocking chairs. The film explores the communion Peter has as a person with the process of this crafts.


Anthony Paterno is an Italian-American wine importer and community leader. The film follows Mr. Paterno at work, at home and engaged in the affairs of the Italian community. His reflections on his past in Chicago and Italy and on his present life reveals a complex structure of personal attitudes and priorities existing in a context of "family, God, and Country." His manner of balancing traditional values against the many demands of business and family life in a contemporary urban setting creates a picture of a highly realistic and innovative individual who has not abandoned his deep cultural heritage.
THURSDAY MORNING, CONTINUED

VIDEO FROM THE DOWNTOWN COMMUNITY VIDEO CENTER. The Kiva, Ritter Hall Annex.


An intimate view of Chinatown, its economics, politics, human triumphs and tragedies, all intensified by the new sense of ethnic identity and the arrival of immigrants at the rate of 20,000 a year.


The first U.S. TV crew allowed in Cuba in ten years (in 1974), examines many aspects of Cuban society in this film — schools, health care, freedom of press, relations between men and women, religion, peasant life, culture, sports — from the point of view of the average citizen.


The program examines the work of a community media center located in New York's Chinatown. Excerpts from 5 years of Downtown Community TV Center's programing include life in Chinatown and Lower East Side communities, a documentary about Puerto Rican migrant workers, videotapes about health care, local arts and culture and local politics. Also included are excerpts from CUBA—THE PEOPLE. An interview with DCTV's director gives the history of the center.

THE SECOND PHILADELPHIA HOME MOVIE FESTIVAL. Room 105, Ritter Hall.


This film offers a perspective on the Japanese American evacuation, incarceration and relocation experience through "home movie" footage taken in the late 1930's through the 1940's, juxtaposed with one of the family member's contemporary reflexive commentary recorded in 1976.

THURSDAY MORNING, CONTINUED

FAMILY FOCUS is a collaborative family self-portrait. During a period of over a year, a black and white portapak was used by members of the Emswiler family to record their lives. Selections were made from these videotapes and some were colorized and transformed by video synthesizers. They were then edited together with home movies covering twenty years and with special sequences shot in 3/4" color video. A voice over was also added. The resulting collage forms a stylized group-autobiography, both intimate and distanced, combining realism and abstraction.

JAPANESE ETHNOGRAPHIC FILMS FROM NIPPON A-V PRODUCTIONS, PART II. Room 102, Ritter Hall.


The Kamayuras, the Tskahamais, the Wauras and 13 other tribes preserve their customs and traditional ways of living along the middle reaches of the Xingu River, one of the tributaries of the Amazon. The film focuses on the ceremonies and activities of male warriors.


This film shows the wanderings of a band of Bushman in the Kalahari desert in the dry season. The nomadic existence of the Bushman is portrayed through the hunting activities of the men and the food gathering activities of the females.


The Pygmies live in the forest lands which stretch wide across Equatorial Africa and hunting is their major means of sustaining life. They are grouped in small bands, each having its own territory within which they hunt. The NAV staff lived with Bandibutu tribesmen in order to film the manner in which they live.
THURSDAY MORNING, CONTINUED


The Eskimos, in the northern part of Alaska, are rapidly losing their traditional culture yet they are fundamentally a hunting people. In Barrow, the northernmost village of Alaska, they are making their living by the traditional hunting of arctic whales, and in the Anaktuvuk Pass, the village of the last remaining mountain Eskimos, caribou are considered to be the best food. The film shows how their hunting life is maintained under rigorous natural conditions and how things have changed in ten years for these people.


Valley of Roses is a vast basin located in the center of Bulgaria. With a mild climate, rich in various fruits, the region has been noted since the 18th century for production of perfumed oil. The Valley was under the control of a powerful clan of Thracia since 1000 BC and strong traces of Thracian civilization still remain despite a replacement of Thracians by Slavs. The film covers everyday life of this socialist country village including folkloric events that have been traced back to the Thracian period.

LIFE HISTORIES AND BIOGRAPHICAL FILMS. Room 101, Ritter Hall.


This film focuses on the life of Anselmo, an Otomi Indian, who was born into poverty and orphaned at age 7. It captures the details of his life as he reintroduces himself and his family to the filmmaker. Much of Anselmo's struggle has been for the sake of his children and his pride in their accomplishments is apparent, as is his obsession with acquiring the accoutrements of middle class life—stereo, TV, refrigerator and stove. Strand's compassion of Anselmo is mixed with a sense of sadness at the values he has developed.

THURSDAY MORNING, CONTINUED

Most of the descendants of the famed Masai warriors still cling to their spears and traditions but the realities of the present crowd around them. Samuel Ole Saitol is a Masai who is trying to break with the past and has attended a mission school. Although at first bitter about leaving the tribe, he now realizes what his father had believed: "I had a chance to understand both cultures and help my people to bridge the gap."


Matthew Manning, an extraordinary young British psychic through whom such phenomena as poltergeists, apparitions, automatic writings and drawings have manifested themselves, is the subject for study in this film documentary. This film tells the story of how these powers developed and the influence they exercised on the Manning family.


YUDIE is a portrait biography of an older Jewish woman living in New York city. Its historical dimension takes us back into the time of Jewish immigration to the Lower East Side—a time when poverty, religion, determination to make a better life, and shared values welded newcomers together. The film is also about Yudie's solutions to living alone as she worked and aged, and finally, about her perceptions of herself and her world. She is childless, hardworking, a loner, and eloquently revealing of herself in a comic way.

THURSDAY AFTERNOON

LUNCHEON TALK: INDEPENDENT FILM AND VIDEO DISTRIBUTION. Room 100, Ritter Hall.

An informal discussion of the problems and promises of independent distribution. Amalie Rothschild and Julia Reichart (New Day) are the moderators.

FILMS FROM CHINA, PART II. Room 101, Ritter Hall.

THURSDAY AFTERNOON, CONTINUED

The body of a woman and a large number of burial accessories were found in a remarkable state of preservation inside a 2100 year old tomb recently unearthed in Central China. The tomb has already been hailed as an extremely rare find of considerable importance. Its contents will contribute to the study of the history, culture, handicrafts, agriculture and medicine of that period in China's history. This film is a record of that discovery and a penetrating insight into the meaning and value of the tomb, the body and the artifacts uncovered.


Over the past two decades China's archaeologists have undertaken large scale excavations that have uncovered a remarkable number of priceless historical relics dating from prehistoric times through the 14th century. This film shows these extraordinary relics which form the core of the acclaimed Chinese Art exhibition. Shown in detail, these relics are of great value not only as art objects of spectacular beauty and workmanship but also for the study of ancient China's politics, economy, culture, warfare and contacts with foreign countries during different historical periods.

JAPANESE ETHNOGRAPHIC FILMS FROM NIPPON A-V PRODUCTIONS, PART III. Room 102, Ritter Hall.


Following a search expedition for "untouched Indians" in the Matto Grosso, organized by the Brazilian Government, the NAV film crew tried to contact the Karipuna tribe reportedly living far in the jungle, avoiding contacts with civilized people. The crew finally encountered the tribe and this film records that successful contact.


The Solomon Islands, discovered by Mendana, a Spanish voyager in 1567, are located about 1,000 kilometers east of New Guinea in the South Pacific. Bougainville, New Georgia, Guadalcanal, Malaita, San Cristobal and Ulawa are the major islands. The inhabitants of these islands are typical Melanesians and have a firm belief in their ancestors and nature. The NAV staff filmed various aspects of their lives such as childbirth, a wedding ceremony, activities of children and adults, unique fishing methods, treatment of a disease, and the secondary funeral called a festival of the death's skull.
THURSDAY AFTERNOON, CONTINUED


On the Indonesian island of Bali, well known as the paradise of Asia and an island of dance and song, almost all of the native populace are believers of the Hindu faith. Thus, Bali is unique in Islamic Indonesia. Visitors encounter colorful processions of women on their way to temples bearing offerings to the gods. Throughout the year not a day goes by without a festival somewhere. Bali has the richest rice farming society in Asia and has been the subject of research by many scholars of irrigational rice farming. Looking closely at farming life and everyday life on Bali, one comes to understand how deeply the animistic religion of the Asian rice farming society is rooted in the hearts of the people. The fear and gratitude towards all the phenomena of nature which is inherent in rice farming has built up a peculiar Asian world of faith. It is evident that the impressive Hindu religion is nothing deeper than a foreign culture introduced at a later date. This film depicts the unique way of life and unending communion with the gods of the farming peoples of Bali.

MUSIC RECORDING WORKSHOP. Room 104, Ritter Hall.

Gei Zantzinger (Temple), Steve Feld (Anthropology Film Center), and Jack Sky (Cherry Hill, N.J.). This workshop will examine how hardware plus methodology design relates to field reality, i.e., bush, city, living room, and will present alternate possibilities of sound recording packages for use in sync and non-sync filming and record production. Specific sound recording problems encountered by both participants and panel will be cited and their method of resolution discussed.

ANTHROPOLOGICAL CINEMA FROM THE MUSEUM OF MODERN ART. Room 100, Ritter Hall.


A disturbing and visually breathtaking documentary recording the adverse conditions of life in Svanetia, an isolated mountain valley ringed by the Caucasus Range. This Soviet film records the adverse conditions faced by the people of Svanetia, a locale lacking in the life-supporting element of salt and the horrifying results of this deprivation: a cow drinking human urine, a dog licking the salt from the placental fluid of a new-born baby, the religious/superstitious rites that are practiced in hopes of alleviating the misery.

THURSDAY AFTERNOON, CONTINUED

THE EARTH SINGS explores the rural life of the people of the Carpathian mountains of eastern Czechoslovakia; it is a portrait of Czechoslovakian folklore which presents an idyllic picture of the relationship of a people to their natural environment.


PEOPLE OF THE CUMBERLAND is a study of the Highlander Folk School in Monteagle, Tennessee and its important role in educating and organizing poor white people of the Cumberland Plateau. The film depicts the years of deprivation in the Cumberland that resulted from the abandonment of farms and the depletion of local lumber and coal resources. This film portrays the problems of life in rural America.


This film is a visual exploration of Chicago's Halsted Street in the thirties, during the Great Depression. The diverse character of the street is emphasized: from its border of agricultural fields at the city limit to its outdoor markets, trolleys, elevated trains, movie theaters and stockyards. The working-class nature of the neighborhood is stressed, as well as its heterogeneous ethnic composition—signs for Swedish restaurants, kosher meat markets and Greek and Lithuanian stores.


HOUSING PROBLEMS decry's the problems and evils of urban slum dwelling and posits a solution through government financed housing. The film's documentary style is most notable for its use of direct interviews with tenement residents rather than commentary or voice-over narration characteristic of most documentaries of the period.

IMAGE ETHICS. Walk Auditorium, Ritter Hall.

A session devoted to discussing the ethical questions which arise when one takes pictures of other people. Photographs, project footage and films will be shown.

THURSDAY AFTERNOON, CONTINUED

A mystical abstract ascent up the seven chakras of yoga experience. The imagery is based on the elements of pre-matter, fire, water, earth, air, ether and on the designs of the individual chakras. The film suggests a continuous rising curve as the imagery goes from coarse to light, from matter to spirit, corresponding to the state of the yoga meditant who must force up his energies from the first chakra, located at the base of the spine, to the last chakra, on the very top of the cranium.


Beginning with the fundamental themes which provide the Hopis with their identity, the film moves on to the reservation as it is today, and then into the history of the Hopis. It sets up a contrast of Hopi life-style, both past and present against the pressures of the Anglo world. Included are some scenes of Hopi ceremonialism which have never before been seen in public.

VIDEO FROM GLOBAL VILLAGE. The Kiva, Ritter Hall Annex.

John Reilly and Julie Gustafson from Global Village will show and discuss their videodocumentaries: THE IRISH TAPES, THE POLITICS OF INTIMACY and GIVING BIRTH.


Beginning with a rolling image of the damaged streets of Ulster, taken from a moving car, THE IRISH TAPES is an intense video chronicle of a period in the war in Northern Ireland. Until the tape comes to an abrupt stop in a freeze-frame of the bleeding face of an ordinary woman caught in the crossfire, the viewer is confronted by an entire people engaged in a nightmare. Throughout, the reality of the situation is brought into focus by juxtaposition with the myths and expectations of the Irish in New York on St. Patrick's Day. Although the tape does touch on "news" events, the weight of the images is on the side of the people—Protestant and Catholic, priest and soldier, woman and child.


This tape is subtitled "Ten Women Talk about Orgasm and Sexuality." The women include one of the first doctors to write about feminies sexuality (in the Thirties) and nine other women of different ages, sexual preferences and economic and social situations. While the structure of the tape is basically informal—different subjects such as "Arousal" and "Masturbation" are discussed under appropriate subheadings—THE POLITICS OF INTIMACY transcends the
THURSDAY AFTERNOON, CONTINUED

factual to communicate for perhaps the first time to an audience what women's
sexual experience involves. The content is entirely of medium and closeup
shots of the women speaking, so that the action of the tape consists of what
their faces, words and body language convey.

3. GIVING BIRTH: FOUR PORTRAITS. By Julie Gustafson and John Reilly. Producer:
Global Village. Time: 60 minutes. VTR: Color. Distributor: Global Village,
454 Broome St., New York, N.Y., 10013.

GIVING BIRTH: FOUR PORTRAITS is based on the birth experiences of four couples
and covers the range of choices available in America: hospital with anaesthesia
and forceps; homebirth with a Leboyer delivery; and emergency Caesarean section;
and a midwife delivery in a maternity center. Long uninterrupted sequences
from the pregnancies and births, and interviews with the couples give shape
to the work. Interwoven with the portraits are the thoughts of childbirth
experts Dr. Frederic Leboyer, Elisabeth Bing, Dr. Margaret Mead, and Dr. Stanley
James.

THURSDAY EVENING

DOCUMENTARY FILMS BY WERNER HERZOG. Walk Auditorium, Ritter Hall.

1. CAPE BAR. A film by Alison Devere. 1975. Time: 5 minutes. 16mm. Color.
Optical Sound. Distributor: Film Wright, 4530 18th Street, San Francisco,

A man and a woman meet in a cafe and as they interact, their ego and id
fantasies are realized through the magic of animation.

16mm. Color. Optical Sound. Distributor: Film Wright, 4530 18th Street,

A banquet is prepared and the guests arrive and admire the feast laid out
before them. However, the animator inverts the normal relationship between
the consumables and the consumers, making a bizarre but haunting social com-
ment.

3. HOW MUCH WOOD WOULD A WOODCHUCK CHUCK? A film by Werner Herzog. Time: 45
minutes. 16mm. Distributor: New Yorker Films, 16 West 61st Street, New
York, N.Y., 10023.

Abstract unavailable at time of printing.

4. LA SOUFFRIERE. A film by Werner Herzog. Time: 30 minutes. 16mm. Dis-
tributor: New Yorker Films, 16 West 61st Street, New York, N.Y., 10023.

Abstract unavailable at time of printing.
FRIDAY MORNING

ALLEGORY THROUGH A SELF-CONSCIOUS APPROACH TO ETHNOGRAPHIC FILM, PART I. Walk Auditorium, Ritter Hall.

Hubert Smith, Moderator. The screening of rushes from a reflexive film project devoted to the exploration of the contemporary Yucatec Mayan Indians through a self-conscious ethnographic film process. The Yucatec Maya Film project sought to film the residents of a small community in ways which were both reliable and also took cognizance of the films' makers' thoughts and methods. Many aspects of Maya life had allegoric implications..."We tended to see (and film) certain events solely because we felt they might or did present a useful, although not baldly apparent, lesson in anthropology or life. The idea, then, was to cast our intent into the films themselves—to telegraph our influences and, perhaps, give audiences a better idea of the nature of the communication they were receiving."

FRENCH ETHNOGRAPHIC FILMS. Room 100, Ritter Hall.


Consumption of cow's blood by Nyangatom shepherds in Ethiopia.


Loditmbwe is a young Nyangatom warrior (Ethiopia) who wants to get married. He tells his friends how Akuren, his fiancee, eloped with him and how he behaved towards her father. Kamaringiro in his turn, tells about customs in the old days.


Saint Constantin and Saint Helen day is celebrated each year on May 21 in the village of Kosti (Thrace, Greece). The worshippers of Saint Constantin are called Anastenarides and constitute a religious community. On the evening of the festival, a bull to be offered in sacrifice is brought to the village church. The procession then moves into the village square where a large fire is lit. The Anastenaris chief begins to dance around the fire followed by others carrying sacred icons. The rhythm increases until the dancers in a trance walk barefoot over the fire without being burned.

Through the description of death rituals and big community festivals which are the occasion of renewing the alliance between men and gods, this film deals with the Taoist liturgy and the religious world of the Chinese people as it still survives in Taiwan today, where Taoist masters perpetuate a tradition going back to the Han period (2nd century A.D.).


Techniques and rituals of itinerant swidden cultivation in an Iafar community in the humid forest areas of New Guinea. May and his family of two wives and six children clear the forest for cultivation purposes. May's garden is planted following precise rites. During the same period some other events occur: killing and cutting up a wild pig; holding a protection ceremony against the spirits of the forest; preparing sago, the basic food; making a meal with pandanus fruit; making vegetable salt.

**CONTEMPORARY SOUTH ASIA FILM SERIES, PART I.** Room 105, Ritter Hall.


This film provides the historical background for the annual Chittirai festival in the South Indian city of Madurai. With tales from medieval Tamil poems, and paintings and sculptures from local temples, the film illustrates how the city, the main temple, and the names and attributes of the goddess Minakshi and the god Sundareshvara have evolved, and how the reenactment of the marriage of the god and goddess has, by royal decree and popular interpretation, become the most important annual festival of Madurai. The film illustrates the basic process of exchange between the temple deities and their worshipers and the importance of festivals in reestablishing order between humans and gods.


This film focuses on four different individual sadhus (holy men): (1) the administrator of a Ramakrishna Mission hospital, (2) a traditional guru who heads a monastery, (3) a recluse with no organizational ties, and (4) a scholar who is also founder of a national political party. Although each sadhu has severed his personal ties with the secular world, each maintains sacgreedly-articulated relationships with the secular world. Interviews with the sadhus and with lay people reveal a wide range of opinions on the roles of sadhus in contemporary Hindu society.

This film shows the life a young mill worker in an industrial section of Delhi and follows him on a return visit to his village in Uttar Pradesh. Changes and continuities in his life are documented by conversations with his friends at the mill and by observations of how he works and spends his leisure time in both city and village. The traditional religious singing in the city and the new land consolidation in the village suggest that dichotomous "modern-traditional" models of change do not necessarily apply in the Indian context. And the question of whether this mill worker is a village man or city man remains unanswered.


This film presents the currents and moods of the city through a series of strikingly common and uncommon visual images. It captures the pulse of daily life that returns again and again to the Ganges River and its sacred waters. The film explores the city's shrines, its crowded lanes, its roadside stalls, its cremation-wood cutters, its funeral processions, its young, and its old. The film gives the viewer a feeling for the people of Banaras—their faces, their periods of activity, and their moments of public worship and private reflection.

**MOVEMENT WORKSHOP.** Room 103, Ritter Hall.

Jo Cain (Hahnemann) and Bob Leibman (Penn.). Exploration of some structural and qualitative aspects of movement choice and organization (such as types of approach to space of the mover). Participants will learn to produce and see in others several such elements of style "from within the body," and application of this knowledge to the problem of filming a particular action sequence so that the clearest presentation is made of the major action elements when the film is done.

**VIDEO ART.** The Kiva, Ritter Hall Annex.


Juan Downey spent three months with the Guahibo Indians of southern Venezuela. He exchaged cultural information with the Indians by means of videotape. GUAHIBOS narrates this experience with beautiful visual imagery and presents as well, Guahibo music, dancing, crafts, and every day activities in its breathtaking natural context along the Orinoco River.
FRIDAY MORNING, CONTINUED


Paik and his colleague Charlotte Moorman visit the beautiful island where 35 years ago, one of the fiercest battles of all time turned the tide of World War II in the Pacific. The graceful palm trees and lush vegetation contrast eerily with grim reminders of the bloody struggle. Moorman plays her cello among the rusting battle relics. Paik's haunting and strangely surrealistic camerawork evokes feelings particularly appropriate to a Requiem.

3. CODES OF ELECTRONIC IMAGING. VTR by Woody and Steina Vasulkas. Time: 60 minutes.

Electronically generated and processed images, including their efforts to explain these processes through documentary-like videotapes.

RACING THE CLOCK—SALVAGING THE CLASSICS, PART I. Room 101, Ritter Hall.

Eight films by Gei Zantzinger (Temple) and Andrew Tracey (International Library of African Music). Tracey and Zantzinger collaborated on this series of films between 1966 and 1977. Their purpose was to document, preserve and analyze several little known traditional musics of southern Africa. In this retrospective view, the filmmakers' developing style can be traced, as well as their changing concepts of a music's relationship to culture.


Until a few years ago, large numbers of tribesmen of many nations took work contracts on the mines of South Africa bringing with them their varied dance styles which were performed at home. Today, the picture is very different with the local Nguni filling out a program which was in other times an international exposition of performances. The film still makes available to students of movement dance styles of most of the national groups of South Africa and Rhodesia. Examples of these dances are shown as they are performed recreationally on the mines and in the tribal homelands as well.

FRIDAY MORNING, CONTINUED

The film's subject is the mgodo of the Mozambican VaChopi tribe. It is a suite of musical movements incorporating dance and drama. Large orchestras of highly developed xylophones tuned in several pitches accompany previously choreographed dances, singing, and other textual material.


The purpose of this film, which is part of a series, was to study in depth the use and social significance of the traditional African "fingertip piano" or mbira, as appears in Zimbabwe (Rhodesia). The film provides an opportunity to gain some notion of the way the instrument and the music which it produces works. This analytical film points out the use of elements of melody, harmony and rhythm by Shona musicians.


This film establishes the essential religious background for later films in this series by examining the life of Gwanzu Gwenzi, a Shona man in his middle forties. He is first seen in present day Salisbury, Rhodesia, where he works as head of the messenger's pool at Anglo-American. He is very much a man of two worlds as he returns on weekends to the Tribal Trust Lands, where he and his family spend an entire night performing a bira ceremony, the main expression of Zezuru religious ritual. During the ceremony, his grandfather's spirit takes possession of the family medium, Gwanzura's sister. The purpose of the ceremony is to let the ancestors' spirits know about the establishment of a new homestead.

JAPANESE ETHNOGRAPHIC FILMS FROM NIPPON A-V PRODUCTIONS, PART IV. Room 102, Ritter Hall.

FRIDAY MORNING, CONTINUED

Madagascar, off the east coast of the African Continent, is generally considered as one of the African countries, but an obvious fact is that the peoples there are of Asian origin and their languages belong to the Austronesian family which covers a vast zone ranging from the islands of Southeast Asia to Easter Island. They also use the outriggered canoes which are peculiar to the Pacific and cultivate rice in irrigated fields. Ancestor worship is universal among them and reminds us also of their resemblance to the peoples living on the islands of Malaysia and Indonesia. These are some of the facts suggesting that the inhabitants of Madagascar have their origin in Asia but it has not yet been made clear when, from where, with what kind of vessels, by which route or for what purposes the people sailed 6,000 kilometers across the Indian Ocean to Madagascar. Funeral services and ancestor worship cults on Sulawesi Island, Indonesia, as well as on Madagascar were filmed to make a comparison of their religious behavior.


This film documents an expedition made by five Japanese and two Filipinos aboard a bamboo raft which was reconstructed by the crew in the traditional Philippine way. They traveled from the northern tip of Luzon Island, the Philippines, up to the southern-most part of the Japanese mainland, covering 1,200 nautical miles drifting on the Black Current (the Japan Current). This film has the purpose of proving a scientific hypothesis that various cultures, especially agricultural, came to Japan in ancient times from Southeastern Asian countries either by canoes or bamboo rafts, drifting on the Black Current—the silkrroad of the sea.


A visual documentation of the whole life of the New Guinean Highlanders, ranging from birth to death, while covering 3,500 kilometers in the mountainous region of eastern New Guinea. This film deals with the birth, initiation ceremonies, marriage, and the funeral rites of the peoples of these communities.

FRIDAY MORNING, CONTINUED

At the southern-most part of Japan lies the Ryukyu Islands which are enroute of typhoons coming from the West Pacific. In September 1963, Kuro-Sima (Black Island), located at the southern tip of the Ryukyus, was struck by the harshest drought in the past one-hundred years. Vegetation died and the water supply was depleted. The islanders appealed to other islands for food and water. Many islanders left their homes. Finally, a typhoon, for which the islanders longed, arrived but it caused disaster—it was the biggest typhoon the island ever had. This film shows what happened on the island during a month of drought and then the typhoon.


In the South Seas, east of New Guinea lies a group of islands connected by an elaborate exchange system called the Kula. The system was first studied by Malinowski and described in his classic ethnography ARGONAUTS OF THE WESTERN PACIFIC. This film is a visual record of a particular Kula expedition which was organized in memory of an influential Kula member after his death. The film follows the people of Sinaketa Village on the Trobriand Islands to the Fergusson Island. The fleet, comprised of nine ocean-going canoes, was led by the village elder Tokovatarya, a successful Kula man and spiritual leader of the Kula district.

FRIDAY AFTERNOON

Q'EROS: A TRADITIONAL ANDEAN MOUNTAIN COMMUNITY. A two projector-dissolve slide presentation with accompanying music track by Emilio Rodriguez Vazquez. Room 103, Ritter Hall.

The Q'eros live on the eastern-most slopes of the southern Peruvian Andes. They retain a sense of People, of Nation, in spite of a small number of families. Sheparding llamas, alpacas and sheep is the pastoral mainstay; planting potatoes, oca and maize provides agricultural sustenance. Q'eros is the only Andean group known whose men wear the pre-Incaic pullover "unco". Their music is made from wind instruments and song. They have chosen not to include string instruments into their tradition. This represents 400 years of cultural inertia, also seen in weaving patterns and technique. The slide presentation is about this pastoral/agricultural lifestyle with a soundtrack of their music in situ.

LUNCHEON TALK: THE FUNDING OF INDEPENDENT MEDIA ARTISTS. Room 100, Ritter Hall.

Perrin Hurst and Sally Yerkovich (NEA), Moderators. An informal discussion on the funding of media artists in America.
FRIDAY AFTERNOON, CONTINUED

IRONY, PARODY, AND REFLEXIVE FILMS. Room 101, Ritter Hall.


A portrait of the filmmaker's father who is a farmer near Ottawa, Ontario. He typifies the rural spirit—Independent, fatalistic, sharply disbelieving of bureaucracy. He is blessed with a bawdy sense of humor which shows itself in his songs and anecdotes. As urbanism spreads and the small farmer disappears, John Graham stands as a representative of a dying breed.


A preposterous, pseudo-scientific study of why we laugh, a colorful history of laughter and a tongue-in-cheek examination of a wide variety of actual jokes. This parody of educational films is replete with diagrams, laboratory experiments and "documentary footage." The film includes live-action, pixilated and animated sequences.


Abstract unavailable at time of printing.


Recycled cinema from old educational films. A satire on why the negro is slow.


KICK ME is an animated cartoon drawn directly on frames of 35mm motion picture film. This technique is called "cameraless animation." The main characters are a tiny pair of legs, a baseball and a gang of spiders. The film opens with a trip of 35mm film on the screen. A pencil draws the legs on a frame, which come to life and proceed to stomp out the titles as they appear. The legs go on to kick everything nearby until they get hit by a baseball. The baseball grows larger and chases the legs over land, under sea and through the air. The conclusion of the film finds them trapped in the underground domain of spiders. There is another adversary in the cartoon—the film itself.
FRIDAY AFTERNOON, CONTINUED


REGROUPING is a semi-fictional, semi-documentary film about the dialectic between individual and group; the attempt by an individual (the filmmaker) to both film a group and understand its processes; the dissolution and re-emergence of women's groups; and the ethics of misfiling truth and fiction, often using questionable methods of obtaining information. The film records the developing tension between the filmmaker and the main participants as what had begun as more or less of a collaboration ends up being an independent project as the filmmaker expands the scope of the film to include fictional material.

CONTEMPORARY SOUTH ASIA FILM SERIES, PART II. Room 105, Ritter Hall.


This film follows a group of Hindus on a folk pilgrimage from Bombay to the grave of Ramdev, a medieval martial hero and saint of Rajasthan. In a folk pilgrimage, devotion rather than ritual is emphasized, and pilgrims are free to worship in their own ways with a minimum of priestly intermediaries. At Ramdev's grave the Bombay pilgrims make their collective offering, including martial flags and a statue of a horse. One of the women goes into a trance as the spirit of Ramdev "enters" her. Outside the shrine, the pilgrims mingle with the crowds of shoppers at the fair, observe other pilgrims, and listen to preachers, hawkers, and devotional singers who throng the Ramdevra festival.


This film follows two Telugu-speaking brahmans and their wives who come from South India to the sacred city of Kashi (Banaras, Varanasi) on the Ganges River to perform classical ancestor rites. They are instructed in the correct performance of these rites by a brahman Telugu-speaking priest who depends for his livelihood on providing services to pilgrims such as
FRIDAY AFTERNOON, CONTINUED

dose. The pilgrims supplement their orthodox ritual activities with shopping in the bazaars and visiting Kashi's tourist attractions. Different as they are, the pilgrimages to Ramdevra and Kashi share common themes illustrating widely-pervasive tenets of Hinduism.


This film joins Panchu Maharaj, a classical drummer and musical instructor at Banaras Hindu University, in his village home to witness the more private aspects of his life. While performing everyday activities, often with other members of his family, Panchu describes his approach to life and musical perfection. He and his sons and nephews conduct a late-night practice session, where music is played in the casual atmosphere in which it is most frequently heard, and where musical techniques are mastered under the eye of the expert. This film provides an unusually human view of an Indian master musician.

BEGINNING VIDEO WORKSHOP. Room 231-B, Gladfelter Hall.

Sally Cloninger (Temple), Moderator. A workshop 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. Limited to 50 people.

ADVANCED VIDEO WORKSHOP. Room 104, Ritter Hall.

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. Limited to 25 people.

NARROWCASTING: A LOOK AT CABLE TELEVISION IN NEW YORK CITY. The Kiva, Ritter Hall.

Cable television in New York City presents images not seen on commercial or public television and it reflects much of the city's subcultures. Manhattan Cable Television, which is in the forefront of utilizing the cable technology's potential, provides a multi-dimensional programming and information service: public access, leased access, pay TV (Home Box Office), municipal channels, sports, pure information, computer lines, and experimental services such as security and energy management. This presentation will focus on what a cable viewer might see as he/she flips the dial, glimpsing shows such as DONNA'S PLACE IN THE BIG APPLE; MASSAPEQUA TABERNACLE; BULGARIAN HOUR; WORLD OF WINES; the Nicks at Madison Square Garden; TELEFRANCE, USA; MIDNIGHT BLUE; IF I CAN'T DANCE YOU CAN KEEP YOUR REVOLUTION; THE BETTE MIDDLER SPECIAL; the Reuters News Service; ROCKY; VILLAGE NEIGHBORHOOD TV; ON CAGE (John Cage with Richard Kostelanetz); and so on through programs serving just about every special interest possible. Discussion will include how cable programs are produced and for what reasons, how cable television has developed, and where it's projected to go.
FRIDAY AFTERNOON, CONTINUED

MISSIONARY CINEMA. Walk Auditorium, Ritter Hall.


TANKA is a journey through the image world of Tibetan Buddhist scroll paintings, called Tanka's. Tankas are cosmograms, commonly used in the Tibetan altar, often as a focus for meditation. The film is based on thousands of macrophotographs of Tibetan paintings in major American collections, animated by a punch-type process on a specially designed optical printer. The film derives much of its structure and choice imagery from the Bardo Thodol, a guide for the deceased soul to the successive visions of gods and demons his own consciousness will generate.


This film spotlights the literacy and Bible Institute programs which are contributing to the truly indigenous missionary movement that is a distinctive feature of the Dani Church.

3. GATES OF SPLENDOR.
Distributor: Shorty Yeaworth, Box 1011, Paoli, PA., 19301.

Abstract unavailable at time of printing.


In this documentary on American Baptist mission work in Thailand, the camera takes viewers from the exotic marble temples of Bangkok to the sparse ruggedness of the up-country mountains. In the northern hills, missionaries work among the people to help them help themselves. New methods of farming, sheep breeding, and fishing provide food and income for people who have depended on the opium poppy for economic survival. A medical facility treats the many ills of the mountain people, including drug addiction. Superstition and fear are being replaced by the message of love and hope of the Christian gospel.

5. THIS MAN. Director: Keith Laxton; Producer: J.N. Bagnall. Time: 30 minutes. 16mm. Color. Distributor: Gateway Films, Route 363 at First Avenue, Valley Forge, Pa., 19481.

Abstract unavailable at time of printing.
RACING THE CLOCK—SALVAGING THE CLASSICS, PART II. Room 101, Ritter Hall.


Hakurotwi Mude is the medium for an important spirit. He is also the leader of a group of musicians who are frequently invited to perform for bira ceremonies. Mude is nationally famous for his singing, which is believed to originate from the spirit of which he is host. In this film, Mude is first seen working in a European owned automobile repair shop in Salisbury Rhodesia. Later, in an adaptation of a bira ceremony called Nhandro, he becomes possessed by his spirit. In other sequences, Mude is shown attending several of the other ceremonies to which he and his group have been invited on a typical weekend in the Tribal Trust Lands.


The late Muchatera Mujura was the leader of practically the last traditional spirit cult center in Shona country. To what degree the organization of his following and the ceremonies which were conducted by him correspond to the pre-European contact situation is not known in detail, although many of the major observances have been noted in the literature for a long time. This film covers a weekend in 1975, which had been dedicated to prayers to the ancestors for peace between Whites and Blacks in Rhodesia, and outlines several ceremonial activities which include spirit possession at the big Banya cult house, prayers at the mutorgo prayer hut and at the rushanga shrine, and a blood sacrifice to appease the spirit of a dead brother. Here the mbira dza vadzimu provides the music in the ceremonies for the most important spirits of all—those closest to Mwari God himself.


Magwenyambira (master player) Simon Mashoko is a rural Roman Catholic catechist who used to play the njari type of mbira for the Shave spirits who frequently bestow special talents on their hosts. After his conversion to
Christianity, he adapted many of these traditional Shave songs for use in the Catholic Church. Here he is seen performing at recreational beer and dance parties, in his catechism classes, and at a Sunday morning Church service at his home.


This recreation of a healing ceremony among the Sena-Tonga people provides the setting for the performance of two complete songs on another type of mbira, the matepe dzahondoro—the "deep notes of the ancestors." The locally famous matepe player, Saint Murira, leads a group of four players, accompanied by women singing and playing rattles, and by a man playing a drum. Two spirit mediums dance to the music as they would normally do in trance during an actual ceremony.

ALLEGORY THROUGH A SELF–CONSCIOUS APPROACH TO ETHNOGRAPHY AND ETHNOGRAPHIC FILM. PART II. Room 100, Ritter Hall.

Additional materials will be screened and further discussions will take place. Participants of this session should come prepared to walk shadowy passage–ways where film and other ethnographic techniques swirl around the head, whisper in the ears, and flutter softly against the mind—all promising TRUTH. A prize will be awarded to the participant who forges the most useful amalgam.

FRIDAY EVENING

DEAL. Walk Auditorium, Ritter Hall.


The subway metaphorically becomes Styx, the mythological Greek river bordering Hell. An ordinary event is transformed into a hypnotic experience in this impressionistic study of a familiar urban institution.


PLAY GROUNDS is a stylized documentary about a playground environment, dealing with rhythms and movements in children's play and children's songs.
FRIDAY EVENING, CONTINUED


DEAL is a non-fiction/reality feature film depicting an aspect of the impact of commercial television on the American society. The microcosm through which the whole is viewed is the unprecedented program LET'S MAKE A DEAL. Utilizing a "direct cinema" method, the film shows the inner workings and behind-the-scenes aspects of a major television property, revealing the intricate relationships between the star, the producer, the production house, the show, the prize broker and the network.

SATURDAY MORNING

FILMS ON NATIVE AMERICAN CULTURES, PART I. Room 101, Ritter Hall.


This film is a study of the cults and Shamanism of the Mayan Indians. It explains why and how Indians are using their native medicine and is illustrated with three healing ceremonies. In this small Indian village in the highlands of Chiapas, Mexico, lives a French priest and his experience and knowledge was invaluable to understand the Indian way of life and the renewal of this Indian culture.


Each year, the people of Antigua in Guatemala celebrate the "Passion of Christ." After decorating the streets with colorful sawdust and flower carpets, they take turns carrying the image of their faith during the entire day along the Via Dolorosa or "painful way."

SATURDAY MORNING, CONTINUED

QUINTAJIMULTIC or "Five Days without Name" is a film about the Mayan Indian carnival. The Mayan calendar has 18 months of 20 days each. Five days are missing to complete the year. During these five days of transition, Shaman Miguel will lead the people of the village of Chenalho, in the state of Chimalpas in Mexico in their fight against evil forces. The prosperity of the new Mayan year will depend on the success of these "Five Days without Name."

FILMS ON CREATIVITY AND THE CREATIVE PERSON. Walk Auditorium, Ritter Hall.


An Animated Eskimo legend utilizing the voices and sounds of Eskimos. Like most Eskimo legends this one is based on a theme of nature—the interaction of the creatures of the wild. It also has the touch of wry humor characteristic of many Eskimo stories.


Strangely counteracted by the sober black and white gradations of the pin-screen, the rich sensual imagery draws us into the interior landscape which each of us carries around inside himself. It is a slow, intuitive trip, strewn with symbols and fuelled by images that unfold and shift across the screen. The familiar wears a curious translucency. Warmed by the dark mellow tones of the music, we are pulled forward—trancelike—in a melting, intensifying movement that radiates an uneasy fascination. We are free to intellectualize or float, with unexpected associations crowding up from below. MINDSCAPE is an invitation to come upon the place from which we started.


POTTERS AT WORK begins with the elements of fire, water, and earth all being worked for a purpose as they play their part in the creation of pottery by Japanese craftsmen. The film is deceptively simple, and less concerned with the finished product of the potters' labor than with the entire field, the rhythm of daily circumstances out of which the pieces emerge and draw their meaning.

4. ATGET
SATURDAY MORNING, CONTINUED


SIGNS OF LIFE: SYMBOLS IN THE AMERICAN CITY uses the Venturi and Rauch exhibit of the same name as a point of departure. The exhibit, held at the Renwick Gallery of the Smithsonian in 1976, represents about ten to fifteen years of research by this renowned architectural firm. The film deals with typical signs and symbols in the American landscape such as drive-ins and billboards with Robert Venturi, Denise Scott Brown and Steven Izenour analysing these items in good architectural terms.


Image and sound operate as extensions of the artist's concepts as he considers the genesis and evolution of his giant soft icebag, displayed at Osaka's Expo '70. This was Claes Oldenburg's first kinetic sculpture, and the film is straightforward and whimsical.

FILMS OF POLITICAL PERSUASION, PART I. Room 100, Ritter Hall.


A feature film about a successful wildcat strike by women garment workers in France, BLOW FOR BLOW integrates the issues of women's liberation and workers' rights. The workers, filmmakers, actresses, and actors all participated collectively in making the film, voting on each scene after videotaping it. The women's spontaneous spirit in demanding better working conditions and higher wages is contrasted against the hypocrisy of union bureaucrats.


PUERTO RICO: PARADISE INVADEN brings to film representative individualized voices which characterize the persistent hopes and aspirations of the Puerto Rican people. The film includes the contemporary relationship between Puerto Rico and the U.S.; the imposition of short-term economic changes which cause demographic and cultural disintegration of Puerto Rican national identity; the economic exile—life in New York and the pollution of the island.
SATURDAY MORNING, CONTINUED


A series of fast paced vignettes which portray some of the effects of excessive government intervention. Although the film does not deal with technical economics, it covers many of the most critical social and business issues of our time, and it demonstrates the vital link between economic freedom and personal freedom of action.

PROBLEMS OF LOCATION CINEMATOGRAPHY WORKSHOP. Room 104, Ritter Hall.

Hubert Smith, Moderator. A workshop devoted to the discussion of the technical, methodological, and theoretical problems one encounters when trying to do ethnography through film. Of primary importance will be the issues of accommodating the sometimes conflicting needs of subjects, filmmakers and the film technology itself.

MOTION PICTURE WORKSHOP, PART II. Room 222, Annenberg Hall.

See Part I for description.

VIDEO DOCUMENTARIES, PART I. The Kiva, Ritter Hall.


NEIGHBORHOOD gives the viewer a unique opportunity to observe a small but vital Ukrainian American community on Chicago's West Side, a tiny pocket about six blocks square. It's boundaries have been established not on a city map, but by common beliefs and traditions of the people who live there. The film strives to communicate the driving spirit and common identity which created and maintains the distinct common boundaries for these urban Americans.


This three-segment videotape consists of personal statements on a profoundly human theme. "Father" by Bonnie Klein is a portrait of Bonnie's husband as a father and reflects contemporary concerns about the confusing impact of feminism on family relationships. "I Am A Child" by Joanne Giardina is a view of everyday world as seen through the eyes of a child. "Timmy" by Susan Goddard, explores the interaction of a handicapped child with his family and surroundings.
SATURDAY MORNING, CONTINUED


GRAFFITTI PEOPLE is a portrait of Black and Puerto Rican teenagers who decorate New York City subway trains with brilliant graffiti. The kids are urban graphic designers of a high order and they compete with each other for the quality of style and number of "pieces" they create with stolen spray paint. Highly verbal, they describe the real dangers involved in being a graffiti guerilla.

THE TRIBAL EYE. Room 105, Ritter Hall.


In this overview film of the Tribal Eye series, David Attenborough explains that the structure of many tribal societies is so delicate that even apparently helpful ideas introduced from the outside can rock a community to its foundations and leave the people deeply confused, with no faith in the old and no real understanding of the new. However, several contemporary examples of cross-cultural fertilization that produced worthy results are examined as well. Attenborough points out that it is an illusion that tribal societies have remained unchanged. They have been evolving throughout history as have our own.


Walking through the mud hut villages of the Dogon people of Mali, one would never suspect that their craftsmen are among the finest sculptors in the world. For their carvings are concealed in remote desert shrines. Here are cult masks which no woman may look upon. The head of each household must tend wooden figures in which the spirits of his ancestors dwell, feeding them regularly with millet and blood to ensure the fertility of the fields, the return of the seasonal rains, and the health of the people. For these people without a written language, the sculptures are one of the most important ways in which religious understanding is conveyed from one generation to another. The carvings are as meaningful to the Dogon as the Bible is to the western world.

The Northwest Coast Haida, Gitksan and Kwakulth Indians inhabit a beautiful, harsh land along the coast of British Columbia and south to Oregon. Pre-eminent carvers of wood, their totem poles are among the largest wooden sculptures ever made by man. The film helps us understand the powerful forces in the society that found an outlet in these astonishing works. It also brings us to a unique contemporary potlatch ceremony. Integrating footage made of tribal rites by the great photographer of the American Indians, Edward Curtis, in 1912, the film contrasts this with those same rites today. The spectacular theatrical genius of these people is particularly vivid during the dance of the cannibal birds, known to the Kwakulth as "the crooked beak of heaven."


In 1897, a group of African bronzes arrived in London that caused a sensation with their naturalistic beauty. The artistic and technical mastery was so consummate that many European experts refused to believe that the bronzesmiths of the obscure ancient African kingdom of Benin in Nigeria could have developed the sophisticated technique of bronze-casting by themselves. In their ethnocentrism, the Europeans were convinced that the Benin had learned the technique from the Portuguese, who had arrived in the 15th century, but David Attenborough traces the bronzes and the "lost wax" technique back to the craftsmen of Ife, the sacred town of the Yoruba people, predating by a century the Portuguese influence.


Some of the most spectacular and dramatic tribal sculpture in the world is from the islands of the Western Pacific. Today, Malekula, in the New Hebrides is one of the few places where people still carve in the old tradition. Prior to this filming, its jungle-covered interior had been visited by only a handful of outsiders. Rituals are held in the men's cult-house, where masks and figures are made, some with staring, stalked eyes to be exhibited to boys as they become initiated into the spirit world. Here, too, the men prepare rambaramps, life-sized effigies, the heads of which are men's skulls fleshed out with clay, to be used in funeral ceremonies. All of these images are startling, even horrifying, but they are essential elements in the religious life of the people. Without the one, the other would disappear.
SATURDAY MORNING, CONTINUED


Gold has fascinated people in all cultures, representing in their minds perfection and immortality. None hungered for it more passionately than the Spanish Conquistadors. This film explores the Pre-Columbian Indian civilizations of Central and South America in which native craftsmen fashioned gold into the most exquisite expressions of their culture. When the Spanish ransacked Aztec and Inca country, their quest was not for the art but for the gold itself. Of all the incalculable treasure of the Aztecs, few golden pieces survived being melted down into gold ingots. Our only measure of the genius of these artisans comes from the few pieces that escaped looting because they were buried in graves.


Qashqai rugs are a perfect mirror of the nomadic life of this Iranian people. Wool is gathered from their sheep, goats and camels. Dyes are made from the juices of plants that grow along their annual route of travel. And the joggling of the pack animals, bearing the looms with unfinished rugs, gives the weave its beautiful irregularity. But the beauty is second to function. They offer protection from the frozen ground and hung on walls of tents, they provide a shield against the bitter winds. Their durability also lends them as fabric for saddle bags and grain sacks. Weaving is entirely women's work, and they work hard; a skillful woman may tie fifteen knots in a minute. Even so, making a rug may take several years. Sometimes a woman marries a man from another group and lives with his tribe. Then she must learn the patterns her husband expects to find on his rugs.

FILMS ABOUT NATIVE AMERICANS, PART II. Room 101, Ritter Hall.


Abstract not available in time for printing.

SATURDAY MORNING, CONTINUED

Focusing on one family in particular, this film documentary presents both a detailed study of Navajo life and an examination of a land dispute between the Navajo and Hopi, a dispute the film asserts has been encouraged by mining interests and politicians. DINEH: THE PEOPLE combines anthropological and political concerns.


THE BELL THAT RANG TO AN EMPTY SKY takes one of the many tragedies buried in American history which befell the American Indian and creates a tight, perceptive visual and aural telling and interpretation of the events. The selection of images, their iconography and meaning effectively explored through their juxtaposition creates a powerful work.


POTLATCH: A STRICT LAW BIDS US DANCE traces the history of the conflict between the Kwagiulth Indians of the Northwest and the Canadian government, centering around the outlawing of the Potlatch ceremony, the ensuing trials, jail terms for participants, and confiscation of artifacts. From the trials of 1922 to the cultural reconstruction taking place today, the film is a voice for the Kwagiulth, history rewritten from their point of view.

SATURDAY AFTERNOON

THE MASQUERADE IN WEST AFRICA. Room 103, Ritter Hall.

A slide show, photographed and narrated by William Tisa, concerning the various masquerades found in Lagos State, East Central State and the Benue Plateau in Nigeria, West Africa.

THE TEACHING OF VISUAL ANTHROPOLOGY. Room 100, Ritter Hall.

Jay Ruby (Temple), Moderator. An informal discussion of the teaching of Visual Anthropology. Panelists: Richard Chalfen (Temple), Carroll Williams and Steve Feld (Anthropology Film Center).
SATURDAY AFTERNOON, CONTINUED

FILMS OF POLITICAL PERSUASION, PART II. Room 100, Ritter Hall.


Analysis of the comparative trends in military strength between the United States and the Soviet Union. Contains exclusive interviews with top U.S. and NATO defense experts.


SCENES FROM THE CLASS STRUGGLE IN PORTUGAL conveys the extraordinary personal and collective energies of a nation undergoing a class struggle. This film expresses the filmmakers' interpretation of the events.

VIDEO DOCUMENTARIES, PART II. The Kiva, Ritter Hall Annex.


The crew spent weeks inside the walls exploring every aspect of the prison: "Death Row," the gas chamber, activity and work areas, the Adjustment Center where a small number of inmates like Sirhan Sirhan, George Jackson and Charles Manson have been housed. In-depth interviews were conducted with the Warden, with officers, with teachers, the chaplain, counselors, prisoners and ex-cons.


Study of personal adjustment to a rural environment in Northern Pennsylvania.

FILMS ON MUSIC AND MUSICIANS. Walk Auditorium, Ritter Hall.

SATURDAY AFTERNOON, CONTINUED

A film in celebration of Elizabeth Swados, author, composer and performer. Elizabeth Swados is an up-and-coming new talent who has composed music for two of Joseph Papp's most recent Lincoln Center productions; won an Obie Award for her music for an Off-Broadway production of "Medea"; worked closely with British director Peter Brook composing music for his own troupe; toured Europe and Africa, performing for learning about the people and their own cultures; written a book entitled The Girl with the Incredible Feeling; and taught music at Sarah Lawrence and Bard Colleges.

2. CHULAS FRONTERAS. Director: Les Blank. Time: 58 minutes. 16mm. Color. Distributor: Brazos Films, P.O. Box 1, El Cerrito, Ca., 94530.

A film on the music of the Rio Grande Valley running between the border of Mexico and the U.S. The music of the Chicanos who live in this region combines traditional love songs with the spirit and concerns of the politicized farm workers.


The film presents a portrait of Hakurotwi Mude, singer and leader of a professional group of mbira players, and one of the best known Shona musicians of the area. An intense and religious man, he is shown in various kinds of performances--at an informal urban Friday night bira or nhandaro, at a sacrifice, and at a funeral.

AUSTRALIAN FILMS. Room 101, Ritter Hall.


This film is about the return of Walbiri Aborigines of central Australia to two sacred sites, the more important of which (Walkara) had not been visited since the old ritual leaders were children. Less acculturated Walbiri demonstrate ritual superiority over northern neighbors who also have claim to the sites.

SATURDAY AFTERNOON, CONTINUED

Vivid collection of scenes from the life of an Aboriginal stockman on a ranch in central Australia. Coniston Johnny, a 60-year-old "cowboy" in the true sense, provides anecdotal commentary as he and his fellow stockmen are shown carrying out the annual muster, or roundup. This film captures the pride the Aborigines take in their rugged and often dangerous work, their disdain for the white cowboys, and their feelings about the land on which they work.

PHYSICAL ANTHROPOLOGICAL FILMS. Room 101, Ritter Hall.


The human body is a natural clock with no gears, or hands, just circadian rhythms and endogenous movement. People live in a periodic world. Our actions only seem to depend upon external stimuli: rising in the morning (daylight, alarm clocks), performing work duties at peak efficiency, eating, going to bed (darkness, the late news broadcast). Not so. Scientists have discovered that internal patterns called circadian rhythms actually initiate responses and behavior. Understanding these rhythms may help us in moving toward preventive medicine.


RHESUS PLAY describes and analyzes aggressive play in free-ranging rhesus monkeys. It attempts to answer the question why monkeys play, by examining what they do when they play. Because young monkeys spend so much time playing, play is assumed to have adaptive significance; yet until the research that preceded this film, no direct link between the motor patterns of play and adult behaviors could be demonstrated. In addition to the central concern with play fighting, this film describes the ontogeny of play and illustrates play with objects and locomotor play.

SATURDAY EVENING

RUNNING FENCE. Walnut Street Theatre, Ninth & Walnut Sts., Center City Philadelphia.

1. RUNNING FENCE depicts the long struggle by Christo, an avant garde contemporary artist, to build a fence with nylon curtains from the seashore across several California counties. The idea at first must seem the limit of absurdity for the fence was taken down as planned at the end of two weeks and now exists solely on film. But the beauty of the curtains blowing in the wind as the fence comes out of the sea and runs across the hills and meadows of California is a moving sight. More enthralling is the struggle one sees in the movie between the artist, backed by the ranchers, with the state bureaucracy who want to prevent the fence being erected even though the owners of the property it crosses want it. There are town meetings which show America at its very best. And then there is the enthusiasm of the young people building the fence. The fence is a work of art, and so too, is the film.
PHOTOGRAPHIC ESSAY EXHIBIT

1. CHILDREN AND WORK: A STUDY OF WORKING CHILDREN IN PERU

Ellan Young (in collaboration with Ximena Bunster)
State University of New York/Purchase

Technical Data:
Camera: Nikon FTN          Lens: 85, 50, 35mm
Format: 35mm               Film: TRI-X, Kodachrome 64

While on a project to study working women in Lima, Peru, my colleague and I met up with children selling their wares on the streets and in the marketplaces of the city. Most of them were in the age range from seven to twelve, and although shy at first, they learned to trust us as we visited them, gave them photographs, and talked to them about their work and their lives.

They sold everything from moth balls to reproductions of paintings; they toiled at creating tamales and ceviche, shining shoes, arranging flowers, filleting fish. Their responsibilities were varied — handling money, child care, laundry and housecleaning, food preparation. They are very much at home in the streets and marketplaces where such a large portion of their lives is lived. Their income may play an important role in the welfare of their family and this is reflected in good feelings about themselves, although many worry about missed school.

The lives of the "campesinitos" are less complex. From an early age they may have responsibility for livestock and household chores. A small but growing number of children contribute to the family income by posing at tourist sites and selling food, clothing, and souvenirs to tourists.

After the initial contacts and the photography were completed, Ximena Bunster taped interviews with many of the children. Their stories are not all sad, many are a tribute to the energy and resourcefulness of human beings.

2. CITY FAMILIES: CHICAGO AND LONDON

Roslyn Banish
San Francisco

Technical Data:
Camera: Horseman          Lens: 75mm
Format: 2½" x 3½"          Film: Tri-X

The twenty photographs exhibit at CCOVA have been selected from a larger work which was published as a book by Pantheon. It is a comparative study of ordinary families living in Chicago and London. Each is represented by a portrait made at their home and an interview in which they speak about themselves by replying to the question "Is this photograph a fair description of you?" or "Would strangers get the right idea about you from the photograph?"
PHOTOGRAPHIC ESSAY EXHIBIT

In both cities I sought a cross-cultural and cross-economic sampling of the population, concentrating my efforts in the larger Lincoln Park area of Chicago and in Pimlico, a heterogeneous district in central London. I posted illustrated notices in community institutions which explained my purpose and intent. Everyone in the project signed up in this way or was later referred to me by those already photographed.

I photographed the families by prearranged appointment, giving them time to prepare in any way they chose. Besides being interested in how they wanted to present themselves to strangers, I also wanted to photograph them respectfully. This entailed a certain photographic procedure which allowed them to put their best foot forward in the old portrait studio tradition.

3. CLOWNS - OR, BALLYHOO PHIL AND HIS PACIFIC WATER DOG REVIEW

Phyllis Rogers (Prints by Jon Pastor)
Princeton University

Abstract:

The first day I walked onto a circus lot I was stopped by a workman. "Who ya lookin' for?" he asked. "Clowns," I said. "Where's the Alley?" (Alley is the area where the clowns dress and congregate). He smiled for a minute, "Let me give ya a word of advice hon. There's an awful lotta people in an Alley; der's drunks and bums and queens and people too hurt to work an act and people too old to work an act along wit clowns. So tell me how you gonna know da clowns from all doze people?" he asked looking straight into my eyes. "I'll watch em move and talk to em about clowning," I said, not sure at all if I was giving the correct answer. He thought for a minute, "Dat's okay if ya got all day ta spend, but dere's an easier way." He got right in my face and grinned, "Ya look at da face. Anybody can put greasepaint on dere face, but only a clown can make it move. You look at dem faces in dat Alley. Some'1l always look the same and udders will change wit a smile or frown. Look a doze faces and you'll see, you'll see," he said laughing as he walked away. "You'll see, Donniker Bill knows, you'll see." (Donniker is the circus word for the toilet house).

4. "TALKING PICTURES" A PHOTO-INTERVIEW TECHNIQUE

Ellan Young
State University of New York/Purchase

Ximena Bunster
University of Texas/Austin

Technical Data:

Camera: Nikon FTN
Format: 35mm
Lens: 85, 50, 35mm
Film: Tri-X

Abstract:

"La Madre y el Trabajo" was begun in 1975 as a cooperative venture between social scientists from the United States and Peru. This project is not a
PHOTOGRAPHIC ESSAY EXHIBIT

photo-essay but rather a large album of photographs used as a research tool. Discussion of the project and preliminary findings from one of the working groups will appear in a forthcoming issue of STUDIES in the Anthropology of Visual Communication.

Our task was the study of 200 working mothers in Lima, Peru, who labored in four marginal occupations — they were street vendors, domestic servants, factory workers, and market sellers with fixed stalls. The photographs finally chosen were used with an open-ended but structured interview to elicit material on all aspects of the women's work, its effect on their family relationships, and changing life styles.

In the initial phase we used a Polaroid camera to engage the women in whom we were interested. Next, the overall work environments of the subjects were covered. During the second phase of the project we had the collaboration of key informants who allowed us to follow them through daily work and domestic routines. These informants then viewed the 5 x 7 enlargements and helped in an initial arrangement of scenes under researcher-defined categories. Only after this feedback and testing was the album used with the groups of women selected for the study.

The photo kit consists of three sets of pictures, all 5 x 7 black and white scenes of women and their environment. One set is concerned with work, another the family, and a third participation in outside social and political activities. Many of the photographs had a cathartic effect on our subjects and they discussed their lives with emotion. The technique proved to be an excellent means of establishing communication and gathering data in a study of this kind.

5. THE MARKET PLACE IN CENTRAL MEXICO

David Smith
University of Cincinnati

Technical Data:

Camera: Mamiya C-22 2¾
Format: 2¾ x 2¾
Lens: 65, 135mm
Film: Plus-X

Abstract:

The central Mexican market place is structured on a commonly held perception of time as cyclical. The continuous flow of people makes the ritual of the open-air market highly communicative. An infinite number of roles are played by an incredible variety of individuals who congregate to celebrate trade, curiosity, profit, and life in general.

Each person is a singular statement spreading out for display his personal values, orderings, indifferences, appeals, and dreams along with the items that are for sale; stating simply: "This is me. This is what I have to offer."
PHOTOGRAPHIC ESSAY EXHIBIT

This is a ritual thousands of years old which provides continuity and sta-bility for those who participate. And for those who observe, this ritual is the opportunity to experience a "separate reality."

6. PORTRAITS OF A FAMILY

Mary D'Anella
Philadelphia, PA

Technical Data:

Camera: Nikon F
Format: 35mm
Lens: 50, 28mm Nikkor
Film: Tri-X

Abstract:

For the last twenty years, the extended Russo family has gathered for dinner on Sunday at the home of Mr. and Mrs. John Russo. This series chronicles the past three years of gatherings. The photos are both candid and posed and serve to depict the character of individual family members as well as the character of the group as a whole.

Traditionally, family photographs and the collecting of them enable generations to view one another and participate in their family's passage through time. More often than not, however, the camera as the tool through which familial information is gathered is relied upon minimally. It is used simply to record events, capture moments, and render likenesses.

My purpose in making the photographs is to carry the concept of the family album a step further by producing images which reveal some of the complexities of family life, emphasizing the relationships among members, the definition of male and female behavioral roles and the existence of the family as a coherent cultural unit.

Family members were rarely unaware of the photographer's presence, and the taking of photos has since become a part of this weekly tradition.

7. REGIONAL PHOTO-RESOURCE SURVEY

Joan Williams
Southwest Foundation for A-V Resources

Steve Clevenger
Southwest Foundation for A-V Resources

Technical Data:

Camera: Various
Format: Various
Lens: Various
Film: Various

Technical data is unknown for historic photographs.
PHOTOGRAPHIC ESSAY EXHIBIT

Abstract:

A one year pilot project to identify and record still photographic resource materials of regional subject matter in the state of New Mexico. This is a unique project as there is no similar resource index in any state or region. We feel that the little league team photos and other "home movie" photos are equally important with major museum collections. Our exhibit also consists of a chart showing the survey strategy and examples of types of photos discovered.

8. THE TREWYN PHOTOGRAPHS (1893 - 1903): ONE FAMILY LOOKS AT ANOTHER

Sally Cloninger (In collaboration with Janet, Gary and Sue Cloninger)
Temple University

Technical Data:

Format: 4"x5" glass negatives (original)
Display of one glass negative, one contact print, and one negative holder will also be included.

Abstract:

The Trewyn photographs are part of an experiment in visual archaeology, i.e., the interpretation and analysis of found images by members of the Cloninger family. The 20 prints in the exhibit represent a small but selective sample of the 400+ glass negatives discovered in the Struck home in Roselle, N.J.

Information on the Trewyn family history as well as the technical photographic processes employed have been reconstructed from visual evidence contained in the photographs, the photographer's comments on some of the negative holders, and primary research (public records, etc.).

The photographs have been printed in a 7 1/4" x 9 1/4" format using the most contemporary techniques, thus transcending their original snapshot quality to become exhibition prints in their own right. Written essays by each member of the Cloninger family accompany the exhibit, representing four different interpretations of the Trewyn photographs.
PHOTOGRAPHIC ESSAY EXHIBIT

9. THE USE OF PHOTOGRAPHY BY THE YORUBA OF ILA-ORANGUN, NIGERIA

Stephen F. Sprague
Purdue University

Technical Data:

Camera: Horseman Press  
Format: 2¾" x 3¾"  
Lens: 75mm  
Film: Tri-X 120, E.I.=200

Abstract:

The Yoruba of western Nigeria appear exceptional, if not unique, in the extent to which they have integrated the practice of photography and the photographic image into both the contemporary and the traditional components of their culture. Among the Yoruba, photography is a respected profession and craft like tailoring, hairdressing, carving, or weaving. Every Yoruba town, no matter how small, has at least one flourishing photographic studio, often functioning without benefit of electricity or running water. Every Yoruba home, business, and public place has photographs on display.

The number of Yoruba photographs available from both individual owners and the photographers' negative files provide a vast and unique native-generated visual data bank from which it should be possible not only to learn more about Yoruba culture, but more importantly, to discover how cultural conditioning affects a non-western culture's visual image of itself.

This photo essay is one result of a study conducted primarily in the Yoruba town of Ila-Orangun, Nigeria, during the summer of 1975. The photographs were taken by the author and by the Yoruba photographers of Ila-Orangun. The author's photographs are within the western aesthetic tradition of documentary photography; they show the Yoruba photographers, their studios, and the display of photographs within the community. Photographs taken by the Yoruba photographers of Ila-Orangun have been grouped to indicate connections between the function, posing styles, and subject matter if these images with traditional Yoruba culture and aesthetics. A particularly unique example of this is the occasional replacement of the ibeji sculpture traditionally carved to represent a dead twin by a multiple-printed double photograph of the living twin.

10. WARD #210

Sandra Cate  
Los Angeles, CA

Gayanne Fietinghoff  
Los Angeles, CA

Technical Data:

Camera: Nikon F2, Nikkormat, Yashika  
Format: 35mm  
Lens: 28, 35, 50, 80, 105, 200mm  
Film: Tri-X
PHOTOGRAPHIC ESSAY EXHIBIT

Abstract:

Ward 210 is a locked, acute mental ward at Metropolitan State Hospital in Norwalk, Los Angeles County, California. It is the only program in California's state mental institutions that provides therapies based upon the Latin culture for the Spanish-speaking residents of Los Angeles. Because Ward 210 is unique, the California Department of Health commissioned our photographic study to provide the Department with an historical record of the ward, training material for hospital personnel, and photographic resources for anthropological, sociological, and medical studies.

Ward 210 has a population of 25 - 40 men and women ranging from young adults to the elderly, all of Latin descent.

All aspects of the ward were documented: the physical environment; the staff; the patients, their relationships; family involvement; the daily rituals and activities; and the specialized therapies -- psychonovellas, curandismo (as practiced by a Mexican spiritualist); and sessions based on Latin poetry, music, customs, games, "dichos," traditional folk arts, and the Catholic Religion.

This essay represents a small portion of the 10,000 photographs taken in a six week period, May to June, 1977.
ADDENDUM

WEDNESDAY EVENING

DAYTON PEOPLE'S HISTORY. Walk Auditorium, Ritter Hall.

Excerpts from a slide-show on Dayton, Ohio, features photographs collected from family albums and anecdotes from Dayton residents combined with a cartoon style to portray actual historical facts.

This is a unique approach to the unique history of the city of Dayton which once had a walled ghetto for Hungarian workers. It attempts to reach working class people through a didactic teaching approach.

ADDENDUM

THURSDAY EVENING

TWO DOCUMENTARIES OF WERNER HERZOG. Walk Auditorium, Ritter Hall.

1. HOW MUCH WOOD WOULD A WOODCHUCK CHUCK. Director: Werner Herzog; Cinematography: Thomas Mauch; Cameramen: Francisco Joan, Ed Lachman; Editor: Beate Mainka-Jellinghaus; Sound: Werner Herzog, Walter Saxer; Music: Shorty Eager and The Eager Beavers. 1977. Time: 44 minutes. 16mm. Color. Distributor: New Yorker Films, 16 West 61st Street, New York, N.Y., 10023. This film has not been officially released. As a result, little information is available.


This unique documentary is "a report about inescapable catastrophe that did not take place." In 1976, scientists predicted an imminent volcano eruption that would destroy Guadeloupe. The island was evacuated; the newspapers reported that one man refused to leave. Herzog immediately arrived with a small crew in order to be on hand for the end (which, much to the experts' embarrassment, never arrived). LA SOUFRIERE provides an unforgettable vision of a world poised on the edge of an apocalypse: the smouldering volcano, deserted streets taken over by packs of wild dogs, televisions and traffic lights still pointlessly functioning, the harbor glutted with drowned snakes driven out of the mountains.