CONFERENCE ON VISUAL ANTHROPOLOGY

MARCH 12-15 1980

PROGRAM NOTES SCHEDULE ABSTRACTS
CONFERENCE ON VISUAL ANTHROPOLOGY
MARCH 12 - 15, 1980

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
ADMINISTRATIVE DIRECTOR: Janis Essner
TECHNICAL DIRECTOR: John Ballentyne
SCREENING/ORGANIZING COMMITTEE: Warren Bass, Alan Bloom, Steve Feld, Ben Levin, Calvin Pryluck, Gei Zantzinger.
FINANCIAL ASSISTANCE: Temple University's Departments of Anthropology and Radio/Television/Film and The National Endowment for the Arts, Visual Arts Program.
TECHNICAL ASSISTANCE: Temple University's Anthropology Media Laboratory, The Media Learning Center, The Audio-Visual Center, and the Department of Physical Plant.
SPACE AND FACILITIES ASSISTANCE: Temple University's College of Education and Department of Radio/Television/Film.
POSTER DESIGN: John Ballentyne, Dianne Brumble, Janis Essner.
POSTER PHOTOGRAPH: Ethel Velez.
STILL PHOTOGRAPHY EXHIBIT: Dianne Brumble, Laura Isakoff.
TECHNICAL EXHIBIT COORDINATOR: Karen Maghran.
SPECIAL THANKS TO: Dean David Pease, Tyler School of Art; Dean Robert Smith, School of Theatre; Gei Zantzinger.
STILL PHOTOGRAPHY EXHIBIT:

We have established a photographic exhibit in four adjoining classrooms in 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, 15 March. On that day the exhibit will close at 12:00 noon. A grant from The National Endowment for the Arts, Visual Arts Program has enabled us to publish a catalog of the exhibit. The catalog will be available during the conference at a cost of $3.00 per copy.

SCULPTURE FOR ANTHROPOLOGY:

A one day exhibit of work in progress will be held on Thursday, 13 March from 10:00 A.M. until 4:00 P.M. in Ritter Hall (Rooms 108, 110, 111, and 113). The sculpture exhibit is entitled Mostly Americans.

INTERNATIONAL VISUAL LITERACY ASSOCIATION MEETING:

The Theoretical Constructs Committee of the International Visual Literacy Association will meet on Wednesday, 12 March at 10:00 A.M., in Room 103, Ritter Hall. Conference participants who are interested in attending are welcome.

INFORMATION FOR THE HANDICAPPED:

Entry to Ritter Hall is through the Ritter Hall Annex entrance located on Columbia Avenue facing Broad Street. There is a connecting ramp between Ritter Hall and Ritter Hall Annex. Restroom facilities are located in Ritter Hall Annex near the Kiva Auditorium.

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 you lose your name tag please see one of the registrars.

FINDING YOUR WAY AROUND PHILADELPHIA:

You will find in your registration packet a map of Temple University's Campus, a map of the City of Philadelphia, and several guides to places of interest and dining facilities. We hope they will be useful to you. Please feel free to consult the registrars for further information.

The best map of Philadelphia for drivers, walkers, and subway-goers is published by SEPTA and is available at most newsstands for $1.25.

A MESSAGE FROM THE CONFERENCE DIRECTOR:

COVA is possible because a lot of people are willing to spend their time, energy, and money to make it happen. To thank everyone personally is not possible. Hundreds of filmmakers, videomakers, and photographers submitted their works for possible inclusion. Less than half of the works submitted could be included.

COVA is a clear and deliberate case of overload. No one can see and hear everything offered. Hopefully, we have succeeded in organizing the sessions in a way that minimizes conflicts. We have felt for several years that displaying a large variety of products in a relatively short time was far better than either extending the length of the conference or decreasing the number of products exhibited.

We hope you are enlightened, moved, entertained, and challenged by COVA.

Jay Ruby
PROGRAM FOR WEDNESDAY, MARCH 12, 1980

MORNING:

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

AFTERNOON:

I. 1:00 P.M. - 1:15 P.M. INTRODUCTORY REMARKS. Walk Auditorium, Ritter Hall.


1:15 P.M. - 1:20 P.M. Introductory Remarks.
1:20 P.M. - 1:40 P.M. Learning to Dance in Bali.
1:45 P.M. - 3:15 P.M. Margaret Mead's New Guinea Journal.
3:15 P.M. - 3:30 P.M. Discussion.
3:30 P.M. - 4:30 P.M. Reflections: Margaret Mead.
4:30 P.M. - 5:00 P.M. Margaret Mead: A Portrait By A Friend.
5:00 P.M. - 5:30 P.M. Discussion.

III. 1:30 P.M. - 4:30 P.M. DOCUMENTARY FILMS FROM FRENCH TELEVISION. Kiva Auditorium, Ritter Hall Annex.

1:30 P.M. - 2:00 P.M. The Huicholes' Quest for Their God.
2:00 P.M. - 3:00 P.M. His Master's Voice.
3:00 P.M. - 4:30 P.M. The Decorated Bakeries.

IV. 1:30 P.M. - 5:00 P.M. RETROSPECTIVE OF THE WORKS OF DAVID AND JUDITH MACDOUGALL, PART I. Room 100, Ritter Hall. Moderators: David and Judith MacDouall (Australian Institute of Aboriginal Studies). Film screenings with discussion.

1:30 P.M. - 2:10 P.M. Indians and Chiefs.
2:10 P.M. - 2:25 P.M. Discussion.
2:25 P.M. - 2:45 P.M. Nawi.
2:45 P.M. - 3:00 P.M. Discussion.
3:00 P.M. - 4:10 P.M. To Live With Herds.
### WEDNESDAY AFTERNOON (CONTINUED):

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>4:10 P.M. - 4:25 P.M.</td>
<td>Discussion.</td>
</tr>
<tr>
<td>4:25 P.M. - 4:40 P.M.</td>
<td>Under the Men's Tree.</td>
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<tr>
<td>4:40 P.M. - 5:00 P.M.</td>
<td>Discussion.</td>
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<tr>
<td>1:30 P.M. - 5:15 P.M.</td>
<td><strong>OPIUM SERIES.</strong> Room 101, Ritter Hall. Moderator: David Feingold (Institute for the Study of Human Issues). Film screenings with discussion.</td>
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<tr>
<td>1:30 P.M. - 2:45 P.M.</td>
<td>Opium Warlords.</td>
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<tr>
<td>2:45 P.M. - 3:00 P.M.</td>
<td>Discussion.</td>
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<tr>
<td>3:00 P.M. - 4:00 P.M.</td>
<td>Opium: The Politicians.</td>
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<tr>
<td>4:00 P.M. - 4:15 P.M.</td>
<td>Discussion.</td>
</tr>
<tr>
<td>2:30 P.M. - 3:30 P.M.</td>
<td><strong>WE WERE NEVER SUPPOSED TO BE RICH.</strong> Room 102, Ritter Hall. Moderator: David Lenfest. Panelist: Betsy Jameson. Slide-tape show with discussion.</td>
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<td>1:30 P.M. - 5:00 P.M.</td>
<td><strong>FILMS FROM THE MEDIA STUDIES PROGRAM OF THE SOCIOLOGICAL INSTITUTE, UTRECHT, HOLLAND.</strong> Room 105, Ritter Hall. Moderator: Leonard Henney (Rijksuniversiteit Utrecht). A two-part film screening with discussion. Part I presents the results of the research project &quot;Raising Consciousness Through Film&quot; which investigates the use of anthropological films as a means to structure classroom discussions concerning issues of the Third World with two versions of the film: The Maori Landstruggle. Part II presents a selection of documentaries made by students and staff members of the Media Studies Program: Towards A People's Cinema; Where Have All the People Gone?; and Living Between Two Cultures.</td>
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<tr>
<td>1:30 P.M. - 5:00 P.M.</td>
<td><strong>FILMS FROM THE ALASKA NATIVE HERITAGE SERIES.</strong> Room 107, Ritter Hall.</td>
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<td>1:30 P.M. - 2:10 P.M.</td>
<td>Atka: An Aleutian Village.</td>
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<td>2:10 P.M. - 2:50 P.M.</td>
<td>At the Time of Whaling.</td>
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<td>2:50 P.M. - 3:40 P.M.</td>
<td>From the First People.</td>
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<td>3:40 P.M. - 4:30 P.M.</td>
<td>On the Spring Ice.</td>
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<tr>
<td>4:30 P.M. - 5:00 P.M.</td>
<td>The People of Tununak.</td>
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WEDNESDAY AFTERNOON (CONTINUED):

IX. 2:00 P.M. - 5:00 P.M. WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION, PART I. Room 116, Annenberg Hall. Moderator: Warren Bass (Temple).

X. 2:00 P.M. - 5:00 P.M. BEGINNING VIDEO WORKSHOP. Room 135, Annenberg Hall. Moderator: Alan Bloom (Temple).

EVENING:

I. 7:30 P.M. - 10:30 P.M. ODYSSEY - ANTHROPOLOGY ON PUBLIC TELEVISION. Walk Auditorium, Ritter Hall. Moderator: Jay Ruby (Temple). Panelists: Michael Ambrosino (Odyssey); Sanford Low (Odyssey); John Marshall (Documentary Educational Resources). A discussion about the popularization of anthropology on Public Television. Michael Ambrosino, Executive Producer of Odyssey, a new PBS series devoted to anthropology, and Sanford Low, Staff Anthropologist of Odyssey, will discuss their experiences in establishing and producing the series. As an example of Odyssey's approach we are honored to present the American premiere of N!ai, a film produced by John Marshall for Odyssey.

7:30 P.M. - 7:35 P.M. Banana I.

7:35 P.M. - 8:35 P.M. A panel discussion of anthropology on television.


9:35 P.M. - 10:30 P.M. Discussion.

PROGRAM FOR THURSDAY, MARCH 13, 1980

MORNING:

I. 9:00 A.M. - 12:00 P.M. DOCUMENTARY AND ETHNOGRAPHIC FICTION, PART I. Walk Auditorium, Ritter Hall. Moderator: Mitchell Block (Direct Cinema, Ltd.). Panelists: Bob Aibel (Annenberg School of Communication, University of Pennsylvania); Jay Ruby (Temple); Warren Bass (Temple). An exploration of the conventions of cinematic realism -- or apparently you can fool some of the people all of the time.

9:00 A.M. - 9:05 A.M. Armageddon Crowd Scene: Take One.


9:45 A.M. - 10:15 A.M. Discussion.
THURSDAY MORNING (CONTINUED):

10:15 A.M. - 10:30 A.M. Coffee Break.
10:30 A.M. - 11:00 A.M. Speeding?
11:00 A.M. - 11:30 A.M. Discussion.
11:30 A.M. - 12:00 P.M. A Life of the American Fireman.


9:00 A.M. - 9:05 A.M. Coming and Going: Paris (Metro).
9:15 A.M. - 10:45 A.M. Home.
10:45 A.M. - 11:00 A.M. Coffee Break.
11:00 A.M. - 11:30 A.M. Discussion.
11:30 A.M. - 12:00 P.M. For A Moment You Fly: Big Apple Circus.
12:00 P.M. - 1:00 P.M. The Case of Yolanda McShane.

III. 9:00 A.M. - 12:00 P.M. RETROSPECTIVE OF THE WORKS OF DAVID AND JUDITH MAC DOUGALL, PART II. Room 100, Ritter Hall. Moderators: David and Judith MacDougall (Australian Institute for Aboriginal Studies). Film screenings with discussion.

9:00 A.M. - 10:10 A.M. Kenyan Boran.
10:10 A.M. - 10:30 A.M. Discussion.
10:30 A.M. - 11:40 P.M. Lorang’s Way.
11:40 A.M. - 12:00 P.M. Discussion.

IV. 9:00 A.M. - 12:00 P.M. A RETROSPECTIVE OF SELECTED WORKS OF FREDERICK WISEMAN, PART I. Room 101, Ritter Hall. Organized by: Anne McVey Kahn (Zipporah Films). Screening of Welfare.

V. 9:00 A.M. - 12:00 P.M. ANTHROPOLOGICAL RESEARCH FILMS FROM NEW GUINEA. Room 102, Ritter Hall. Moderator: Allison Jablonski. Film screenings with discussion.

9:00 A.M. - 9:30 A.M. Wrapping the Salt Bars.
9:30 A.M. - 9:40 A.M. Exchange of Salt Bars for Barkcloth.
THURSDAY MORNING (CONTINUED):

9:40 A.M. - 10:00 A.M.  
Mapping the Tutul’s Garden.

10:00 A.M. - 10:30 A.M.  
Discussion.

10:30 A.M. - 10:40 A.M.  
Eipo: Children’s Games.

10:40 A.M. - 10:50 A.M.  
Eipo: Collecting Water Insects.

10:50 A.M. - 11:20 A.M.  
Eipo: Making of the Neck Decoration “Mum.”

11:20 A.M. - 11:30 A.M.  
Eipo: Perforation of the Nasal Septum.

11:30 A.M. - 12:00 P.M.  
Eipo: Handing-over of a Nassa Head-Band.

VI. 9:00 A.M. - 1:00 P.M.  

9:00 A.M. - 10:00 A.M.  
War of the Gods.

10:00 A.M. - 11:00 A.M.  
Last of the Cuiva.

11:00 A.M. - 12:10 P.M.  
The Murisi.

12:10 P.M. - 1:10 P.M.  
Some Women of Harakesh.

VII. 9:00 A.M. - 12:00 P.M.  

9:00 A.M. - 10:30 A.M.  
Nyangatom: Les Fusils Jaunes.

10:30 A.M. - 11:00 A.M.  
Les Pailhasses.

11:00 A.M. - 12:00 P.M.  
Le Ciel Sur la Terre.

AFTERNOON:

I. 12:15 P.M. - 1:45 P.M.  
SPECIAL LUNCH TIME SCREENING OF DZIGA VERTOV’S ENTHUSIASM. Walk Auditorium, Ritter Hall.

II. 12:00 P.M. - 1:30 P.M.  
A NEW FILM BY DAVID AND JUDITH MAC DOUGALL. Room 100, Ritter Hall. Tentatively scheduled screening Waiting for Harry.

III. 12:00 P.M. - 2:00 P.M.  
LUNCH TIME DISCUSSION ON THE TEACHING OF VISUAL ANTHROPOLOGY. Room 101, Ritter Hall. Moderator: Steve Feld (Annenberg, University of Pennsylvania). Panelists: Carroll Williams and Joan Williams (Anthropology Film Center).
THURSDAY AFTERNOON (CONTINUED):

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| 2:00 P.M. - 5:30 P.M. | DOCUMENTARY AND ETHNOGRAPHIC FICTION, PART II.  
Walk Auditorium, Ritter Hall. Moderator: Bob Aibel (Annenberg, University of Pennsylvania). Panelists: Jay Ruby (Temple); Mitchell Block (Direct Cinema, Ltd.); Warren Bass (Temple). An exploration of the conventions of cinematic realism -- or apparently you can fool some of the people all of the time. |
| 2:00 P.M. - 2:15 P.M. | Truthfully Speaking and Dear Friends.                  |
| 2:15 P.M. - 2:30 P.M. | Introductory Remarks.                                         |
| 2:30 P.M. - 3:30 P.M. | Rose's House.                                                  |
| 3:30 P.M. - 3:45 P.M. | Discussion.                                                   |
| 3:45 P.M. - 4:45 P.M. | Once A Daughter.                                               |
| 4:45 P.M. - 5:30 P.M. | Discussion.                                                   |
| 2:00 P.M. - 5:00 P.M. | VIDEO DOCUMENTARIES, PART II.  
| 2:00 P.M. - 2:10 P.M. | Introductory Remarks.                                         |
| 2:10 P.M. - 2:40 P.M. | Fast Forward: Global TV Politics.                             |
| 2:40 P.M. - 3:15 P.M. | On the Boulevard.                                              |
| 3:15 P.M. - 4:15 P.M. | Running With the Bulls.                                        |
| 4:15 P.M. - 5:00 P.M. | Discussion.                                                   |
| 2:00 P.M. - 5:00 P.M. | RETROSPECTIVE OF THE WORKS OF DAVID AND JUDITH MAC DOUGALL, PART III.  
Room 100, Ritter Hall. Moderators: David and Judith MacDougall (Australian Institute of Aboriginal Studies). Film screenings with discussion. |
| 2:00 P.M. - 3:10 P.M. | Good-bye Old Man.                                             |
| 3:10 P.M. - 3:30 P.M. | Discussion.                                                   |
| 3:30 P.M. - 5:00 P.M. | Takeover.                                                     |
| 2:00 P.M. - 5:15 P.M. | A RETROSPECTIVE OF SELECTED WORKS OF FREDERICK WISEMAN, PART II.  
Room 101, Ritter Hall. Organized by: Anne McVey Kahn (Zipporah Films). |
| 2:00 P.M. - 3:25 P.M. | Essene.                                                       |
| 3:30 P.M. - 5:15 P.M. | Primate.                                                      |
THURSDAY AFTERNOON (CONTINUED):

VIII. 2:00 P.M. - 5:00 P.M.  A STUDY OF JEAN ROUCH: A WORK-IN-PROGRESS.
Room 102, Ritter Hall. Moderator: Ann McIntosh (Documentary Educational Research). Panelists: Herb DiGioia; Glen Muschio (Temple). Selections of various Rouch "rushes" will be presented as a working session on how to do portraits of 'stars' who are always camera-conscious.

IX. 2:00 P.M. - 5:00 P.M.  STILL PHOTOGRAPHY WORKSHOP. Room 105, Ritter Hall.
Moderator: Ellan Young (SUNY/Purchase). Slides and discussion of Ellan Young's work in both domestic and foreign settings using as examples photographs taken in the South Bronx and Peru. Emphasis will be on the psychological approach to people who are unfamiliar with the photographer; how to win their confidence; how to overcome one's own fears and biases to portray the subjects in a realistic way. Technical information will be discussed along with the techniques of an anthropological approach to photography and its various uses and applications.

X. 1:00 P.M. - 5:30 P.M.  RECENT FRENCH ETHNOGRAPHIC FILMS, PART II. Room 107, Ritter Hall. Organized by: Marielle Delorme (SERRDAV, CNRS). A retrospective of recent French Ethnographic Films produced by French Ethnocineasts.

1:00 P.M. - 2:00 P.M.  La Vieille et la Pluie.
2:00 P.M. - 2:15 P.M.  Mahauta - Les Bouchers du Mawri.
2:15 P.M. - 2:45 P.M.  Noces de Feu.
2:45 P.M. - 3:00 P.M.  La Saison du Crabe Royal.
3:00 P.M. - 3:30 P.M.  Les Gestes des Repas.
3:30 P.M. - 4:00 P.M.  Les Laveuses.
4:00 P.M. - 4:30 P.M.  Tailler le Bambou.
4:30 P.M. - 5:00 P.M.  Le Grand Masque Molo.
5:00 P.M. - 5:30 P.M.  La Gigue de L'Ours.

EVENING:


8:00 P.M. - 8:10 P.M.  Sky Blue Water Light Sign.
THURSDAY EVENING (CONTINUED):

8:10 P.M. - 8:30 P.M.  Les Tambours d'Avant: Tourou et Bitti.
8:30 P.M. - 10:00 P.M.  Funerailles A Bongo - Anai Dolo 1848-1970.
10:00 P.M. - 10:30 P.M.  Discussion.

PROGRAM FOR FRIDAY, MARCH 14, 1980

MORNING:

I. 9:00 A.M. - 12:00 P.M.  REALITY RESTRUCTURED: IMAGINARY CINEMA. Walk Auditorium, Ritter Hall. Moderator: Warren Bass (Temple). Panelists: Jay Ruby (Temple); Bob Summers (Museum of Modern Art); George Griffin (Tentative). It has been said that art often coincides with or even anticipates concepts in science or philosophy. This is a presentation of independently made animated and experimental films that challenge traditional ways of seeing and of structuring experience. These films range from playful to meditative, to lyrical and sensuous, to some requiring active mental participation of the viewer. Selections include: A Prepared Text; City View; Close Up; Lineage; Valse Triste; Report; and Cold Cows.


9:00 A.M. - 9:15 A.M.  Introductory Remarks.
10:15 A.M. - 10:30 A.M.  Coffee Break.
10:30 A.M. - 11:00 A.M.  Discussion.
11:00 A.M. - 11:30 A.M.  Tule: The Cuna Indians of San Blas.
11:30 A.M. - 11:45 A.M.  Discussion.
11:45 A.M. - 12:30 P.M.  Bancroft Visual Oral History Project.

III. 9:00 A.M. - 12:00 P.M.  RECENT AUSTRALIAN ETHNOGRAPHIC AND DOCUMENTARY FILMS, PART I. Room 100, Ritter Hall. Organized by: David and Judith MacDougall (Australian Institute of Aboriginal Studies).
FRIDAY MORNING (CONTINUED):

9:00 A.M. - 9:50 A.M.  Sons of Namatjira.
9:50 A.M. - 10:30 A.M.  Coniston Muster.
10:30 A.M. - 12:00 P.M.  Nadarrpa Ceremony At Gurka'wuy.

IV.  9:00 A.M. - 12:00 P.M.  A RETROSPECTIVE OF DREW ASSOCIATES FILMS, PART I.
Room 101, Ritter Hall.  Moderators: Mitchell Block and Betsy Melane (Direct Cinema, Ltd.).  Panelist: Robert Drew.  Robert Drew, within the organization of Drew Associates, established new limits for both the form and the content of film.  His work broke the traditional boundaries of non-fiction film, making cinema verite a common approach in American documentary.  Film clips representing some of the most striking examples of varying cultures captured by Drew Associates in the early 1960's will be screened and discussed.  Primary: Vanki No!; The Children Were Watching; Kenya, Africa; David; Petey and Johnny; Nehru; The Aga Khan; Mission to Malaya; and Storm Signal will be shown.

V.  9:00 A.M. - 12:00 P.M.  VIDEO SCREENINGS: FILMS BY AND ABOUT NATIVE AMERICANS - THE REAL PEOPLE SERIES.  Room 102, Ritter Hall.

9:00 A.M. - 9:30 A.M.  A Season of Grandmothers.
9:30 A.M. - 10:00 A.M.  Circle of Song, Part I.
10:00 A.M. - 10:30 A.M.  Circle of Song, Part II.
10:30 A.M. - 11:00 A.M.  Mainstream.
11:00 A.M. - 11:30 A.M.  Awakening.
11:30 A.M. - 12:00 P.M.  Spirit of the Wind.

VI.  9:00 A.M. - 1:30 P.M.  FILMS FROM DOCUMENTARY EDUCATIONAL RESOURCES.  Room 103, Ritter Hall.  Moderator: Sue Marshall Cabezas (Documentary Educational Resources).  Film screenings with discussion.

9:00 A.M. - 9:10 A.M.  After the Game.
FRIDAY MORNING (CONTINUED):


11:15 A.M. - 11:45 A.M.  Tajimoltik (Five Days Without Name).

11:45 A.M. - 12:45 P.M.  Root Hog Or Die.

12:45 P.M. - 1:30 P.M.  Discussion.

VII. 10:00 A.M. - 11:00 A.M.  A FAMILY WEDDING FILM SCREENING AND DISCUSSION.
   Room 105, Ritter Hall. Moderators: Steve Feld (Annenberg, University of Pennsylvania) and Shari Robertson.

VIII. 9:00 A.M. - 12:00 P.M.  FILMS OF POLITICAL AND SOCIAL SIGNIFICANCE, PART I.
   Room 107, Ritter Hall. Moderator: John Attinasi (Center for Puerto Rican Studies). Film screenings with discussion.

9:00 A.M. - 10:00 A.M.  Crow Dog.

10:00 A.M. - 10:15 A.M.  Discussion.

10:15 A.M. - 10:30 A.M.  Las Turas.

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

10:45 A.M. - 11:05 A.M.  Listen Caracas.

11:05 A.M. - 11:15 A.M.  Discussion.


11:45 A.M. - 12:00 P.M.  Discussion.

IX. 9:00 A.M. - 12:00 P.M.  A MOVEMENT WORKSHOP. Room 200, Reber Hall.
   Moderators: Diane Freedman (Temple and Lehigh Universities); Najwa Adra (Temple). A session using techniques derived from Laban Analysis for analyzing body movement and dance style cross-culturally. Dress appropriately for ease of movement.

X. 10:00 A.M. - 4:00 P.M.  TECHNICAL EXHIBIT. Room 139, Annenberg Hall.
   Organized by: John Ballentynne and Karen Maghran (Temple). In an effort to provide conference participants with information regarding the most recent trends in production hardware, a variety of production hardware (still, video, and film) will be on display with representatives available to demonstrate and answer questions. The Department of Radio/Television/Film will also sponsor a tour of its facilities from 11:00 A.M. - 2:00 P.M.
AFTERNOON:

I. 12:30 P.M. - 2:00 P.M.  SPECIAL LUNCH TIME SCREENING - KOKO: A TALKING GORILLA. Walk Auditorium, Ritter Hall.

II. 12:00 P.M. - 1:30 P.M.  A NEW FILM BY DAVID AND JUDITH MAC DOUGALL. Room 100, Ritter Hall. Tentatively scheduled screening Familiar Places.

III. 12:00 P.M. - 2:00 P.M.  LUNCHEON DISCUSSION ON THE FUNDING OF INDEPENDENT MEDIA ARTISTS. Room 101, Ritter Hall. Moderator: Ben Levin (Temple). Panelists: Perrin Ireland (NEA); Steve Rabin (NEH); Kathy Kline (WNED). An informal discussion of fund raising for independent producers.

IV. 12:30 P.M. - 1:30 P.M.  TIM ASCH'S NEW FILM. Room 107, Ritter Hall. Moderator: Patsy Asch. A screening of A Balinese Trance Seance with discussion.

V. 2:00 P.M. - 5:30 P.M.  WAYS OF KNOWING: INVESTIGATIVE JOURNALISM AND ETHNOGRAPHY. Walk Auditorium, Ritter Hall. Moderator: Jay Ruby (Temple). Panelists: John Swed (University of Pennsylvania); David Feingold (Institute for the Study of Human Issues); Robert Richter. An exploration of the similarities and differences between the methods of investigative film journalism and ethnography.

2:00 P.M. - 2:05 P.M.  Hush Hoggies Hush: Tom Johnson's Praying Pigs.

2:05 P.M. - 2:15 P.M.  Introductory Remarks.


3:15 P.M. - 3:45 P.M.  Discussion.

3:45 P.M. - 5:00 P.M.  Vietnam: An American Journey.

5:00 P.M. - 5:30 P.M.  Discussion.

VI. 2:00 P.M. - 6:45 P.M.  FILMS ON AMERICAN CULTURES. Kiva Auditorium, Ritter Hall Annex. Recent documentaries about US.

2:00 P.M. - 3:30 P.M.  Handmaidens of God.


4:40 P.M. - 5:40 P.M.  LA LA, Making It In L.A.

5:45 P.M. - 6:45 P.M.  Qeros: The Shape of Survival.
FRIDAY AFTERNOON (CONTINUED):

VII. 2:00 P.M. - 5:30 P.M. RECENT AUSTRALIAN ETHNOGRAPHIC AND DOCUMENTARY FILMS, PART II. Room 100, Ritter Hall. Organized by David and Judith MacDougall (Australian Institute for Aboriginal Studies).

2:00 P.M. - 2:20 P.M. Rana.
2:20 P.M. - 2:40 P.M. Thirst.
2:40 P.M. - 3:00 P.M. All In the Same Boat.
3:00 P.M. - 3:30 P.M. One Hundred Entertainments.
3:30 P.M. - 4:30 P.M. Four Women.
4:30 P.M. - 5:15 P.M. Castor and Pollux.
5:15 P.M. - 5:30 P.M. Size Ten.

VIII. 2:00 P.M. - 5:00 P.M. A RETROSPECTIVE OF DREW ASSOCIATES FILMS, PART II. Room 101, Ritter Hall. Moderators: Mitchell Block and Betsy McLane (Direct Cinema, Ltd.). Panelist: Robert Drew. Drew Associates, established new limits for both the form and the content of film. His work broke the traditional boundaries of non-fiction film, making cinema verite a common approach in American documentary. A screening of Crisis: Behind A Decision with discussion.

2:00 P.M. - 2:15 P.M. Introductory Remarks.
2:15 P.M. - 3:15 P.M. Crisis: Behind A Decision.
3:15 P.M. - 5:00 P.M. Discussion.

IX. 2:00 P.M. - 5:00 P.M. FILMS AND VIDEOTAPE FROM THE CENTER FOR SOUTHERN FOLKLORE. Room 102, Ritter Hall. Moderator: Judy Peiser (Center for Southern Folklore). Members of the Center staff will present films, slide shows, videotapes, records, and examples of travelling exhibits. They will talk about field work, productions and getting the materials that are developed back to the people and then out to the general audiences. Topics will include folk arts, blues and ballads, and photographic and film collections. Videotapes will include: Raw Mash; Showdown At the Hoedown; Portraits In Wood; and Alabama Departure. Also a film Four Women Artists.

X. 2:00 P.M. - 5:00 P.M. THE IDEOLOGY OF FILM. Room 103, Ritter Hall.

2:00 P.M. - 3:45 P.M. Cinema Dead Or Alive.
3:45 P.M. - 5:00 P.M. Before Hindsight.
FRIDAY AFTERNOON (CONTINUED):

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>XI. 2:00 P.M. - 5:00 P.M.</td>
<td>PHOTOGRAPHER'S FORUM.  Room 105, Ritter Hall. Moderator: Shelley Rice [Temple]. Panelists: Walter Holt; Stephen Williams (The Photography Place); Guenther Cartwright (Rochester Institute of Technology); Evelyn Stern (Society for Folk Arts Preservation, Inc.). A panel discussion where dialogue can take place between photographers represented in the exhibition and critic Shelley Rice.</td>
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<tr>
<td>XII. 2:00 P.M. - 5:00 P.M.</td>
<td>FILMS OF POLITICAL AND SOCIAL SIGNIFICANCE, PART II. Room 107, Ritter Hall. Moderator: June Nash. Film screenings with discussion.</td>
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<tr>
<td>2:00 P.M. - 2:40 P.M.</td>
<td>I Spent My Life In the Mines.</td>
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<td>2:40 P.M. - 2:50 P.M.</td>
<td>Discussion.</td>
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<td>2:50 P.M. - 3:05 P.M.</td>
<td>The Flour Mill House.</td>
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<td>3:05 P.M. - 3:15 P.M.</td>
<td>Sugar Mill.</td>
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<td>3:15 P.M. - 3:30 P.M.</td>
<td>Discussion.</td>
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<td>3:30 P.M. - 4:00 P.M.</td>
<td>The Cost of Cotton.</td>
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<td>4:00 P.M. - 4:35 P.M.</td>
<td>On the Line (The Labor Version).</td>
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<td>4:35 P.M. - 5:00 P.M.</td>
<td>Discussion.</td>
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<tr>
<td>XIII. 2:00 P.M. - 5:00 P.M.</td>
<td>WORKSHOP ON SOUND AND MUSIC RECORDING. Room 116, Annenberg Hall. Moderators: Steve Feld (Annenberg, University of Pennsylvania); Gei Zantinger (Temple); Carroll Williams (Anthropology Film Center). Discussion and examination of cine-sound and music as symbolic systems and relations between images and sounds.</td>
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EVENING:

| 8:00 P.M. - 8:10 P.M. | Special Delivery. |
| 8:10 P.M. - 8:25 P.M. | Analogies. |
| 8:25 P.M. - 8:30 P.M. | Introductory Remarks. |
| 8:30 P.M. - 10:15 P.M. | The Wedding Camels. |
| 10:15 P.M. - 10:30 P.M. | Discussion. |
PROGRAM FOR SATURDAY MARCH 15, 1980

MORNING:

I. 9:00 A.M. - 12:00 P.M. WOMEN IN ANTHROPOLOGICAL FILM. PART I. Walk Auditorium, Ritter Hall. Moderators: Melanie Wallace (Public Broadcasting Associates) and Rachael Field (Polyglot Productions). Film screenings with discussion which will explore male bias, the images of women, and current trends and films by women. Screenings to be announced.


9:00 A.M. - 9:15 A.M. Introductory Remarks.
9:15 A.M. - 10:00 A.M. Good Girl.
10:00 A.M. - 10:15 A.M. Discussion.
10:15 A.M. - 10:30 A.M. Coffee Break.
10:30 A.M. - 11:15 A.M. Dunmovin'.
11:15 A.M. - 11:45 A.M. Discussion.
11:45 A.M. - 12:45 P.M. Diary of A Moonlighter.
12:45 P.M. - 1:00 P.M. Discussion.

III. 9:00 A.M. - 12:15 P.M. HOW YUKONG MOVED THE MOUNTAINS: FILMS ON CHINA BY JORIS Ivens AND MARCELLE LORIDAN. Room 100, Ritter Hall.

10:55 A.M. - 12:15 P.M. Behind the Scenes At the Peking Circus.

IV. 9:00 A.M. - 10:45 A.M. STUDENT FILMS. Room 101, Ritter Hall. Organized by: Ben Levin (Temple).

9:00 A.M. - 9:20 A.M. Afterimage.
9:25 A.M. - 10:05 A.M. Since '45.
10:10 A.M. - 10:20 A.M. Little Wars.
SATURDAY MORNING (CONTINUED):

V. 10:00 A.M. - 12:00 P.M. AUDREY BRONSON. Room 102, Ritter Hall. Moderator: Gei Zantzinger (Temple). Panelist: Ben Levin (Temple). Screening of a work-in-progress with discussion.

VI. 9:00 A.M. - 12:00 P.M. THREE FILMS ON JAPAN BY JOHN NATHAN. Room 103, Ritter Hall.

   9:00 A.M. - 10:00 A.M. Blind Swordsman.
   10:00 A.M. - 11:00 A.M. Full Moon Lunch.
   11:00 A.M. - 12:00 P.M. Farm Song.

VII. 10:00 A.M. - 11:45 A.M. FILMS FROM THE PEOPLE'S REPUBLIC OF CHINA. Room 105, Ritter Hall.

   10:00 A.M. - 10:30 A.M. The Pandas.
   10:30 A.M. - 11:15 A.M. Historical Finds.

VIII. 9:00 A.M. - 12:30 P.M. FILMS ABOUT TRADITIONAL HEALING PRACTICES. Room 107, Ritter Hall. Moderator: Philip Singer (Oakland University). Film screenings with discussion.

   9:00 A.M. - 9:10 A.M. Afterlife.
   9:10 A.M. - 10:10 A.M. Eduardo the Healer.
   10:25 A.M. - 10:40 A.M. A Traditional Specialist: Mental Illness.
   10:40 A.M. - 11:00 A.M. The Urban Encounter: Traditionalism and Allopathy.
   11:00 A.M. - 11:20 A.M. Discussion.

IX. 9:00 A.M. - 12:00 P.M. BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION, PART II. Room 31, Annenberg Hall. Moderator: Warren Bass (Temple).

AFTERNOON:

I. 12:00 P.M. - 1:00 P.M. SPECIAL LUNCH TIME SCREENING - GEORGE SEGAL. Walk Auditorium, Ritter Hall.

II. 12:00 P.M. - 1:30 P.M. A NEW FILM BY DAVID AND JUDITH MAC DOUGALL. Room 100, Ritter Hall. Tentatively scheduled screening The House-Opening.
SUNDAY AFTERNOON (CONTINUED):

III. 12:00 P.M. - 2:00 P.M. LUNCHEON TALK ON INDEPENDENT FILM AND VIDEO DISTRIBUTION. Room 101, Kitter Hall. Moderator: Mitchell Block (Direct Cinema, Ltd.).

IV. 1:00 P.M. - 4:00 P.M. DOCUMENTARY FILMMAKING: THE NEW GENERATION. Walk Auditorium, Kitter Hall. Moderator: Ben Levin (Temple). Panelists will include among others: Warren Bass (Temple); Mitchell Block (Direct Cinema, Ltd.). A screening and discussion of a selection of student-made documentaries with emphasis on the role film schools play in the development of documentary filmmakers.

1:00 P.M. - 1:10 P.M. Stages.
1:15 P.M. - 2:00 P.M. 480 Experience.
2:00 P.M. - 2:15 P.M. Discussion.
2:15 P.M. - 2:45 P.M. Cotton Candy and Elephant Stuff.
2:50 P.M. - 3:20 P.M. Murita Cycles.
3:20 P.M. - 4:00 P.M. Discussion.


1:30 P.M. - 1:55 P.M. Who Happen To Be Gay.
1:55 P.M. - 2:30 P.M. Maidens.
2:30 P.M. - 2:45 P.M. Discussion.
2:45 P.M. - 4:45 P.M. Word Is Out.
4:45 P.M. - 5:00 P.M. Discussion.

VI. 2:00 P.M. - 5:15 P.M. FILMS ON MUSIC AND MUSICIANS. Room 101, Kitter Hall.

2:00 P.M. - 3:00 P.M. The Land Where the Blues Began.
3:00 P.M. - 3:15 P.M. D.L. Menard: Cajun Musician.
3:15 P.M. - 4:15 P.M. Chicago Blues.
4:15 P.M. - 4:45 P.M. Paul Robeson: Tribute To An Artist.
4:45 P.M. - 5:15 P.M. Musica.
SATURDAY AFTERNOON (CONTINUED):

VII. 2:00 P.M. - 5:00 P.M.  WOMEN IN ANTHROPOLOGICAL FILM, PART II. Room 101, Ritter Hall. Moderators: Melanie Wallace (Public Broadcasting Associates) and Rachael Field (Polyglot Productions). Film screenings with discussion which will explore male bias, the images of women, and current trends and films by women. Screenings to be announced.

VIII. 2:00 P.M. - 5:00 P.M.  BEHAVIOR ANALYSIS WORKSHOP. Room 102, Ritter Hall. Moderator: Barbara Lynch (University of Pennsylvania). This workshop will examine communicational behavior on several observational levels ranging from micro to macro. Specific problems in recording and analysis encountered by researchers applying the microanalytic model (Birdwhistell, et. al.) and the symbolic interaction model (Goffman, et. al.) will be discussed. Adaptations of behavioral models to the analysis of film, of photography, and of other artifacts of material culture and to the analysis of videotaped group interaction will be demonstrated by Mary Goodlet, Chris Musello, and Stuart Sigman, and will be further explored by participants.

IX. 2:00 P.M. - 5:00 P.M.  IN THE NAME OF PROGRESS: THE PROBLEMATIC OF CHANGE. Room 105, Ritter Hall. Organized by: Ilan Liv (Icarus Films).

2:00 P.M. - 3:30 P.M.  The Sealed Soil.
3:30 P.M. - 4:15 P.M.  Communists for 1000 Years.
4:15 P.M. - 5:00 P.M.  Rich Man's Medicine, Poor Man's Medicine.

X. 2:00 P.M. - 5:15 P.M.  JAPANESE ETHNOGRAPHIC FILMS. Room 107, Ritter Hall.

2:00 P.M. - 3:00 P.M.  Cise A Kar (We Build A House).
3:00 P.M. - 3:40 P.M.  The Wedding Ceremony of the Ainus.
3:40 P.M. - 4:20 P.M.  Kurokawa-Noh: Daichi-gumi.

EVENING:

I. 8:00 P.M. - 10:30 P.M.  A SCREENING OF FREDERICK WISEMAN'S HIGH SCHOOL. Tomlinson Theatre, Annenberg Hall. Moderator: Calvin Pryluck (Temple). Panelist: Frederick Wiseman (Zipporah Films). Film screenings with discussion.
SUNDAY EVENING (CONTINUED):

8:00 P.M. - 8:20 P.M. Football Incident - High School 31.
8:20 P.M. - 8:30 P.M. Introductory Remarks.
8:30 P.M. - 9:45 P.M. High School.
9:45 P.M. - 10:30 P.M. Discussion.
1980 CONFERENCE ON VISUAL ANTHROPOLOGY

PROGRAM NOTES AND ABSTRACTS

FILMS AND VIDEOTAPES
A BALINESE TRANCE AND DANCE SEANCE

Credits: By Tim Asch, Linda Connor and Patsy Asch.
Running Time: 30 minutes
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172, 617-926-0491.

Jero Tapakan lives in a small village in Central Bali. She is esteemed for her ability while in a trance, to contact the many deities and spirits who influence day-to-day affairs in Bali. I met Jero at the beginning of a two year period of field work, while studying some aspects of trance, magic and curing. During that time, I worked closely with her.

Over the past twenty years, Jero has built up a practice as a spirit medium. She provides the main source of economic support for her family with the money earned by holding trance seances. She became a spirit medium after suffering a series of mental and physical illnesses which could not be cured by ordinary medicine. Finally she was told at a trance seance that these illnesses were a sign from her guardian deity that she had been chosen to become a spirit medium. She underwent an elaborate consecration ceremony which enabled her to practice her vocation, after which the symptoms disappeared.

Because deities and spirits are closely concerned with human affairs, skills such as Jero's are highly valued in Bali. Balinese petitioners seek the guidance of these supernatural beings in carrying out the many rituals which are an important part of everyday life. Protective village and houseyard deities, as well as the spirits of dead relatives, speak directly through the medium to their earthly petitioners.

Petitioners come to the house of the spirit medium, often from towns or villages some distance away. The problems which have prompted them to consult a medium are diverse. Sometimes they seek advice about illness and accidents, wanting both information on medicines and on the supernatural causes of these misfortunes. At other times, they may want to find out about the correct place to build a new house or temple, ways to resolve family quarrels or local political disputes, or instructions for undertaking a major ritual. Misfortunes arise from such things as neglect of important ritual, the ill-omened positioning of a house or temple, witchcraft and supernatural revenge. (Friday, 12:30 P.M., Room 107, Ritter Hall).

A FAMILY WEDDING

Running Time: c. 35 minutes
Weddings are occasions of ritual alliance and exchange between two social groups. Our intention to marry privately violated the needs and desires of our families to ally and exchange. We thus had a small family wedding where our families met for the first time. The major part of the event was several hours of socializing, where five members of each family engaged in negotiating friendships and short term feasting interactions. Our families agreed to let us film the wedding and festivities. Making a film allowed us to be both participants and observers in the events. The film is not so much about marriage ritual as about the meeting of two families.

Our families are different. One is Southern Baptist, from East Texas. The other is Jewish, from the Northeast. Our families are also similar. Our fathers are businessmen, our mothers teachers; we are each the oldest of three children. As we predicted, family members used similar values to ground topics of talk and interaction. But all the while, deep cultural differences that shape interpersonal style were also manifest. One family is verbally aggressive, the other quiet. Any reticence by the latter is met with more assertion by the former. Though largely out of awareness for participants, these features of the meeting were entirely predictable to us. Accordingly we directed our collaborators on the crew to film them. (Friday, 10:00 A.M., Room 105, Ritter Hall).

AFTERIMAGE

Credits: Produced and directed by Thomas Ott and Jan Krawitz, cinematography by Thomas Ott, sound by Jan Krawitz.
Running Time: 18 minutes
Distributor: Direct Cinema Limited, P.O. Box 69589, Los Angeles, CA 90049, 213-656-4700.

What are the alternatives for those who lose their sight? Must they be restricted to a world of darkness, fear and dependence?

AFTERIMAGE answers these questions by showing two people whose creative spirits have not been hampered by their visual handicaps. Gladys Barry and Temitch E. Mitchell are articulate, award-winning sculptors who describe their individual experiences with blindness in this intimate documentary portrait. Skillful photography of their artwork vividly communicates personal triumph over handicap.

Mrs. Barry was middle-aged when her sight began to fail. Her eyes were always weak, possibly due to malnutrition. One morning she awoke with a detached retina. At various times she also suffered from cataracts. In this film she describes the loneliness and fear which accompanied her many operations. A turning point came when she enrolled in a sculpting class for the visually handicapped. As a result of the class, Mrs. Barry began a career as an artist. Sculpting provided her with a medium for self-expression which she called a "life saver" from depression. It gave her a sense of accomplishment, especially when she began winning public recognition for her work.
A series of accidents took Temitch E. Mitchell's sight from him as a young adult. He had been pursuing a career as a painter prior to his loss of sight. As a blind person, his efforts to study art were frustrated by a lack of support for such programs, and he consequently experienced extreme poverty. Mr. Mitchell overcame these obstacles and is justifiably proud of his achievements. In his work, he uses tactile images to communicate to those who have been blind from birth. Scenes remembered from his sighted days come alive in his sculpture. (Saturday, 9:00 A.M., Room 101, Ritter Hall).

AFTERLIFE

Credits: Produced by the National Film Board of Canada, directed by Ishu Patel. Running Time: 7 minutes, 12 seconds
Technical Data: 16mm, optical sound. Processing Lab: National Film Board of Canada, Montreal.
Distributor: National Film Board of Canada, 1251 Avenue of the Americas, New York, NY 10020, 212-586-2400.

AFTERLIFE is one artist's impressionistic and visionary response to the eternal questions about death: What is dying? How does it feel? What happens after? The film is based on recent studies and case histories which provide some evidence that there is, indeed, life after life.

The images in the film represent a composite of many elements, including ancient myths and transcultural beliefs, portraying the afterlife state as an awesome but methodical working-out of all the individuals' past experiences.

Poet John Milton wrote that "death is the golden key that opens the palace of eternity." This film adds to our understanding of the very real possibilities of life after life. (Saturday, 9:00 A.M., Room 107, Ritter Hall).

AFTER THE GAME

Running Time: 9-1/2 minutes
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172.

The police search a house for drugs after they have arrested a group of boys who have just returned from a basketball game and are having a loud party and sniffing glue. (Friday, 9:00 A.M., Room 103, Ritter Hall).

THE AGA KAHN (1962)

Six months with the new Aga Khan as he takes over the duties of his grandfather. (Friday, 9:00 A.M., Room 101, Ritter Hall).

AHNYUNG AMERICA: TWO KOREAN FAMILIES

Running Time: 59 minutes

A relook at the immigrant experience in the late seventies, the film documents two Korean families in New York. The first is a family of recent immigrants, two brothers and their wives who work long hours to run a newly opened fruit and vegetable market. In addition, the film shows their relationships; to each other, with their mother and father and with younger siblings who are beginning to assimilate by virtue of the American experience. The second family is a group of talented musicians who have been in this country for a long time. They are part of a group of Koreans who are well established in this country. They are shown in performance and talking about their reasons for living here and their desire to strike a balance between East and West. Talks with a Korean minister and members of an English class for recent immigrants place in context the Korean immigration. They discuss the political and social factors which motivate Koreans to leave their country and the problems they face as immigrants in America today.

Produced, directed and edited by Patricia Lewis Jaffe, this film was funded by a grant from the National Endowment for the Arts and the New York State Council on the Arts. (Friday, 2:00 P.M., Kiva Auditorium, Ritter Hall Annex).

ALABAMA DEPARTURE

Credits: Peter Bundy and Bryan Elsom
Running Time: 10 minutes
Distributor: Center for Southern Folklore, 1216 Peabody Ave., P.O. Box 40105, Memphis, TN 38104, 901-726-4205

In the tradition of film poetry, ALABAMA DEPARTURE evokes the sense of a place never completely seen, through careful juxtaposition of image and sound. Single guitar chords punctuate the jumping of fish in Mobile Bay; boats move silently across the background. Insect sounds rise as strands of Spanish moss are pulled into focus; distant voices of swimmers are heard over the perfectly still water of an abandoned pool. An old man speaks directly to the camera about religion, dog funerals, and his philosophy of life. In the closing shot he plays an ancient organ with his back to the camera. The sound of the organ seems almost to come from another place; a passing truck registers only as sound connected to a reflection on painted metal. The old man plays and sings a fragment of song; '.. go home to die no more.'
Recipient of awards at Sinking Creek, Athens International Film Festival and others. (Friday, 2:00 P.M., Room 102, Ritter Hall).

A LIFE OF THE AMERICAN FIREMAN

Credits: Written, directed & photographed by Mark Daniels, Produced and edited by Joanne Mallas, Sound, Barton Weiss.
Running Time: 26 minutes

A fictional documentary inspired by Edwin Porter (Life of an American Fireman) and the New York Post.

Every schoolchild knows the figure of the fireman hero, and the modern firefighter who risks his life in a daring rescue is, in a sense, actualizing or "filling in" an abstract cultural model. A Life of the American Fireman investigates this conjunction of man and model through staged interviews with persons variously related to a fireman who has lost his life in heroic action. Stock footage (provided by the New York City Fire Department), stills, paintings, toys, and intertitles are employed throughout the film to expand the information provided in interviews and lend it an historical resonance.

Because the "story" of the American Fireman is so well known, one is, to a great extent, relieved of the responsibility of having to tell it, and is allowed the freedom of arranging its elements in such a way as to allow the story to reveal itself; that is, to tell of itself. The fictional documentary approach further allows for the questioning of narrative assumptions and of the nature of the film "fact." (Thursday, 10:00 A.M., Walk Auditorium, Ritter Hall).

ALL IN THE SAME BOAT

Running Time: 15 minutes
Technical Data: 16mm, color.
Distributor: Film Australia, 9229 Sunset Boulevard, Suite 720, Los Angeles, CA 90069, 213-275-7074.

ALL IN THE SAME BOAT is one of three films which take an indepth view of drug addiction in the day to day lives of ordinary people. The central character of this film is a suburban housewife, Barbara, in her early twenties, who has two very small children.

She finds the dreary unchanging routine of her daily life very difficult to accept. Her husband's leisure time is divided between watching television and riding his motorcycle. He prefers the company of his 'mates' to that of his wife and children.
The drug valium has also become part of Barbara's daily life. She knows no other way of coping with her present or future. This attitude is shared in common with many of her contemporaries, who also take valium. They are unanimous in their plea for counselling.  (Friday, 2:00 P.M., Room 100, Ritter Hall.)

ANALOGIES

Credits:  Peter Rose
Running Time:  14 minutes
Distributor:  Museum of Modern Art, 11 W. 53rd St., New York, NY 10019, 212-956-6100

ANALOGIES uses a variety of multiple screen structures to pose a series of spatial and temporal concrets. The intent is to elaborate a kind of visual metaphysics by exploring new kinds of kinetic imagery. The film consists of a series of simple camera movements that are rendered diachronically—several different aspects of the action are presented on the screen at once. By playing with time delays between these images new kinds of space, action, gesture, and temporality may be found. The analogies are between the camera movements that constitute the original film material and the propagation of these movements across the multiple screen image. My hope is that although generated from structural principals, the film will reveal a lyrical, even a sensual reading, that will develop and expand upon the notion of "cinematic."  (Friday, 8:00 P.M., Walk Auditorium, Ritter Hall).

AN ARGUMENT ABOUT A MARRIAGE

Credits:  Produced by Laurence Marshall, directed by John K. Marshall, Edited by Frank Calvin
Running Time:  18 minutes
Technical Data:  16mm, color, optical sound. Camera:  John K. Marshall
Distributor:  Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172.

Questions and tensions about a child born out of wedlock and the legitimacy of a marriage spark a conflict between two !Kung bands from Nyae Nyae, Namibia/Southwest Africa.  (Friday, 9:00 A.M., Room 103, Ritter Hall).

AN URBAN TRADITIONAL SPECIALIST:  OB. GYN.

Running Time:  14 minutes
Distributor:  Singer-Sharette Productions. 52370 DeQuindre, Rochester, MI 48063, 313-254-2359.
An urban Lagos Traditional Medicine Specialist, gynecologist-midwife. Approaches to ante-natal care, delivery, post-natal care. Umbilical hernia, delivery of baby. (Saturday, 9:00 A.M., Room 107, Ritter Hall).

A PREPARED TEXT

Credits: Dana Hodgdon
Running Time: 6 minutes
Technical Data: 16mm, color.
Distributor: Picture Start, 204-1/2 W. John, Champaign, IL 61820, 217-352-7353

A tongue-in-cheek monologue on the principles of editing that explains itself as it goes along. Speaking directly to the camera, the filmmaker's deliberately longwinded lecture is purged of its pauses and 'edited' into a breathless monologue. Then the 'outtakes' are assembled into a string of pauses punctuated by a single cough. The contrast (from hot air to all air? From sound and fury to nothing?) is effective, and the film works both as comedy and conceptual art. (Friday, 9:00 A.M., Walk Auditorium, Ritter Hall).

ARMAGEDDON CROWD SCENE TAKE ONE

Credits: Ernie Fosselius and Andy Aaron
Running Time: 3 minutes
Technical Data: 16mm, color, optical sound. Camera: Beaulieu R-16 ES. Film Stock: 7247.
Distributor: Picture Start, 204-1/2 W. John, Champaign, IL 61820, 217-352-7353

"Please keep in mind when viewing this film that it is only a small scene from an epic motion picture. The completed film will be some 90 minutes long, with several big name stars, is budgeted at $30 million, and unlike "Armageddon . . ." it will be funny. The rest of the film has been shot, and should be back from the drugstore on Tuesday." (Thursday, 9:00 A.M., Walk Auditorium, Ritter Hall).

A SEASON OF GRANDMOTHERS

Credits: Annick Smith, Exec. Producer
Running Time: 28:14 minutes
Technical Data: 16mm
Distributor: Videotape at P.T.L. Film at Great Plains National.

Throughout the recorded history of mankind the seasons have been symbolic of the stages of life. Winter often symbolizes old age, a time of recall and storytelling for American Indians.

The film shows some of the special roles of Indian grandmothers. Some of these include: as cultural carriers, (the handing down of ceremonial clothing), as teachers, as child disciplinarians, and historians. (Friday, 9:00 A.M., Room 102, Ritter Hall).
A STUDY OF JEAN ROUCH

Credits: Produced and directed by Ann McIntosh
Running Time: 80 minutes
Technical Data: 3/4" VTR, color. Recorder: VRC 4400

JEAN ROUCH: WORK-IN-PROGRESS. This session will be in two parts, first, a showing of a conversation between John Marshall and Jean Rouch designed to catalyze audience discussion of current issues confronting visual anthropologists.

Secondly, rushes from the videomaker's work-in-progress, IN PURSUIT OF JEAN ROUCH, will be screened. This footage, shot in both Super-8 film and color and black and white video, represents various aspects of the ethnofilmmaker's life. Editorial problems posed by the material will be discussed during the session. (Thursday, 2:00 P.M., Room 102, Ritter Hall).

ATKA: AN ALEUTIAN VILLAGE

Credits: Richard Taylor, Producer
Running Time: 35 minutes
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172, 617-926-0392.

A film from the Alaska Native Heritage Series about the traditional and contemporary culture of Alaskan Eskimo people. The film is community produced in the local language with English sub-titles. (Wednesday, 1:30 P.M., Room 107, Ritter Hall).

A TRADITIONAL SPECIALIST: MENTAL ILLNESS

Credits: Philip Singer; Anthropologist-Director. William Sharette: Photographer-Editor.

A village outside of Lagos. The compound of the Traditional Medicine Specialist in mental illness. Contrasts the African-Nigerian concept of mental illness with Western model, African therapies with Western therapies. Interviews with African patients undergoing treatment in the healer's compound. (Saturday, 9:00 A.M., Room 107, Ritter Hall).
AT THE MOVIES

Credits: Carl Surges
Running Time: 4 minutes
Technical Data: 16mm, color.
Distributor: Picture Start, 204-1/2 W. John, Champaign, IL 61820, 217-352-7353

Whimsical large-nosed clay figures attend a science fiction film and encounter various problems from eating popcorn to smoking where prohibited. (Wednesday, 1:00 P.M., Walk Auditorium, Ritter Hall).

AT THE TIME OF WHALING

Credits: Leonard Kamerling and Sarah Elder.
Running Time: 38 minutes
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172, 617-926-0492.

A film from the Alaska Native Heritage Series about the traditional and contemporary culture of Alaskan Eskimo people. The film is community produced in the local language with English sub-titles. (Wednesday, 2:00 P.M., Room 107, Ritter Hall).

AUDREY BRONSON

Running Time: c. 80 minutes (in progress, final length 58 minutes)

This film examines the philosophy and activities of Audrey Bronson, Professor of psychology at Cheyney State College and Pastor of her own church in West Philadelphia. It explores her motivations and her activities as she attempts to synthesize aspects of psychology and spirituality that are relevant to the daily lives of her constituencies. The film also explores the influence that her work has on members of her congregation. (Saturday, 10:00 A.M., Room 102, Ritter Hall).

AWAKENING

Credits: Annick Smith, Exec. Producer.
Running Time: 28:45 minutes.
Distributor: Videotape at P.T.L., Film at Great Plains National.
AWAKENING centers on the spiritual rebirth of a contemporary Flathead Indian, Johnny Arlee. Johnny's life story is shown through several stages of spiritual awakening to his present role as a spiritual leader for his tribe.

American Indians believe that the sweathouse is a place for purification, meditation, and prayer. Johnny Arlee is shown using his sweathouse for purification and asking for spiritual help. Johnny explains the importance of the sweathouse to his life and spiritual development.

The film also shows scenes from an Indian wake, a youth drum club and family life as these are important to Johnny's life. (Friday, 9:00 A.M., Room 102, Ritter Hall).

BANANA I

Credits: Norman Magden
Running Time: 5 minutes

An absurdist lecture, shot with a fixed camera and in continuous time, in which a genially demented Spanish teacher declines the non-existent verb "banar," using real bananas for his props. The speaker seems a distant cousin to Andy Kaufman's "foreigner," a naive, well-meaning bungler, hovering on the edge of sanity. (Wednesday, 7:30 P.M., Walk Auditorium, Ritter Hall).

BANCROFT LIBRARY VISUAL ORAL HISTORY PROJECT, UNIV. OF CALIF. "VISUAL ORAL HISTORY AS PLACE AND PROCESS"

Credits: Producer and Editor: Steve Fisher. Camera: Ron Eveslage, Don Martinez
Running Time: 18 minutes
Distributor: Steve Fisher, Chabot College Television Department, 25555 Hesperian Blvd., Hayward, CA 94545.

Brief excerpts from an ongoing project, "The West on Videotape," are included in the Bancroft Library visual oral history sampler videotape. The project to date has documented 40 interviewees who have been significantly involved in the history and traditional culture of the Western United States.

The interviewees speak of disappearing life styles and folk cultures of the West. Five of the speakers were born in the late 1800's; the oldest is Emma Garrod, born in 1882. Their stories tell of a rural West undergoing rapid urbanization and technological change.

In our effort to bring out the full capability of video as a seeing tool, we have focused on the history of Westerners in relation to their landscape. This regional, "place-centered" approach has underlined themes characteristic of Western history, such as entrepreneurship, innovative technology, and environmental influences. Alden Oliver recalls the solar salt industry, which has
modified thousands of acres around San Francisco Bay; Emma Garrod recounts the pioneering days of the dried fruit industry; Ernest Wente reminisces about one of the oldest family operated wineries in California.

In the past several years we have progressed from simply taping "talking head" interviews to a realization that visual oral history reaches its fullest potential when recording people interacting with their material culture or technological processes in situ. Paiute-Shoshone tribal elder Ruth Brown stands near the sacred Coso Hot Springs, and talks about the tribe's traditional uses of the waters; old-time cowboy Frank Castro demonstrates the roping skills which have teamed him up with characters like Tom Mix and Will Rogers. The intention always is to convey a sense of place, a feeling for the geographical and technological factors which help determine historical changes. (Friday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).

BEFORE HINDSIGHT


BEFORE HINDSIGHT is an examination of the workings of editorial attitudes in the non-fiction British cinema of the Thirties towards the rise of Nazism and Fascism and the events that led to the outbreak of the Second World War. It argues that there was a failure both in the newsreels, documentaries and radical films to recognize and communicate the dangers inherent in pacifism and appeasement. By talking to people who worked in various sectors of the cinema then, and by the use of film clips with their original sound if any, the filmmakers have tried not to tell a history lesson, but to ask the audience to think about the way in which we relied and rely now on pictures and sounds for our understanding of current affairs.

The thirties notion of telling the truth through telling the facts has now given way on British television at least to the idea that the truth emerges from the presentation of balanced views. But just as the Thirties filmmakers, distributors and film censors controlled what facts were used or not used to tell the truth, so now do television program makers.

The film is made up of newsreel footage, documentary footage and rare footage of left-wing newsreels from the thirties. During the course of the film there are interviews with Ivor Montagu, prominent communist filmmaker of the period; Edgar Anstey, director of productions on March of Time, London; and Gerald Sanger, ex-British Movietone commentator. (Friday, 2:00 P.M., Room 103, Ritter Hall).
BEHIND THE SCENES AT THE PEKING CIRCUS

Credits: Directed by Joris Ivens and Marceline Loridan
Running Time: 16 minutes
Technical Data: 16mm, color, optical sound.

BEHIND THE SCENES AT THE PEKING OPERA is a 16-minute short without narration or subtitles in which the camera is a casual observer at the rehearsals and a public performance of the circus acrobats. As the camera watches the performers practicing their acts it becomes evident that a great deal of skill, perseverance and often disappointment are a part of the performers lives. (Saturday, 9:00 A.M., Room 100, Ritter Hall).

BLIND SWORDSMAN

Credits: Produced by John Nathan for Hawaii Ed TV
Running Time: 57 minutes
Technical Data: 16mm, color, optical sound. Film Stock: 7247 Negative.
Processing Lab: Toyo Film Laboratories
Distributor: Japan Society, 333 E. 47th St., New York, NY 10017, 212-832-1155

An incisive portrait of superstar Shintaro Katsu. Actor, producer, director, Katsu is the creator of Zato-ichi, the intrepid blind swordsman and most beloved film hero of Japanese of all ages. Flamboyant and unpredictable, impatient, quixotic, and passionately creative, Katsu is a man living on the very brink of life yet outrageously confident that he is at life's center. Through its turbulent and passionate hero, this film reveals an aspect of Japanese society little known to outsiders. "Lest American audiences suppose all Japanese are essentially mild," explains director John Nathan, "I wanted to capture high energy, self-assurance, a virulent personality. I had never beheld a man so absolutely in control of his surroundings. Katsu impressed me as a reigning monarch, an Emperor of the Night. His evident hunger for every moment that life can afford him is astonishing, and so is his energy." (Saturday, 9:00 A.M., Room 103, Ritter Hall).

THE CASE OF YOLANDA McSHANE

Running Time: 47 minutes, 10 seconds.
Technical Data: 3/4" VTR, color.
Distributor: Trident America Programs, Inc., 540 Madison Avenue, New York, NY 10022, 212-355-7070.

Sussex Police made history in the field of crime detection in Britain when they drilled a hole in the dense walls of an old people's home and through an opening the size of a nailhead recorded on video tape what they felt were a daughter's 3-1/2 hour efforts to persuade her wealthy ailing mother to commit suicide by taking sleeping tablets. It is the evidence on that tape which has sent 60-
year-old Mrs. Yolande McShane to prison for two years. Mrs. McShane was found guilty on two counts of attempting to aid, abet, counsel or procure the suicide of her mother, Mrs. Ethel Mott, 87, and of attempting to cause her to take a drug so as to endanger her life. (Thursday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).

CASTOR AND POLLUX


This living camera documentary consists of controversial portraits of two mature men who both find a stable form of existence in something that conventional society finds rather outrageous. Adrian Rawlins, spiritual seeker, preaches brotherly love. Gus, of the Finks bikie gang, finds fellowship in an onion or bikie gang-bang. The similarities between the two men from seemingly opposing cultures is quite startling. (Friday, 2:00 P.M., Room 100, Ritter Hall).

CHICAGO BLUES


CHICAGO BLUES, a film that traces the evolution of blues music from its origins in the rural South to the contemporary electric sound shaped by the urban ghetto, is now available from Time-Life Multimedia.

Producer/director Harley Corkiss introduces this theme—the harsh realities of black life in a hostile society as the incubator of the blues—and develops it through performances and interviews with musicians and denizens of the Southside of Chicago in this 50-minute color presentation.

Reminiscences and views expressed by the Reverend Ridick, Dick Gregory and Alderman A. A. Rayner about their community describe the harsh realities of the new slums and urban decay, while the camera explores the squalid section of Chicago. Steeped in anger and despair, the songs, interwoven with the interviews, are explained by their singers and writers. Floyd Jones tells how his experiences during a stockyard strike influenced his writing of "Stockyard Blues"; a man disembarking from a Greyhound bus recalls Johnnie Lewis's country-blues song about a "train-ridin' man" as overlayed against the flashing "el"; Willie Dixon explains the relation of work songs to black life in the South; Buddy Guy sings his "First Time I Met the Blues." Anecdotes are illustrated by songs, performed at home with friends or in one of the southside clubs, as when Muddy Waters sings "Hoochie Coochie." Tying it all together is the storefront
gospel church choir, singing and praying that religion is the answer to despair.  
(Saturday, 2:00 P.M., Room 100, Ritter Hall).

THE CHILDREN WERE WATCHING (1960)

Credits:  Co-Produced by TIME Inc., ABC-TV, Drew Associates; Exec. Prod.:  
Robert Drew; Filmmaker-Prod.: Richard Leacock; Photographer: Kenneth Snelson;  
Correspondents, Lee Hall, Gregory Shuker; Narrator: Joseph Julian; Editors,  
Zina Voynow; Stephen Schmidt

Drama of the first week of school integration in New Orleans, Louisiana.  
(Friday, 9:00 A.M., Room 101, Ritter Hall).

CHINESE MEDICINE SCHOOL

Running Time: 30 minutes  
Technical Data: 16mm, color, optical Sound  
Distributor: Bian Qing Zu, 2300 Connecticut Ave., NW, Washington, DC 20008.

No description available.  (Saturday, 10:00 A.M., Room 105, Ritter Hall).

CINEMA DEAD OR ALIVE

Credits: Directed by Urs Graf, Mathias Knauer, Hans Sturn, and the Filmmkollektiv  
Zurich  
Running Time: 105 minutes  
Technical Data: 16mm, color, optical sound  
Distributor: New Yorker Films, 16 West 61st St., New York, NY 10023, 212-247- 
6110.

The Filmmkollektiv Zurich's documentary CINEMA—DEAD OR ALIVE is an excellent  
introduction to Swiss filmmaker Alain Tanner's methods. Whereas most on-the-set  
films tend to be aimless collections of handheld interviews, concerted back- 
patting, and pre-release hype, CINEMA—DEAD OR ALIVE is a highly-structured  
film in its own right, an imaginative investigation into how a movie is made.  
The movie under examination is JONAH WHO WILL BE 25 IN THE YEAR 2000, Tanner's  
witty and moving postscript to the post-'68 generation. Centering on the shoot- 
ing of a single, key scene in JONAH, the documentary leads one to an awareness  
of the many complex levels that constitute Tanner's cinema, then branches out to  
show the film in relation to its actors, producer, financiers, cameraman,  
editor, projectionist, audience, and so on. Combining concrete analysis with  
witty plays on Tanner's own brand of semi-Brechbtian technique, CINEMA—DEAD OR  
ALIVE achieves, like Tanner himself, "a film which seeks a dialogue with its  
audience."  (Friday, 2:00 P.M., Room 103, Ritter Hall).
CIRCLE OF SONG, PART I & PART II

Credits: Annick Smith, Exec. Producer.
Running Time: Part I: 28 minutes. Part II: 28:20 minutes
Distributor: Videotape at P.T.L., Film at Great Plains Library.

CIRCLE OF SONG is a two part film, one hour in length. The film centers on the traditional songs of a family of Spokane Indians. The film includes important events in the culture and lives of the family members.

All events in a person's life are seen through a lens shaped by experience. The events in this film are seen through the eyes of Indian people and explained according to their interpretation.

Key events include: birth, moving, growing up in Nature, the power of earth, animals, water and sky, visions and spiritual purification, hunting, marriage, pow-wows, work and death. (Friday, 9:00 A.M., Room 102, Ritter Hall).

CISE A KAR-WE BUILD A HOUSE

Running Time: 56 minutes
Technical Data: 16mm, color, optical sound. Camera: Arriflex ST. Film Stock: Fujicolor Negative Film 8527. Tape Recorder: SONY TC5000. Microphone: Sanken MS7C. Processing Lab: Hairabo-Center
Distributor: Center for Ethnological Visual Documentation, 1-7-11 Shinjuku, Shinjuku-ku, Tokyo, Japan 160, 03-341-2865.

In the Ainu language "CHISE" is "the home," "CHI" meaning "our" and "SE," "nest." "SE" is both the nests of birds and the lairs of animals. The awareness of being at one with nature, a basic precept of the Ainu, is succinctly expressed in this word. This film is a documentary record of the traditional way of building the CHISE of the Ainu people.

At first, the land where the CHISE is to be built is levelled. A tripod made of tree limbs is set up at the location where the fireplace is to be. Fire is built and "KAMUI NOMI" (prayer to the Gods) is offered. In Ainu, the tripod is called "KETUNNI"--"K(U)" being I, "ETUN," borrowed and "NT" wood—that is "KETUNNI" means the "wood" I borrowed from the Gods.

To borrow wood and plants from nature and to live a humble life . . . these are the fundamental life concepts of the Ainu. (Saturday, 2:00 P.M., Room 107, Ritter Hall).

CITY VIEW

Credits: Warren Bass
Running Time: 11 minutes
Technical Data: 16mm, color, optical sound. Camera: home built optical printer with modified Bolex. Film Stock: Kodachrome II blown up onto Koda-


An examination and re-examination of a brief moment in time, filmed at the old Penn Station subway entrance in New York City. City View studies the relationships of people in a public place—their movements, their entrances and exits, their anonymity, and ultimately the spaces between them in both the graphic and existential senses.

Awards: 1979 Best-of-Philadelphia; 1978 Baltimore International Film Festival; 1978 Sonoma Film Festival; Experimental Films of the Seventies—Portland Art Museum 1978; First Place Experimental, 1977 Connecticut Film Festival; selected for the 1977 Flaherty International Film Seminar; Walker Art Center 1977; Sinking Creek Film Celebration Director's Choice 1977; selection jury 1976 Ann Arbor Film Festival; Tenth Annual Independent Filmmakers Exposition Award. (Friday, 9:00 A.M., Walk Auditorium, Ritter Hall).

CLOSE UP

Credits: Warren Bass (from a fragment of a TV commercial)
Running Time: 9 minutes

A close-up of a close-up of a close-up . . . made from a fragment of a TV commercial for toothpaste. Film is inherently a serial art in that each shot contains a gallery of serial photographs that we perceive as continuous motion when projected. CLOSE-UP de-constructs a shot to explore the serial possibilities and materiality of the film medium.

Awards: Ann Arbor Film Festival 1979; Experimental Films of the Late Seventies—Portland Art Museum 1979. (Friday, 9:00 A.M., Walk Auditorium, Ritter Hall).

COLD COWS

Credits: Franklin Miller
Running Time: 2 minutes
Technical Data:
Distributor: Picture Start, 204-1/2 W. John, Champaign, IL 61820, 217-352-7353

"He (Franklin Miller) joins photographed images of several cows in a snowy field, photographed images of printed words which create a brief, surreal narrative ("cold cows/waiting/it out/only last year/they toured Europe/loved Paris/ stopped over in/Egypt/saw the Pyramids/tropical evenings/gentle breezes/such memories/and now this") brief flashes of clear leader which divide the images of
the cows from the words and phrases, and the words and phrases from one another, and a continuous soundtrack of planes and helicopters flying in and out of an airport. Each level of the visual and aural imagery creates a different kind of impact. For example, while the words on the screen create a flat, two-dimensional image, their mental repercussions add a temporal and spatial depth of a conceptual nature. The cows, on the other hand, are in a filmic image of real space and time, but by constantly interrupting the originally continuous shot, Miller destroys the physical depth and temporal duration of the original footage.

"The existence of the various unfused levels within the same film and Miller's perfect timing of his interruptive editing and the flash frames creates an experience which is so unusual, so unexpected, that audiences seem completely exhilarated to know that such a film exists."  (Friday, 9:00 A.M., Walk Auditorium, Ritter Hall).

COMING AND GOING: PARIS (METRO)

Credits: Peter D'Agostino
Running Time: 6 minutes
Distributor: Experimental Media Studies, Art Dept., Wright State University, Dayton, Ohio 45435, 513-873-2896.

Deals with aspects of ambiguity and confusion felt by a passenger on the Paris Metro. Shot primarily from surveillance monitors in the Metro, the tape creates a linguistic parallel to the visual image: the etymology of the word 'metro'.

"So metropolis is the 'mother city'; and it's a good word because it shows that 'pol' can mean 'many', it can mean 'city', it can mean 'sell'. And, 'metro' can mean 'mother', 'uterus', and 'measures'; and when you add it all together it is a source of 'confusion'.'"

--from the videotape

Exhibited at the Museum of Modern Art, New York; the San Francisco Museum of Modern Art, and on tour throughout the US as part of the Ithaca Video Festival, 1979-80.  (Thursday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).

COMMUNISTS FOR 1000 YEARS

Credits: Gordian Troelles and Marie Claud-Deffarge
Running Time: 43 minutes
Technical Data: 16mm, color, optical sound. Processing Lab: German ARD-TV.

An investigation into the beliefs and customs of the ancient Carmathian sect in South Yemen. In the midst of the Islamic world, these people have practiced a primitive form of communism for 1000 years. Believers in the equality of women and atheists. A unique examination of this remote society.  (Saturday, 2:00 P.M., Room 105, Ritter Hall).
CONISTON MUSTER

Running Time: 40 minutes
Technical Data: 16mm, color, optical sound.
Distributor: Extension Media Centre, UCLA 2223 Fulton St., Berkeley, CA 94720

A film about the daily activities of Aboriginal stockmen on Coniston Station, northwest of Alice Springs, in the Northern Territory, and about their attitudes to their work and to the land. The white leaseholder expresses his views on some of the same topics.

The film is narrated by the head Aboriginal stockman Coniston Johnny, a man of wit and intelligence, who relates some humorous anecdotes about black and white stockmen.

Cattle mustering branding, cutting breaking in wild horses, camp scenes.
(Friday, 9:00 A.M., Room 100, Ritter Hall).

THE COST OF COTTON

Credits: Directed by Luis Argueta
Running Time: 30 minutes
Technical Data: 16mm, color, optical sound
Distributor: Unifilm, 419 Park Ave. South, New York, NY 10016, 212-686-9890

One thing Jimmy Carter, Bob Dylan, you and I have in common is that we all wear bluejeans made of 100% cotton. Today just about everyone wears cotton; it is soft, warm and natural. THE COST OF COTTON is a documentary on the effects of the international demand for cotton on a developing nation.

Guatemala, known for its Mayan ruins, colonial cities and exotic landscape, has quietly become one of the world’s most successful producers of cotton. But it wasn’t until the development of DDT that cotton could be grown on a large scale in the tropics. Growers used to have pests removed by hand, but with the introduction of pesticides, yields have soared. On the Pacific southcoast of Guatemala, where once the United Fruit Company ran an empire of bananas, today stands an empire of cotton.

Because of the large amounts of pesticides used by the cotton industry, grave health and environmental problems have resulted. The cotton workers, Quiche Indians, imported by the thousands from the distant highlands, are the ones most immediately affected. Many are ignorant of the dangers they face. Children chew the sweet flower of the cotton plant; DDT levels in mothers' milk are the highest recorded anywhere. But the damage goes much farther. Pesticides have been blamed for the disappearance of birds and fish and for the increase in the incidence of malaria. Shipments of beef from Guatemala to the U.S. have also been found to contain high levels of DDT contamination.

It has become increasingly difficult to isolate oneself in this modern world: the seemingly innocent act of buying a pair of pants has worldwide repercussions.
As the film demonstrates, although the label says "100% Cotton," that does not mean it is 100% pure and natural. (Friday, 2:00 P.M., Room 107, Ritter Hall).

COTTON CANDY AND ELEPHANT STUFF


COTTON CANDY AND ELEPHANT STUFF captures both the magic and the routine of circus life. The daily activities of a small American traveling tent troupe are documented in this delightful film.

Everyone in the Franzen Brothers Circus—men, women, children and animals—puts in a long, full day. Elephant power is used to raise the tent each morning. Animals must be cared for, and acts must be rehearsed. While the film shows these activities spontaneously, it investigates why these are "circus people."

Common to those who chose this transient life are a romantic nature and a willingness to work at something for the love of it, despite hardship. The constant moving of the circus creates a strong bond among the people.

The responsibility necessary and the affection for the animals is shown first-hand. The owner's small son toddles after his father, helping whenever he can. A middle-aged man explains why he abandons his job as a college professor every summer for the lure of the circus.

The day's preparations culminate in the evening's performance. After the audience has gone home, the circus packs up and moves along to the next town. (Saturday, 1:00 P.M., Walk Auditorium, Ritter Hall).

CRISIS: BEHIND A PRESIDENTIAL COMMITMENT (1963)


CRISIS: BEHIND A PRESIDENTIAL COMMITMENT presents the battle line drawn through the University of Alabama doorway by Governor George Wallace and President John F. Kennedy. The drama of the film lies in the events surrounding the federal government's decision to force acceptance of two Negro students in the face of determined resistance from Wallace. In reaching the decision to confront the Governor, the President and Attorney General Robert Kennedy face two concerns: will Southern sensibilities, already inflamed, explode into hostile
action; and how much damage would be done to the image of the federal government by proceeding against Wallace and state's rights.

This film experience is truly unique. It is the only unstaged footage of a U.S. President and his advisors struggling to make a proper decision during a serious national crisis. Five Drew Associates camera teams cover the Kennedys in Washington, and Assistant Attorney General Nicholas Katzenbach, Governor Wallace, and the two black students in Alabama. The result is an important, controversial film that shows the actions and decisions made by the participants during key moments of the conflict. (Friday, 2:00 P.M., Room 101, Ritter Hall).

CROW DOG

Credits: Directed by Mike Cuesta and David Baxter
Running Time: 57 minutes
Technical Data: 16mm, color, optical sound
Distributor: Unifilm, 419 Park Ave. South, New York, NY 10016, 212-686-9890

The subject of this remarkable documentary is Sioux medicine man Leonard Crow Dog, the spiritual leader of 89 American Indian tribes and the spokesman for the traditionalists, those who wish to retain the beliefs and way of life of their forefathers. As a young man, Crow Dog was hidden from missionary schools and social workers and brought up in the ancient ways of his people so that he could continue, like his father and grandfather before him, as the "keeper of all things sacred." Today he is the last living link to an almost vanished culture.

Filmmaker David Baxter spent seven years with the Sioux, documenting their cultural traditions and Crow Dog's struggle to preserve them. The film includes fascinating scenes of sacred Indian ceremonies such as the Vision Quest, the Sweat Lodge, the Ghost Dance and the Sun Dance. The film also records the later 60's renaissance of Indian pride marked by a return to their own language and culture, the birth of the American Indian Movement (AIM), its protest activities, including the siege at Wounded Knee, and the U.S. government's campaign of repression against Crow Dog.

CROW DOG is not only an informative document on the politics, protest and spiritual power of the American Indian Movement, but also a moving and sympathetic portrait of a people caught between two cultures. (Friday, 9:00 A.M., Room 107, Ritter Hall).

DAVID (1961)

Credits: Co-Produced by Time-Life Broadcast and Drew Associates; Exec. Prod. Robert Drew; Filmmakers, Gregory Shuker, D. A. Pennebaker, William Ray; Correspondent, Nell Cox; Editors, Hope Ryden, Betsy Taylor, Mike Jackson; Narrator, Joseph Julian.

Story of David Allen, drug addict; his experiences at Synanon House, Santa Monica, California. (Friday, 9:00 A.M., Room 101, Ritter Hall).
DEAR FRIENDS

Credits: Dana Hodgdon
Running Time: 11 minutes
Technical Data: 16mm, color
Distributor: Picture Start, 204-1/2 W. John, Champaign, IL 61820, 217-352-7353

"DEAR FRIENDS combines visuals of an affluent suburban neighborhood, shot in always-eerie slow motion from a slow-cruising automobile tracking down nearly empty streets, with a fantastically appropriate sound track: the annual 'dear friends' letter detailing family activities, presumably sent out by an upper-class patriarch residing somewhere in this estimable vicinity. It is the content of the letter that gives the letter its ideological charge, quietly reinforced by the aesthetics embodied in its real-estate index. The data is straight out of the pages of a Yale alumni magazine 'Class Notes' section, fertile territory for spying the ruling class in action. Dad is planning PBS broadcast forums with his chums, Mom is running an energy commission, daughter is setting up an exhibition of American Indian pottery, older son is slugging it out at Yale, and younger son is making waves at prep school. The younger generation is being trained in how to assume leadership and exercise power, how to profit from social contacts and coopt those without such access; the older generation, monied and retirement bound, indulges in hobbies consistent with its class interests and liberal self-image (town meetings, consumer protection, energy conservation, genealogies, and Americana). While Hodgdon is understandably reticent about the original model for the restaged letter, his use of a primary source to make a sharp political point is an ingenious application of Edgar Allen Poe's classic 'purloined letter' technique, with the utter obviousness of the evidence used here for purposes of indictment instead of concealment."

--B. Ruby Rich, THE CHICAGO READER

(Thursday, 2:00 P.M., Walk Auditorium, Ritter Hall).

THE DECORATED BAKERIES

Credits: Pascale Breugnot, Producer; Denis Chegarray, Director
Running Time: 54 minutes
Technical Data: 3/4" NTSC
Distributor: Interaudiovisuel, 25, rue Jean Giraudoux, 75116 Paris, France

At the end of the last century there were thousands of beautifully ornamented stores throughout Paris. Most of them were bakeries, decorated with painted ceramics, frescos, panels, and even stained-glass ceilings. The artists painted landscapes, represented the different seasons, or illustrated the bread-making process itself.

These decorations were once a part of the daily life of every Parisian. They were a truly popular art form. Over the years most of these bakeries have disappeared. But a few hundred examples of this art remain, and this program was filmed in several of the most imaginatively decorated bakeries remaining in Paris.
Yet even these shops are in danger of being destroyed. Some disappear as whole districts are torn down in favor of urban redevelopment. Others are modernized by their owners, who feel they must keep up with the times.

So this film is a testament to a dying art form and to an époque that may one day be appreciated only in museums. It shows your viewers a fascinating side of Paris that tourists rarely get to see. (Wednesday, 1:30 P.M., Kiva Auditorium, Ritter Hall Annex).

DIARY OF A MOONLIGHTER

Running Time: 70 minutes
Distributor: Garni Films, 6690 Vista Del Mar, Playa Del Rey, CA 90291, 213-821-9319

In 1979 the nation's 5,000 emergency departments saw 80 million patient visits. Statistics indicate that a large portion of the public in the United States look to emergency departments as first line providers of its health care, bringing with it an unpredictable array of emergencies—major and minor illness, trauma, and emotional crisis. Diary of a Moonlighter was filmed in 1975 and completed in 1978 to satisfy degree requirements for my M.F.A. in Film-Video at California Institute of the Arts. The purpose of the film is to depict and examine my other profession, emergency medicine, which, as of September 1979, has been officially recognized as the 22nd medical specialty in American medicine. The ideas for the documentary came from my own personal diary which I have kept since beginning as an emergency specialist in 1974. The stories from that log were indeed fascinating but also perhaps incredible. I was faced with a limited budget and limited shooting time, and decided to film events as they occurred in an emergency department to lend verity to my written accounts.

Diary examines emergency medicine from four aspects: 1) The 24-Hour Shift; 2) Lacerations; 3) Full Arrest (Resuscitation, death, and its sequelae); and 4) O.D.'s (Overdoses). I don't consider it an autobiography. It is not intended to be a promotional film for myself or emergency medicine. Nor is it intended to be a teaching film depicting the "state of the art" in that specialty, for I now recognize some things I would approach differently given my later training and experience. It is simply a diary of what I consider to be a unique milieu—visual and aural rather than written, very personal, reflecting one physician's experiences and attitudes.

I think it is fair to say that Diary of a Moonlighter is provocative and sometimes difficult because of the graphic nature of the material presented. This is unavoidable for I intended to portray aspects of life not often experienced by most people and tell it like it is. I would like to say that the film is a comprehensive depiction of the broad spectrum of medical and social events witnessed in an emergency room—but it is not. There is much more to show, and I hope to show other aspects of the phenomenal environment that I love in future segments. I hope you enjoy the film. (Saturday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).
DIVINE HORSEMEN: THE LIVING GODS OF HAITI

Credits: Shot by Maya Deren from 1947-1951. Film edited by Cherel Ito; Sound edit: Teiji Ito. Running Time: 54 minutes
Distributor: Cherel Ito, 106 Bedford St., #4E, New York, NY 10014, 212-691-2524

DIVINE HORSEMEN: THE LIVING GODS OF HAITI is a documentary on the Voudoun religion of Haiti. The film was shot by Maya Deren during 1947-1951, and edited posthumously by Teiji Ito and Cherel Ito. The filmmaker had been initiated into the religion as a priestess in Haiti, which accounts for the intimate detail she was able to capture in film. She is also author of the book "DIVINE HORSEMEN: Voodoo Gods of Haiti," which is credited as "a most eloquent tribute to the irrefutable reality and impact of the Voudoun mythology."

The film deals with the rituals of the Rada, Petro, and Congo cults of Haiti, whose origin stem from Africa. The devotees serve the cosmic powers by means of prayer, offerings, song and dance. The viewer is introduced to a pantheon of spirits who communicate to the worshipper all Life Wisdom. We see the deities manifest in the human bodies—a phenomenon known as "Possession." This refers to the title, DIVINE HORSEMEN—man is like a horse being mounted by a divine spirit. Along with ceremonies for some of the major deities, the film shows dancing of the Congo cult, whose rhythms are the basis of modern day jazz. There is a Petro cult ceremony which climaxes with the sacrifice of a bull. There are also scenes of Rara (a Spring festival) and Mardi Gras carnival celebrations.

The film is richly photographed and provides abundant information on the subject of Voudoun. (Saturday, 9:00 A.M., Room 107, Ritter Hall).

D. L. MENARD: CAJUN MUSICIAN

Credits: GulfSouth Films. A film by Marc Porter and Stephen Duplantier. Running Time: 11 minutes
Distributor: Picture Start, 204-1/2 W. John St., Champaign, IL 61820, 217-352-7253

D. L. Menard is easily the most affable and engaging of Cajun musicians (among a culture noted for its friendliness and hospitality!) He is also one of the most innovative song writers and stylists of working Cajun musicians. He plays a guitar when he isn't out in his factory making chairs and rockers. This film is a small portrait of D. L. working, playing and singing his music. (Saturday, 2:00 P.M., Room 100, Ritter Hall).
DOCUMENTARY FOOTAGE

Credits: Produced by Morgan Fisher
Running Time: 11 minutes
Technical Data: 16mm, color, optical sound
Distributor: Creative Film Society, 7237 Canby Ave., Reseda, CA 91335, 213-881-3887

A totally nude girl sits on a bar stool next to a tape recorder. In a stoic, nervous manner she records a series of personal questions, such as: "What color is your hair?" "Do you like the shape of your breasts?" "Do you have any pimples?" After recording the questions, she rewinds the tape recorder, sets it on playback, and stands up, ready to answer the same questions she has just recorded. As she does so, her entire personality changes, as though she were responding to questions she has never heard before, asked by some stranger. She now appears animated and coquettish, answering questions candidly and in detail until the film recording this spontaneous documentary experiment runs out of the camera. (Thursday, 9:00 A.M., Walk Auditorium, Ritter Hall).

THE DRUGSTORE

Credits: Directed by Joris Ivens and Marceline Loridan
Running Time: 81 minutes
Technical Data: 16mm, color, optical sound

THE DRUGSTORE takes place in an experimental Shanghai pharmacy where worker-community management is in the process of being set up. This remarkable filmic document highlights scenes in which a gruff and somewhat recalcitrant worker is criticized by co-workers for his attitude; an irate customer returns damaged goods; and workers meet to determine priorities for the drugstore. The film also follows the workers outside the drugstore where we see their living conditions and their interaction with people outside their jobs. (Saturday, 9:00 A.M., Room 100, Ritter Hall).

DUNMOVIN'

Running Time: 60 minutes

DUNMOVIN is a death mask in the form of a private letter written with light to my children who do not exist.

In 1970 my grandparents were old. Were we to have any children, it was already too late for them to know their great-grandparents. I had not known mine, nor their predecessors. On my grandparents' bedroom wall was one photograph of my great-great-grandparents, ever mute. It tantalized me. Other photos, of and by my great-grandmother, existed, as she had opened a professional studio in 1903.
I became fascinated with photography's ability to record, its affinity for expressing presence and absence, its relationship to detail, accident, chance and intentionality. Having made some 150 professional films, I was tired of enhanced public utterances on behalf of a client to a mass of unknown people. I longed to make a film expressing personal concerns to specific, knowable people. I wanted to deal with ordinariness privately.

My grandparents, born before Montana became a state and witness to extraordinary change, were very ordinary. They participated in no great achievements, overcame no great obstacles, suffered no great disappointments. Yet, their life was rich.

Perhaps, film's capacity to describe and transcend time and space could be harnessed to provide a form organic to my concerns. In orchestrating stasis and silence with motion and sound, enriching and refining, not just subverting, illusionistic devices, I might create a private record both realistic yet unrealistic, self-reflexive yet documentary, intrinsic to the perceptual present, to memory and its decay, recurring patterns, the history of one family, the essence of two very dear people whose influence upon me has been profound.

And, perhaps, my children could meet their grandparents likely gone before they are born. (Saturday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).

EDUARDO THE HEALER

Credits: Richard Cowan, Filmmaker
Running Time: 55 minutes
Technical Data: 16mm, color, optical sound
Distributor: Serious Business Company, 1145 Mandana Boulevard, Oakland, CA 94610, 415-832-5600

EDUARDO THE HEALER is a moving and memorable documentary portrait of a man of exceptional character. Filmed in Peru, it combines ethnographic veracity with beautiful cinematography and a fascinating lifestory. Eduardo Calderon is a fisherman by trade, a sculptor by avocation, and a shaman by profound conviction, who in the tradition of Casteneda's don Juan uses hallucinogenic drugs to practice his healing art. (Saturday, 9:00 A.M., Room 107, Ritter Hall).

EIPO: CHILDREN'S GAMES "TARUK LINLINGANA" AND "MANA"

Running Time: 8-1/2 minutes
Distributor: Institut für den Wissen Schafflichen Film, Nonnenstieg 72, D-3400 Göttingen, Fed. Rep. of Germany, 21034

In front of the men's houses boys are playing two games: 1) "taruk linglingana" (stoking hands). The boys build a tower with their hands, which they let break down again; 2) "mana" (animal of the woods). The animal is represented by a stone. It has to be guessed in whose hand the stone is hidden. (Thursday, 9:00 A.M., Room 102, Ritter Hall).
EIFO: COLLECTING OF WATER INSECTS

Running Time: 7 minutes
Distributor: Institut für den Wissenschaftlichen Film, Nonnenstieg 72, D-3400 Göttingen, Fed. Rep. of Germany, 21034

Girls are wading in a pond. With their feet they are hurling water on the aquatic plants. Larvae, beetles and crabs are caught in the plants and gathered in a net. The water plants are lifted up and small animals stuck in between also are collected. (Thursday, 9:00 A.M., Room 102, Ritter Hall).

EIFO: MAKING OF THE NECK DECORATION "MUM"

Running Time: 25 minutes
Distributor: Institut für den Wissenschaftlichen Film, Nonnenstieg 72, D-3400 Göttingen, Fed. Rep. of Germany, 21034

On the occasion of dancing festivities the "mum" is made of fibrous material and is worn by young men after their puberty. The mum is covered with a base coat of latex and then painted with charcoal and red earth colour. (Thursday, 9:00 A.M., Room 102, Ritter Hall).

EIFO: PERFORATION OF THE NASAL SEPTUM

Running Time: 5 minutes
Distributor: Institut für den Wissenschaftlichen Film, Nonnenstieg 72, D-3400 Göttingen, Fed. Rep. of Germany, 21034

The nasal septum of two girls aged between 12 and 13 years are perforated with the tip of a thin bone awl and with a wooden stick. Glowing fire is held close to their wounds. (Thursday, 9:00 A.M., Room 102, Ritter Hall).

EIFO: PRACTICES ON THE OCCASION OF THE CEREMONIAL HANDING-OVER OF A NASSA HEAD-BAND

Running Time: 27 minutes
Distributor: Institut für den Wissenschaftlichen Film, Nonnenstieg 72, D-3400 Göttingen, Fed. Rep. of Germany, 21034
Asin, a young man from the village Siferuk, had been initiated at Munngona. After the initiation he returns to Munngona together with his relatives and friends in order to present to his attendant a head-band made of Nassa snails, called Baranteng. (Thursday, 9:00 A.M., Room 102, Ritter Hall).

ENTHUSIASM

Credits: Written, directed and edited by Dziga Vertov
Running Time: 90 minutes
Technical Data: 16mm, B&W, optical sound.

Vertov's first sound film is also one of the most experimental uses of the medium. Theoretically, the film had been intended to show how the miners of the Don Coal Basin were able to fulfill, in four years, their part in the Soviet's Five Year Plan. However, Vertov edited sound as creatively as he cut pictures and the result, which stunned foreign audiences, left the Russians--contrary to the title--unenthusiastic. This is the version "restored" or reorganized by Peter Kubelka. While little translation is necessary, supplemental text is provided. (Thursday, 12:15 P.M., Walk Auditorium, Ritter Hall).

ESSENCE

Credits: Frederick Wiseman
Running Time: 86 minutes
Technical Data: 16m, color
Distributor: Zipporah Films, 54 Lewis Wharf, Boston, MA 02110, 617-742-6680

A cinema verite look at life inside a monastery. The film studies the essential meanings inherent in any institutional framework. (Thursday, 2:00 P.M., Room 101, Ritter Hall).

EVERYBODY NEEDS A FOREVER HOME

Credits: Michael Simpson
Running Time: 22:30 minutes
Technical Data: 16mm, color, optical sound
Distributor: Michael Simpson, 427-1/2 Tujunga, Studio City, CA 91604

Examines the problems of Black adoption. Answers fears and questions as seen through the eyes of Black people. (Saturday, 9:00 A.M., Room 101, Ritter Hall).

EXCHANGE OF SALT BARS FOR BARKCLOTH

Credits: Camera: Marek Jablonko (wild sound, not put in yet--Allison Jablonko) anthropologist: Maurice Codelier
The Baruya, moving into this high valley (6,000 ft.) as refugees at the turn of the century, utilized the local resources—copiously watered natural terraces—to expand their salt production, thereby assuring their economic needs which they could not meet locally. They became the salt monopolists of the entire Eastern Highlands area. By trade with partners from tribes of lower altitudes, they obtained stone for adzes necessary for agricultural work, feathers necessary for ceremonial life, and barkcloth necessary for protection from the chill climate. In this film event, a long-haired Asana man has come with friends and has been hosted for the night in his trade partner's house. In the morning, the barkcloths which they brought are examined and arranged in piles—Godelier finds that the rate of exchange he observed in previous trades (5-7 barkcloths for one bar) also holds in this instance. The Asana men accept the trade by taking the bars. They will now carry them back to their territory, a day's walk away, and from there the bars may be traded to yet more distant tribes. Godelier found that, given this rate of exchange, the Baruya as a group must produce 250 salt bars a year in order to supply each person in the population of 1500 with one barkcloth. Concurrently, the neighboring groups must have 500 trees ready each year to meet the Baruya demand. The pace of this event is entirely determined by the Baruya and Asana involved in the exchange. Filming is more fluid due to the use of the hand-held camera. (Thursday, 9:00 A.M., Room 102, Ritter Hall).

FAMILIAR PLACES

Running Time: 53 minutes
Distributor: Australian Institute of Aboriginal Studies, P.O. Box 553, Canberra City, A.C.T. 2601, Australia, 062-461111.

For many decades Aborigines in remote parts of Australia have lived at Government or mission-run settlements, often at some distance from their traditional lands. Recently many Aborigines have begun to challenge this situation by moving back onto their traditional lands—the so-called "outstation movement"—and reasserting their independence and rights to land against Government and industrial interests. This film shows one aspect of the new developments: the mapping of traditional clan territory that is now beginning to be reoccupied. For over a year a young anthropologist, Peter Sutton, has been mapping Aboriginal sites with families in the Aurukun region of Cape York Peninsula in Queensland. In the film we find one such family, the Namponans, returning to country which the adults have not seen since World War II and which their children have never seen. They are joined by an old man, Jack Spear, who soon becomes the major authority for the mapping. During the film Sutton comments on what he has learned about Aboriginal ties to land during many months spent recording hundreds of individual sites. What also becomes evident is the tremendous practical and symbolic importance of the mapping in the plans of the Aborigines. (Friday, 12:00 noon, Room 100, Ritter Hall).
FARM SONG

Credits: Produced by John Nathan for Hawaii Ed TV
Running Time: 57 minutes
Technical Data: 16mm, color, optical sound. Film Stock: 7247 negative.
Processing Lab: Toyo Film Laboratories.
Distributor: Japan Society, 333 E. 47th St., New York, NY 10017, 212-832-1155.

An extraordinarily beautiful and astonishingly intimate film. Four generations of a rural Japanese family speak frankly about their backbreaking work, their relationships with each other, and the seasonal celebrations that enliven their world. The film follows the Kato family through a full year, gently probing beneath the familiar rhythms of farm life and ritualized activities to reveal the tensions and the affections that bind the Japanese family. (Saturday, 9:00 A.M., Room 103, Ritter Hall).

FAST FORWARD: GLOBAL TV POLITICS

Credits: Produced & Directed by Jim St. Lawrence. Written by Sheldon Greenburg
Running Time: 28:50 minutes
Technical Data: 3/4" VTR, color.
Distributor: Ontario Educational Communications Authority, 2180 Yonge St.,
Toronto, Ontario M4S 2C1, 416-484-2790.

A look at television from around the world, not the usual programming that is exported, but news, weather and sports. New technological changes are affecting television transmission and news gathering techniques. Satellites allow programs to be broadcast anywhere in the world, and Electronic News Gathering (ENG) brings the story to the home instantly.

A comparison of the world's three colour broadcasting standards, and small format recording systems is featured. Brian Nolan of Carleton University looks at network news from over twenty countries, and Joe Flaherty of CBS News, New York, discusses the benefits of ENG systems. Joe Roizen, a noted international Television Consultant, takes a lighter look at the problems and idiosyncrasies of international television.

The program is one of a series, Fast Forward, dealing with electronic technology and the information revolution. It aims to increase awareness of the computer/communication revolution; to bring about understanding of the nature of the technology itself; and to emphasize the need to implement the new technologies in socially responsible ways. (Thursday, 2:00 P.M., Kiva Auditorium, Ritter Hall Annex).

THE FLOUR MILL HOUSE

Credits: Directed by Geraldo Sarno
Running Time: 13 minutes
Technical Data: 16mm, color, optical sound
Distributor: Unifilm, 419 Park Ave. South, New York NY 10016, 212-686-9890
This documentary depicts in fascinating detail the centuries-old process whereby the manioc plant is transformed into flour. This manioc flour is the basic nourishment of the northeastern Brazilian population. Before the arrival of the Europeans on the continent, manioc, an indigenous plant, was already cultivated and processed by the Indians. From them the colonizers learned the uses of the plant and the methods of its production. Flour mills have existed in Brazil since the beginning of the colonial period. Time and modernization have done little to change them.

The farming and processing of manioc are often a family operation. The farmer keeps enough flour for his family and tries to sell the rest of it at the local market. The film portrays the entire process—from the farming and harvesting, to the cooperative work at the mill, to the sale of the flour at the weekly fair. (Friday, 2:00 P.M., Room 107, Ritter Hall).

THE FOOTBALL INCIDENT—HIGH SCHOOL 31

Credits: Directed by Joris Ivens and Marceline Loridan
Running Time: 20 minutes
Technical Data: 16mm, color, optical sound

A student kicks a ball after the teacher has blown the whistle. This leads to a public airing of the issues in which students and teachers engage in a lively debate of their respective motives. In this session consisting of a good deal of criticism and self-criticism much is revealed about individual emotions, human interaction and the role of the individual in Chinese society today. (Saturday, 9:00 A.M., Room 100, Ritter hall and Saturday, 8:00 P.M., Tomlinson Theatre).

FOR A MOMENT YOU FLY — BIG APPLE CIRCUS

Credits: Skip Blumberg—Partially support NEA Prod. Asst. Jane Aaron, Jeff Hodges, Bonnie Friedman, Esti Galili Marpet, and Bill Marpet
Running Time: 29 minutes
Technical Data: 3/4" VTR, color. Recorder: 3/4" BVW.
Distributor: Skip Blumberg, 312A Plochmann L.a., Woodstock, NY.

The story and performance of a one-ring tent circus in the midst of mid-town Manhattan's skyscrapers. The show is an entertaining documentary that is a parable about seeking a human scale within modern mass society. It features the exciting "Back Street Flyers." (Thursday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).

480 EXPERIENCE

Running Time: 43 minutes
Technical Data: 16mm, B&W, optical sound
Distributor: University of Southern California, Division of Cinema TV, Film Distribution Center, University Park, Los Angeles, CA 90007
This documentary deals with many of the day-to-day struggles, rewards and frustrations encountered by a crew of ambitious student filmmakers in their quest to produce a film within the context of a university learning experience. Inevitably, there is a clash of ideals, but this film does provide a basis for discussion regarding how best to approach the challenge and dilemma of the "learning experience" vs. the desire to "make a good film." (Saturday, 1:00 P.M., Walk Auditorium, Ritter Hall).

FOUR WOMEN


This film presents portraits of four women's lives. The women all live in the Sri Lankan village of Kanewala in the populous southwest corner of the island. During a stay of two years in this village it was possible to come to know the women as personal friends rather than as "informants" and to share some of the problems that they face. Filming extended over a period of nine months giving access to a wider range of women's activities and allowing the women to tell their own stories in their own words. The degree of intimacy achieved is a testimony to the friendship and trust offered by the women. (Friday, 2:00 P.M., Room 100, Ritter Hall).

FOUR WOMEN ARTISTS


FOUR WOMEN ARTISTS features the art of four women from Mississippi and includes Pulitzer Prize-winning novelist Eudora Welty from Jackson, Quilter Pecolia Warner from Yazoo City, embroiderer Ethel Mohamed from Belzoni, and the late visionary painter Theora Hamblett from Oxford.

Eudora Welty opens the film with observations on sense of place in the South and discusses how growing up in Mississippi influenced her writing. She talks about her work as a journalist with the Works Progress Administration as the film shows some of her best-known photographs taken during that time. Later she reads a brief selection from "Why I Live at the P.O."
Pecolia Warner discusses how she learned to quilt through "fireside training" as she watched her mother. In her home she shows neighbors how she quilts and explains why quilting has become an important part of her life.

Memories of Ethel Mohamed's home and family have shaped her embroidered pictures and she talks about these "stitch pictures" which document major events in her life.

Theora Hamblett is shown painting in her home and discusses how growing up on a farm, trees on her homeplace, and children's games influenced her art. (Friday, 2:00 P.M., Room 102, Ritter Hall).

FREUD EXPLAINS HIS POSITION CONCERNING THE CINEMA

Credits: Antoine Valma, Filmmaker
Running Time: 1 minute
Technical Data: 16mm, color
Distributor: Serious Business Company, 1145 Mandana Boulevard, Oakland, CA 94610, 415-832-5600.

Made in France, FREUD EXPLAINS HIS POSITION CONCERNING THE CINEMA is a witty and expressive 40 second satire. Freud's position, as might be expected, is sexual in origin and quickly comes to a flag-waving climax. (Wednesday, 1:00 P.M., Walk Auditorium, Ritter Hall).

FROM THE FIRST PEOPLE

Credits: Leonard Kamerling and Sarah Elder
Running Time: 46 minutes
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172, 617-926-0492.

A film from the Alaska Native Heritage Series about the traditional and contemporary culture of Alaskan Eskimo people. The film is community produced in the local language with English subtitles. (Wednesday, 1:30 P.M., Room 107, Ritter Hall).

FULL MOON LUNCH

Credits: Produced by John Nathan for Hawaii Ed TV
Running Time: 57 minutes
Technical Data: 16mm, color, optical sound. Film Stock: 7247 Negative.
Processing Lab: Toyo Film Laboratories.
Distributor: Japan Society, 333 E. 47th St., New York, NY 10017, 212-832-1155
With humor and affection, John Nathan's camera captures the everyday life of a downtown Tokyo family. The Sugiuras cater elaborate box lunches for memorial services and other formal occasions at nearby Buddhist temples. Eleven adults live and work closely together in their tiny shop in an old, unchanging district of Tokyo. Individually and collectively, the Sugiuras present a wide range of distinctly Japanese relationships. At the same time, they reveal themselves as warm vital human beings, dealing with the universal concerns of maintaining continuity with their unique past while coping with the appeals and stresses of modern urban life. (Saturday, 9:00 A.M., Room 103, Ritter Hall).

FUNERAILLES A BONGO - ANAI DOLO 1848-1970

Credits: Jean Rouch, Director and Cameraman.
Running Time: 90 minutes
Technical Data: 16mm, color, magnetic sound.

FUNERAL AT BONGO is a film based on the death of a native of the Bongo tribe in Bandiagara, on the coast of West Africa, a man born in 1848, who died at the age of more than 120 years. The film follows the ritual that precedes, accompanies and follows this man's eventual demise and thus took a number of years to complete. The result of Rouch's repeated trips and continual filming is an extraordinary document which shows how a people meets and faces, but also accepts and lives, the presence of death in the tribe. (Thursday, 8:00 P.M., Walk Auditorium, Ritter Hall).

GEORGE SEGAL

Credits: Michael Blackwood, director and producer; Phyllis Chinlund, editor; Mead Hunt, camera.
Running Time: 58 minutes
Distributor: Blackwood Productions, Inc., 251 W. 57th St., New York, NY 10019

This film is a portrait of the sculptor, known for his life-size, plaster casts, at the height of his career. His singular accomplishments, impressive works spanning a period of twenty years, are installed by the artist at the Walker Art Center in Minneapolis, thus, allowing him a chance to comment on completed projects and speculate about those to come. (Saturday, 12:00 noon, Walk Auditorium, Ritter Hall).

GINO'S PIZZA

Credits: Concept and direction, Warren Bass; featuring Steve Finkel.
Running Time: 18 minutes

GINO'S PIZZA is an engaging, offbeat film portrait. It's not so much about how to make pizza, although Gino doesn't talk much else! It's a film about Gino, whom we get to know very well almost because we don't find out any personal biographical details. Who he is, what city does he live in, where is his family and who are his friends? We don't find out so we invent: Gino becomes an Italian-American archetype. . . . It is both hilarious and touching.

--Journal of American Folklore, Oct-Dec 1979

Syntactically GINO'S PIZZA is a cinema verité documentary, a comedy, a character study, and a social comment on the way people look at themselves and their successes. On its subtlest and most central level it is concerned with the artifice of contemporary documentary form. This concern is revealed through its reflexive style, the way the sparse cuts humorously mask implied manipulations, and ultimately by the fact that GINO'S PIZZA is a mock documentary. (Thursday, 9:00 A.M., Walk Auditorium, Ritter Hall).

GOOD-BYE OLD MAN

Distributor: Extension Media Center, University of California, Berkeley, CA 94720

Among the Tiwi of Melville Island it was the traditional practice to hold a pukumanu ceremony to put to rest the spirit of a recently deceased person and remove the danger and state of imbalance (called pukumanu) caused by a death. These ceremonies began to wane in the early and mid-20th century but have seen a remarkable revival in recent years. Several have been filmed, and in 1975 the Mangatopi family of Snake Bay asked that a film be made of the ceremony to be held for the deceased head of their family—an old man who had organized a similar ceremony for his son two years earlier (which had been filmed) and who had included the making of a new film in his dying wishes. The result is GOOD-BYE OLD MAN, which unlike most films about Aboriginal ceremonies is narrated by one of the participants and emphasizes the surrounding social and family milieu. (Thursday, 2:00 P.M., Room 100, Ritter Hall).

GOOD GIRL

Credits: Produced & directed by Phyllis Chinlund. Cinematography by Ray Witlin
Running Time: 45 minutes
This film on early adolescence chronicles both the daily activities and the inner feelings of a young girl growing up in America in the fifties. The film re-creates the diary kept by the filmmaker during her thirteenth year; a cheerful record of life at a proper girls' school, sports, clothes, summer vacations.

But the real impact comes from the film's probing beneath the surface of the diary entries. Loneliness and self doubt were never mentioned on its pages, since a "good girl" from a middle class environment did not admit to such emotions. Now, twenty-five years later, the hidden anxieties and fantasies are brought out into the open.

Juxtaposed with scenes from the past are conversations with today's school girls. The emotions engendered by coming of age are surprisingly similar for both generations: the awkwardness, the yearning for approval, the confusions of body changes.

Thus the film is more than a personal quest but also a record of adolescence. (Saturday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).

HANDMAIDENS OF GOD

Credits: Director, Diane Letourneau; Producers, Claude Godbout, Marcia Couelle; Script, Diane Letourneau; Photography, Jean-Charles Tremblay; Editor, Josee Beaudet; Sound, Serge Beauchemin.

Running Time: 90 minutes

Technical Data: 16mm, color, optical sound. Processing Lab: Russell Film Labs

Distributor: Bauer International Pictures, 695 W. 7th St., Plainfield, NJ 07060, 201-757-6090

A sensitive documentary about a little-known order of nuns devoted to domestic service in the Church. The community of Les Petites Soeurs de la Sainte-Famille was founded in 1880. Today, 550 nuns, average age 60, live in the convent; 200 of them must stay in the infirmary. But this is not a house of despair. Along the shining parquets of their quarters or in the presbyteries of the big churches they cheerfully accomplish their tasks with a determination that would defy an army. Many are still on their feet more than eight hours a day, washing (hand-ringers), mending, shoe-making. There is no self-pity. This is a film about motivation. Contentment is knowing you made the correct choice in life. "I joined the community at 14. I have always been happy."

It is the first time in Quebec a film crew has been permitted to record the daily life of a religious community. It is an experience that reaches for part of the heart of a people. For les Petites Soeurs share a single purpose with generations of women struggling for the survival of a culture: that of service. In the words of one of the nuns: "Our beautiful Quebec will always need women like us . . . joyful, optimistic. . . ." (Friday, 2:00 P.M., Kiva Auditorium, Ritter Hall Annex).
HIGH SCHOOL

Credits: Frederick Wiseman
Running Time: 75 minutes
Technical Data: 16mm, color
Distributor: Zipporah Films, 54 Lewis Wharf, Boston, MA 02110, 617-742-6680

HIGH SCHOOL shows no stretching of minds. It does show the overwhelming dreariness of administrators and teachers who confuse learning with discipline. The school somehow takes warm, breathing teen-agers and tries to turn them into 40-year-old mental eunuchs. . . . No wonder the kids turn off, stare out windows, become surly, try to escape. . . . The most frightening thing about HIGH SCHOOL is that it captures the battlefield so clearly; the film is too true. (Saturday, 8:00 P.M., Tomlinson Theatre).

HIS MASTER'S VOICE

Credits: Co-Produced by I.M.A. and Laura Production in collaboration with SERDDAV. Gerard Mordillat and Nicole Philibert, Directors.
Running Time: 54 minutes
Technical Data: 3/4" VTR NTSC
Distributor: Interaudiovisuel, 25, rue Jean Giraudoux, 75116 Paris, France

The managing director of 12 large French companies face the camera and talk about power, unions, strikes, work organisation and management by workers.

As their stories, often interchangeable, unfold, they outline tomorrow's world, the base of which is visible today.

They might be called "enlightened" bosses in the conservative French business world. Only two inherited their business. The others were hired for the job. They all expected polemical questions and, as most executives, were prepared to answer them with multifold arguments and with total confidence. The film-makers consider bosses to be a social class and kept the subject on ideological grounds.

In fact, the film-makers handled the managers as if they were actors. In a way, French managers often are: many took diction and mime lessons, so as to better control their gestures, trained for radio and television appearances. Some even took part in psychodramas so as to loosen up in spontaneous give-and-take. The film-makers used the actual work in the factory as a counterpoint to the managers' lofty considerations—updating the age old difference between men who run the operation and those who do the work. (Wednesday, 1:30 P.M., Kiva Auditorium, Ritter Hall Annex).

HISTORICAL FINDS

Running Time: 40 minutes
Technical Data: 16mm, color, optical sound
Distributor: Bian Qing Zu, 2300 Connecticut Ave., NW, Washington, DC 20008

No description available. (Saturday, 10:00 A.M., Room 105, Ritter Hall).
HOME

Credits: Julie Gustafsson and John Reilly
Running Time: 90 minutes
Technical Data: 3/4" VTR, color and B&W. Type of Recorder used: Sony portable 3/4".
Distributor: Global Village Resource Center, Inc., 454 Broome St., New York, NY 10013, 212-966-7526

HOME is a documentary portrait of four families struggling to control important moments in their lives: Birth, Marriage, Growing Old, and the Death of a Parent. It is based on the makers' belief that institutions have taken over important family responsibilities. (Thursday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).

THE HOUSE-OPENING

Credits: Director, Judith MacDougall; Camera, David MacDougall; Sound, Judith MacDougall; Commentary, Geraldine Kawangka.
Running Time: 45 minutes
Distributor: Australian Institute of Aboriginal Studies, P.O. Box 553, Canberra City, A.C.T. 2601, Australia, 062-461111

The house-opening ceremony performed at the Aboriginal community of Aurukun, Queensland is derived from traditional mortuary rites, but European and Torres Strait Island elements are now combined with these in a ceremony that at times assumes the atmosphere of a party. Traditionally when someone died, his or her house was burned; but with the advent of modern housing this practice became impractical and the house-opening was developed as a means of ritually purifying the house so that the family could rehabit it. The central person of the film is the widow of the deceased. She collaborated on the film and provides an informative and sometimes personal commentary. (Saturday, 12:00 noon, Room 100, Ritter Hall).

THE HUICHOLES’ QUEST FOR THEIR GOD

Credits: Coproduction Two World Enterprises - S.F.P. Directors, Gérard Taverna - Monique Lepeuve.
Running Time: 30 minutes
Technical Data: 3/4" NTSC
Distributor: Interaudiovisuel, 25, rue Jean Giraudoux, 75116 Paris, France

Deep in the Western Sierra Madre, occidental Mexico, lives the Huicholes Indian Tribe; his language is close to the Aztec one. Who is this God the Huicholes are on the look out for?

The heart which feeds and fertilizes?

Some other God, master of fire and air?
Or this snake, Goddess of water one will meet at San Blas, on the Pacific Coast, at the end of a 500 miles pilgrimage? (Wednesday, 1:30 P.M., Kiva Auditorium, Ritter Hall Annex).

HUSH HOGGIES HUSH: TOM JOHNSON'S PRAYING PIGS

Credits: Filmed, recorded & produced by Bill Ferris and Judy Peiser; Editor, Karen Sawyer; Production Assistant, Frank Fourmy; Additional Photography, Bobby Taylor; Sound Mixer, Randy Robertson.
Running Time: 4 minutes
Distributor: Center for Southern Folklore, 1216 Peabody Ave., P.O. Box 40105, Memphis, Tenn. 38104, 901-726-4205

HUGH HOGGIES HUSH: TOM JOHNSON'S PRAYING PIGS is a documentary about Tom Johnson of Bentonia, Mississippi. Johnson has spent 35 years training numerous litters of pigs to "pray" before they eat. This film examines the process of this remarkable hobby of a man who says, "Most everybody I know is amazed to see this." (Friday, 2:00 P.M., Walk Auditorium, Ritter Hall).

IMPRESSIONS OF A CITY

Credits: Directed by Joris Ivens and Marceline Loridan
Running Time: 60 minutes
Technical Data: 16mm, color, optical sound

IMPRESSIONS OF A CITY is a vivid portrayal of China's largest and most modern city and its people. Impressionistic in style, the everyday life of the city and its inhabitants emerges through the sights and sounds of the city. Some highlights of the film include scenes of China's equivalent of fast food--noodle shops; and policemen discussing traffic and traffic violations. (Saturday, 9:00 A.M., Room 100, Ritter Hall).

INDIANS AND CHIEFS

Credits: Director, Judith MacDougall; Camera, David MacDougall; Sound, Rol Murrow
Running Time: 40 minutes
Distributor: Extension Media Center, University of California, Berkeley, CA 94720

A film about American Indians trying to maintain their Indian identity while learning to master the white man's world, on his terms. It focuses on one summer's events at the Los Angeles Indian Center, an Indian-run urban meeting-place that provides help for thousands of Indians emigrating from rural reser-
vations. The Indian Center needs funds to survive, so a huge Indian Fair is planned. The mechanics of obtaining permits and publicity and organizing parking and food concessions becomes, for the commercially inexperienced Indians, an important learning process. The organization's director, Ernie Stevens, producer of the event, and some of his assistants find that they must often act on their own to make speedy decisions, a procedure which raises problems when it runs counter to traditional Indian decision-making practices. (Wednesday, 1:30 P.M., Room 100, Ritter Hall).

I SPENT MY LIFE IN THE MINES

Credits: Directed by June Nash, Juan Rojas and Eduardo Ibanez.
Running time: 40 minutes
Technical Data: 16mm, color, optical sound
Distributor: Unifilm, 419 Park Ave. South, New York, NY 10016, 212-686-9890

This film autobiography of a Bolivian miner focuses on Juan Rojas, a third generation miner. His life story parallels the rise and fall of the mining industry and the history of political events in Bolivia. Many impoverished peasants of the country left the highlands of the "altiplano" and valley farm areas in the late 19th century in the hope of finding a better life and more opportunities—such as those education could provide—in the mining towns. These peasants, the descendents of the ancient Indian peoples of the area, even though integrated in an industrial labor force, retained many of the traditions of their old agricultural way of life, including the ritual of reciprocity to the "Spirit of the Hills."

Through Juan Rojas' autobiographical account, the film investigates the way of life of the Bolivian miners. A few scenes are dramatizations, but most are documentary and take us inside the mines and communities. The cultural traditions and ties which are the strength of the miners' organizations are examined within the context of the grim daily reality in these mining towns. (Friday, 2:00 P.M., Room 107, Ritter Hall).

KENYA, AFRICA (1961)

Credits: Coproduced by Time, Inc., ABC News & Drew Associates; Exec. Prod., Robert Drew; Filmmaker, Prod., Richard Leacock; Filmmaker, Albert Maysles; Correspondent, Gregory Shuker; Technical Supervisor, Gerald Feil; Narrator, Joseph Julian; Editors, Robert Farren, Larry Moyer; Robert Guenette.

Factual account of political growth, new Parliamentary elections; President Kenyatta. (Friday, 9:00 A.M., Room 101, Ritter Hall).

KENYA BORAN

Credits: Directed by David MacDougall and James Blue; Camera, David MacDougall; Sound, James Blue; Anthropological Advisor, P. T. W. Baxter. Produced by American Universities Field Staff
Running Time: 66 minutes
The Boran of northern Kenya are nomadic herders who live in a region of scrub and desert extending to the Ethiopian border. Out of this arid landscape rises a well-watered plateau on which many Boran have settled, attracted by a growing town, education, and agriculture. Recently a road has been built through the once-isolated territory. The film is about the irrevocability of change. Two fathers and their sons stand between a familiar but waning mode of life and the uncertain benefits of the modern social order, for which one must pay the price of one's competence in the old society. The film is constructed geometrically out of conversations which pair the major characters in their different inter-relationships. The audience is thus afforded an opportunity, through observing the intersecting of these lines of behavior, to plot the situation of each against broader social and historical patterns. (Thursday, 9:00 A.M., Room 100, Ritter Hall).

KOKO: A TALKING GORILLA

Credits: Directed by Barbet Schroeder; Cameraman, Nestor Alamendros
Running Time: 85 minutes
Technical Data: 16mm, color, optical sound
Distributor: New Yorker Films, 16 W. 61st St., New York, NY 10023, 212-247-6110

KOKO--A TALKING GORILLA is a documentary about a 6-year-old female gorilla who has been taught to communicate through sign language. It should be stressed that KOKO is neither a Disney adventure nor a strictly educational film. To say that KOKO reveals a fascinating personality may at first seem laughable, and the film is not without a self-deprecating sense of humor, but at its heart is a moving speculation about the tenuousness of man's long-cherished separation from the natural world he exploits. As with Barbet Schroeder's previous excursions off the beaten path (in MORE, IDI AMIN DADA, MAITRESSE), KOKO continues Schroeder's investigations into the frontiers of human experience. (Friday, 12:30 P.M., Walk Auditorium, Ritter Hall).

KUROKAWA-NOH: I. DAICHIFUMI

Credits: Made by Midori Shimada
Running Time: 38 minutes

Kurokawa is the local district, consisting of fourteen hamlets, in Yamagata Pref. in the northern part of Japan. Its inhabitants are mostly rice-producing farmers. The Noh-play has been inherited by the village men presumably since
the 16th century, thus called Kurokawa Noh. All the inhabitants are, in principle, the members of the worship group of their local shrine called Kasuga Shrine. This worship group consists of two sub-groups, and has the characteristics of the dual organization. The Noh-play is performed as a ritual to serve Kasuga Shrine on the occasions of its festivals.

Daichifumi and Tokorobussoku-no-shiki are a unit of ritual performance performed on the stage in the Kasuga Shrine in its New Year's festival called "Ogiisai". Daichifumi literally means "stamping feet firmly on the ground," which is a magical action to expel the evil spirits and to purify the land. It is performed by two male infants, one from each sub-group, because infants are considered pure and innocent beings. One is dressed in the man's costume, the other in the woman's, symbolizing the principle of Yin and Yan. This principle is seen in many aspects of the performance and of the festival. Daichifumi is composed of several parts, each repeated alternately by the two boys. Though there are some variations in the style of performance between the two, the meaning and the principle are basically the same. It begins from stamping feet under the symbol of the guardian god of each sub-group. The symbolic meaning of each single action and word in the recitation is not known, or has been forgotten by the villagers. According to their tradition, however, the origin of Kurokawa and the praising of its blessed land are recited in Daichifumi. It is presumed by the villagers that the lines of recitation were written by the learned Buddhist priest in old days, as its style is highly sophisticated with many Buddhist terms used.

Another significance of Daichifumi is that it symbolically emphasizes integration of the two sub-groups as one local unit. (Saturday, 2:00 P.M., Room 107, Ritter Hall).

KUROKAWA-NOH: II. TOKOROBUSSOKU-NO-SHIKI: OKINA

Credits: Made by Midori Shimada
Running Time: 35 minutes

"Okina and Sanbaso" is commonly seen, with great many variations, performed as a ritual in many places in Japan. Okina is an old Japanese word for "old man," and Sanbaso, though with no mention of old man, can be interpreted as "the third old man." In Noh-play, Okina and Sanbaso are considered the sacred roles for the players. And in Kurokawa, they are considered as the gods in disguise of old men.

Okina is to pray for and to rejoice the long lasting life and the peace of the world, which is expressed repeatedly using different expressions in the recitation and in the slow quiet dance of joy. The words used in the recitation are exclusive of good omen and symbolic of long lasting life. Okina is performed by one man with the back chorus (jiutai) and the instrumental music. The mask of Okina is carried in the box by the box bearer.
The role of Okina is succeeded by descent in the particular family that belongs to "Kami-za," one of the two sub-groups. The mask of Okina also belongs to "Kami-za," and is the guardian god of this group. It is kept in the miniature shrine installed in the storage of "Kami-za" and taken out on the occasion of Ogisai to be used only for Tokorobussoku-no-shiki. This mask is the sacred object of worship and dealt with the highest respect. The player never touches directly with the hands when putting on. (Saturday, 2:00 P.M., Room 107, Ritter Hall).

KUROKAWA-NOH: III. TOKOROBUSOKU-NO-SHIKI: SANBASO

Credits: Made by Midori Shimada
Running Time: 18 minutes

Sanbaso, which follows Okina, is a dance to pray for the fertility of crops in the coming year. It is performed by one man with the instrumental music. The mask of Sanbaso is carried in the top of the box by the bearer. Appearing on the stage, the player waits for the music, sitting with his head bent down to symbolize the life still asleep, or yet to be born. The dance which begins by the awakening beat of the hand drums is quite expressive in contrast to that of Okina, including the mimic movements of a bird jumping in the field and of sowing seeds. Such movements are considered to be very primitive forms of magical performance. As Sanbaso begins, young men in the audience and in the back of the stage start yelling and stamping feet in an aroused excitement for the following competitive race ritual between the two sub-groups.

Like Okina, the role of Sanbaso is succeeded by descent in the particular family that belongs to "Shimo-za," the other sub-group. Also the mask of Sanbaso belongs to "Shimo-za," and is treated the same way as the mask of Okina. (Saturday, 2:00 P.M., Room 107, Ritter Hall).

LA GIGUE DE L'OURS

Credits: Philippe Lavalette, Director and Cameraman
Running Time: 25 minutes
Technical Data: 16mm, color, optical sound

In a farm in Canada, two men dance the bear jig and mimic the kill and the stripping of the animal, symbolizing the end of winter and the coming of spring. (Thursday, 1:00 P.M., Room 107, Ritter Hall).
LA LA MAKING IT IN L.A.

Credits: A film by Caroline and Frank Mouris; Assisted by Harry Hall, Clyde Lieberman, Gail Lopata and Robert Schrock; Cinematography, John Moody; Sound, Lee Kissik; Asst. Camera, Bart Ogburn; Grip, Mark Lipson; Gaffer, Irv Katz; Boom, Andrew Rovins; Visual Consultant, Harry Hall; Production Consultant, Robert Schrock; Rerecording, John Moody; Music Recording and Mixing, Michael Hamilton; Music Written, Arranged and Performed by Clyde Lieberman and Gail Lopata; Funding by The Independent Documentary Fund which is supported by the Ford Fdn. and Nat'1 Endowment for the Arts; A Production of Frank Films in association with The Television Laboratory at WNET/13 in New York City.

Running Time: 58 minutes


Distributor: Direct Cinema Ltd., P.O. Box 69589, Los Angeles, CA 90069, 213-656-4700.

LA LA, MAKING IT IN L.A. is a documentary film essay about and by some of the vast numbers of people searching for fame, fortune and stardom in show business. Intentionally constructed as the ultimate talking head film, it features brief segments with 55 aspiring actors, musicians and comedians of both sexes and of all ages who speak directly to the film's audience about their lives, their dreams and their disappointments. Each person in the film becomes one or more important sentences in the overall story of the struggle to make it as a performer in Los Angeles where one competes with thousands of other performers for the relatively few jobs and the even fewer positions of stardom. We edited ten hours of straight documentary footage into this hour and punctuated the essay segments with images of Los Angeles and original music written by two of the performers (for their own careers before this film was begun), Clyde Lieberman and Gail Lopata. (Friday, 2:00 P.M., Kiva Auditorium, Ritter Hall Annex).

THE LAND WHERE THE BLUES BEGAN

Credits: Written & Directed by Alan Lomax; Photographed & Edited by John M. Bishop; researched & Developed by Worth Long; Produced by Miss. Authority for Educational Television

Running Time: 58:42 minutes

Technical Data: 3/4" original VTR, edited master quadriflex 2", high band, color. Type of Recorder Used: 3/4" Umatic portable with Ikegami HL-77 camera

Distributor: For information contact John Bishop, 917 E. Broadway, Haverhill, MA 01830, 617-372-0458

This powerful documentary explores some of the musical and socioeconomic origins of the blues. Shot on location in Mississippi, the program includes segments of fife and drum bands, one-stringed instruments, a Baptist revival, toasting in a nightclub, and work songs of the farms, prisons, levee camps, and railroad gangs. In their own words, both the creators and consumers of the blues talk about the life experiences that gave rise to this music. THE LAND WHERE THE BLUES BEGAN includes songs performed by Sam Chatmon, Jack Owens and Bud Spires, Napoleon Strickland, Eugene Powell, Belton Sutherland, and R. L. Burnside. With narration by Alan Lomax. (Saturday, 2:00 P.M., Room 100, Ritter Hall).
LA SAISON DU CRABE ROYAL

Credits: Joëlle Robert-Lamblin, Director & camerawoman
Running Time: 14 minutes
Technical Data: 16mm, color, optical sound

Aleutian island tradition and American modernism in the daily life of a village of fishers and hunters in summer: canning of crabs, collecting of driftwood, skinning of seals. (Thursday, 1:00 P.M., Room 107, Ritter Hall).

THE LAST OF THE CUIVA

Credits: Producer, Brian Moser
Running Time: 65 minutes
Technical Data: 16mm, color, optical sound. Tape Recorder: Nagra.

This film is the story of the last 600 people of the nearly extinct Cuiva tribe in Colombia. The Cuiva today finds himself almost in the present day role of the North American Indian of 150 years ago—driven off his hunting grounds by the cattle ranchers, and massacred if he insists on fighting for his home. (Thursday, 9:00 A.M., Room 105, Ritter Hall).

LAS TURAS

Credits: Directed by Ana Maria Enriquez
Running Time: 16 minutes
Technical Data: 16mm, color, optical sound
Distributor: Unifilm, 419 Park Ave. South, New York, NY 10016, 212-686-9890

This beautifully photographed documentary depicts the celebration of las turas, an ancient fertility rite still practiced today by Indian peasants in Venezuela. The annual performance of this centuries-old agricultural ritual consists of joyous dancing and music to offer praise and gratitude for Mother Earth's life-giving powers and to invoke the favor of the many spirits who determine the outcome of the harvest.

The film's sensitive portrayal of the ritual is complemented by an explanation of its background and meaning which utilizes the words of the Indians themselves. LAS TURAS thus transcends the traditional anthropological examination of Indian folklore by offering a personalized understanding of the intensity of magical meaning of this ritual, a cultural expression of religious beliefs which have survived virtually unchanged for centuries. (Friday, 9:00 A.M., Room 107, Ritter Hall).

LA VIELLE ET LA PLUIE

Credits: Jean-Pierre Olivier de Sardan, Director and cameraman
Running Time: 60 minutes
Technical Data: 16mm, color, optical sound
During a period of drought in Niger, an old woman organizes in her village a "yenendi," a rain-making ceremony. (Thursday, 1:00 P.M., Room 107, Ritter Hall).

LEARNING TO DANCE IN BALI

Running Time: 20 minutes
Distributor: New York University Film Library, 26 Washington Place, New York, NY 10003, 212-598-2250

I Mario, the dancer who was chiefly responsible for the evolution of the Kebari Dance, which was very popular in Bali in the 1920's and 30's, is shown teaching basic arm and other dance movements in the village of Tabanan. The film is a study of visual and kinesthetic learning. (Wednesday, 1:30 P.M., Walk Auditorium, Ritter Hall).

LE CIEL SUR LA TERRE - HEAVEN ON EARTH PILGRIMAGES ON THE GANGES

Credits: Pierre Amado, Director & cameraman
Running Time: 52 minutes
Technical Data: 16mm, color, optical sound

The "Ganga" according to Indian tradition, came down from heaven to bring life. Its waters purify and regenerate, particularly at the great pilgrimage areas: Ganga-Sagar, where Ganga meets the ocean; Benares, the holiest of the seven holy cities; Prayâg (Allahabad) the sacred confluence, where on January 19, 1977, during a Kumbha-Mela which takes place very 12 years, more than 10 million pilgrims bathed on the same day; Hardwâr, where the river comes out of the Himalayas to give life to the immense plain. Badrinath, Kedarnath, Gangotri, at the foot of glaciers more than 6.000 meters high, the pilgrimage to the source.

From filming these areas from 1957 to 1977, the camera shows together the vitality of tradition and its capacity to adapt to the most modern techniques in order to organize the largest meetings in the world. (Thursday, 9:00 A.M., Room 107, Ritter Hall).

LE GRAND MASQUE MOLO

Credits: Guy Le Moal, Director & cameraman
Running Time: 20 minutes
Technical Data: 16mm, color, optical sound
Description of the ritual and technical phases in the making of a mask out of wood: cutting down of the tree, roughing up and carving from the rough shape; decoration. Several sacrifices are made during the manufacture. (Thursday, 1:00 P.M., Room 107, Ritter Hall).

LEON "PECK" CLARK: BASKETMAKER

Running Time: 15 minutes
Technical Data: 16mm, color, optical sound. Camera: Arriflex BL, Arriflex S. Film Stock: 7241, 7242. Tape Recorder: Nagra III, 4 S. Microphone: Sennheiser 815, Electravoice RE 15. Processing Lab: Motion Picture Lab. Distributor: Center for Southern Folklore, 1216 Peabody Ave., P.O. Box 40105, Memphis, Tenn. 38104, 901-726-4205

In the latest addition to the Center for Southern Folklore's films on traditional Mississippi crafts, the work of Sharon, Mississippi basket maker "Peck" Clark is examined. Clark talks about his earlier years and how he learned the craft of white oak basketmaking as the camera follows the development of one basket in his hands. Country life is always present in the texture of farm sounds and activities, and in the conversation of Clark and his wife. Not only useful as a study of a single traditional craft, the film can be used in conjunction with other Center for Southern Folklore productions to give a full view of the role of folk art and crafts in the South. (Friday, 2:00 P.M., Room 102, Ritter Hall).

LES GESTES DES REPAS (Les gens de Saint-Demet)

Credits: Robert and Monique Gessain, directors & camera
Running Time: 30 minutes
Technical Data: 16mm, color, optical sound

Survey of a village in the Finistere (Brittany) between 1961 and 1965.

Part 4. Meals: Old people's meal, cooking class, ladies' tea, hunters' meal, preparation of two meals. (Thursday, 1:00 P.M., Room 107, Ritter Hall).

LES LAVEUSES

Credits: Claudine de France, Director & camerawoman
Running Time: 30 minutes
Technical Data: 16mm, color, optical sound

The everyday movements involved in laundry work in a French village in the Châtillonnais: the communal washhouse, drying the linen, folding and ironing. (Thursday, 1:00 P.M., Room 107, Ritter Hall).
LES PAILHASSES

Credits: Jean Dominique Lajoux, Director, cameraman & soundman
Running Time: 26 minutes
Technical Data: 16mm, color, optical sound

In costumes consisting of white pants, a burlap bag stuffed with straw, a bedger skin mask, a feathered hat and boxwood branches on the shoulders, the men of the village of Cournonterre (Héraulut) enthusiastically enter into an unexpected mardi-gras type ritual on Ash Wednesday afternoon. Dressed in this way, the "straw men" pursue anyone who passes on the village street to bring them to the one or two squares where the kegs of wine dregs have been poured out. The prisoner is then smeared and dipped in wine dregs along with his executioners. This Mardi-Graz ritual goes back very far in history. (Thursday, 9:00 A.M., Room 107, Ritter Hall).

LES TAMBOURS D'AVANT: TOUROU ET BITTI

Credits: Produced by the Centre National de la Recherche Scientifique in cooperation with the Comité du film Ethnographique of the Musée de l'Homme.
Running Time: 10 minutes
Technical Data: 16mm, color, optical sound in Songhay/French narration.
Camera: Eclair NPR. Lens: 10mm Angenieux. Tape Recorder: Nagra 4.2.

On March 15, 1971, the Sorko fisherman, Daouda, asked me to come film at Simiri, in the Zarmaganda of Niger. The occasion was a possession dance to ask the black spirits of the bush to protect the forthcoming crop from the locusts.

Despite the efforts of the zima priest Sido, Daouda's father, and despite the use of two special old drums, "touro" and "bitti," no one became possessed for three days.

On the fourth day I again went to Simiri with Daouda and my soundman, Moussa Amidou. After several hours without possession taking place, I decided to shoot anyway. Night was about to fall, and I thought I would take the opportunity to shoot some footage of this beautiful music, which is in danger of disappearing.

I began to film the exterior of the compound of the zima priests, then, without turning off and on, passed though the pen of the sacrificial goats, and then out into the dance area where an old man, Sambou Albyedu, was dancing without much conviction. Without stopping I walked up to the musicians and filmed them in detail. Suddenly the drums stopped. I was just about ready to turn off when the godye lute started up again, playing solo. The lute player had "seen a spirit." Immediately Sambou entered into the state and became possessed by the spirit kure (the Hausa butcher, the hyena). I kept filming. Then old Tusinye Wazi entered the dance area; she immediately was possessed by the spirit Hadyo. Still without stopping, I filmed the consultation of spirits by the priests—a sacrifice was requested. At this point I began to walk backward, framing a general establishing view of the compound, now flushed with the coming of sunset. The filming was thus one continuous shot, the length of the camera load.
Looking back at this film now, I think that the shooting itself was what unlatched and sped up the possession process. And I would not be surprised if, upon showing the film to the priests of Simiri, I learned that it was my own "ciné-trance" which played the role of catalyst that night.


LINEAGE

Credits: George Griffin, Filmmaker
Running Time: 30 minutes
Technical Data: 16mm, color, optical sound
Distributor: Serious Business Company, 1145 Mandana Blvd., Oakland, CA 94610, 415-832-5600

LINEAGE is a fascinating animation-essay in which the filmmaker acknowledges the artistic heritage of the hand-drawn cartoon film and examines his own uncertain and comical stance caught between formalism and narrative. Through his alter ego, The Square Man, Griffin explores how traditional and modern ideas about film arts conflict. In LINEAGE The Square Man acts as creator and creation, sympathetic and mischievous, reflecting both Griffin's serious questions about the role of the artist and his own love of animated life. (Friday, 9:00 A.M., Walk Auditorium, Ritter Hall).

LITTLE WARS

Running Time: 20 minutes
Technical Data: 16mm, B&W, optical sound
Distributor: University of Southern California, Division of Cinema-TV, Film Distribution Center, University Park, Los Angeles, CA 90007

Explores a group of Civil War re-enactors and the personal gratification they receive from participating in their re-created war setting. (Saturday, 9:00 A.M., Room 101, Ritter Hall).

LISTEN CARACAS

Credits: Directed by Carlos Azpurua
Running Time: 19 minutes
Technical Data: 16mm, color, optical sound
Distributor: Unifilm, 419 Park Ave. South, New York, NY 10016, 212-686-9890

This documentary offers a forceful statement from the Indians of the Amazon region on the white man's continuing attacks against their culture. The film's investigation of this timely issue is structured around a moving, impassioned declaration by Barne Yavari, the last surviving Yecuana Chaman (chief), who with great dignity and urgency describes the disrespectful attitude of the colonizers and missionaries in relation to his people's beliefs and way of life.
From the beginning, two characteristics of Indian life have been in opposition to the habits of Western culture. The first is the social structure, the second concerns the ownership and utilization of land. The Indian's principal economic and social unity lies in the tribe, the communal possession of property and land, extended family ties, and a structure of hierarchical power. Indian land is a communal possession, and the rights and obligations are distributed among the members of the community. The land is not sold because doing this would be like selling the air or water.

The colonizer, on the other hand, considers individual ownership of land to be a natural phenomenon. The differences between these two concepts are the cause of what some anthropologists and 19th century colonizers have called "the Indian problem." The colonizers view the Indians as simple-minded savages who ought to be eliminated.

LISTEN CARACAS offers important insights into the process of cultural genocide. To speak of ethnocide is not just to speak of the destruction of one culture by the imposition of another; it is also to understand the attitude the colonizer has when bringing his cultural values and structures to indigenous civilizations. (Friday, 9:00 A.M., Room 107, Ritter Hall).

LIVING BETWEEN TWO CULTURES

Credits: The Students at the Sociological Institute, Utrecht
Running Time: 30 minutes
Technical Data: 16mm, color
Distributor: Leonard Henny, Media Studies Program, Center for International Development Education, Heidelberglaan 2, Utrecht, Holland

The film gives a picture of the situation of children of Moroccan workers in Holland.

Moroccan children who grew up in Holland, and who go to school or work here, tend to lead a sort of double life. One life takes place in the home, the other life takes place among the Dutch.

The home life is penetrated with the Islamic norms and values, and there it is almost always taken for granted that one day the family will return to Morocco.

In practice however, it occurs very seldom that a family, having lived in Holland for some years, will actually return to Morocco. Thus, for most of the "second generation," Holland is likely to become a second home country. But the culture of this new home country clashes in many respects with the Islamic culture of Morocco.

The film consists of three parts.

In one part we get to know children who have recently come to Holland, and we see how they react on their new environment.

In the second part we get to know some children who have lived in Holland for some years. What do they consider themselves to be: Dutch or Moroccans?
Finally we hear two fathers who give their vision of the upbringing and education of their children in Holland.

The film is meant to be shown to Moroccan youngsters and their parents. Therefore the film is spoken in Moroccan language. (Wednesday, 1:30 P.M., Room 105, Ritter Hall).

LORANG'S WAY

Credits: Produced and directed by David and Judith MacDougall. Camera: David MacDougall. Sound: Judith MacDougall. Field Assistants: Breda Lokichama, Joseph Aripon.
Running Time: 70 minutes
Distributor: Extension Media Center, University of California, Berkeley, CA 94720

The second film to be released in the "Turkana Conversations" trilogy, this is a portrait of Lorang, head of the homestead. Isolated and self-sufficient, most Turkana (including Lorang's own son) see their way of life continuing unchanged into the future. But Lorang thinks otherwise, for he has seen something of the outside world. The film is a study of a man who has come to see his society as vulnerable and whose traditional role in it has been shaped by this realization. It explores Lorang's personality and ideas through his talk with the film-makers, the testimony of friends and relatives, and observation of his behavior with his wives, children, and men of his own age and status. English sub-titles. Winner: Prix Georges Pompidou, Cinéma du Réel Festival, Paris, 1979. (Thursday, 9:30 A.M., Room 100, Ritter Hall).

MADARRPA FUNERAL AT GURKA'WVY

Credits: Director: Ian Dunlop; Camera, Dean Semler; Sound, Rodney Simmons; Anthropologists, Howard Murphy, Nancy Williams; Documentation, Dundiwvy Wanambi; Production, Film Australia
Running Time: 87-1/2 minutes
Distributor: Film Australia, P.O. Box 46, Windfield NSW, Australia

In 1976 I was invited by Dundiwvy Wanambi, a leader of the Marrakulu clan, to his clan homeland settlement at Gurka'wuy in northeast Arnhem Land, Northern Australia. While we were there a young child died and we were asked to film the funeral.

Mortuary rites in northeast Arnhem Land are extremely complex and rich in symbolism. This funeral is for a child so it is relatively short. It is, nevertheless, still bewilderingly complicated. In examining this ceremony I have tried to indicate some of the complex connections that link together people of different clans, and their land, through their religion. (Friday, 9:00 A.M., Room 100, Ritter Hall).
MAHAUTA LES BOUCHERS DU MAWRI

Credits: Marc Piault, Director & cameraman
Running Time: 13 minutes
Technical Data: 16mm, color, optical sound

Among the Hausa the butchers are groups in a corporation much despised by the population. Each Wednesday in Bagaji (Mawri, Niger) the butchers participate in one of the chief manifestations of the community. At first, isolated in the slaughter house, when they return to the market place, they become organisers of a great ritual feast. (Thursday, 1:00 P.M., Room 107, Ritter Hall).

MAIDENS

Running Time: 33 minutes
Technical Data: 16mm, color
Distributor: Film Australia, 9229 Sunset Blvd., Suite 720, Los Angeles, CA 90069, 213-275-7074

Three generations of the film makers maternal family documented using old photographs, slides, home movies, early Australian films. (Saturday, 1:30 P.M., Kiva Auditorium, Ritter Hall Annex).

MAINSTREAM

Credits: Annick Smith, Exec. Producer
Running Time: 24:47 minutes
Technical Data: 3/4" VTR, color. Type of Recorder used: 3/4" U-Matic.
Distributor: Videotape at P.T.L., Film at Great Plains National

As the title suggests, MAINSTREAM, is about some of the conflicts and encounters that are felt by a contemporary Indian woman as she views the City of Spokane and the non-Indian world around her. She recounts her early life and contrasts it with the demands of the contemporary world. She sees the struggle for Native identity and the need for survival.

MAINSTREAM is a message film in the sense that the young woman advocates pride in Native American heritage and the need to retain Indian Culture. She laments the difficulty of retaining Indian culture in the modern era and calls for unity among Indian tribes. (Friday, 9:00 A.M., Room 102, Ritter Hall).

THE MAORI LAND STRUGGLE (Two Versions)

Running Time: 20 minutes each
Technical Data: 16mm, color, optical sound
Distributor: Leonard Henny, Media Studies Program, Center for International Development Education, Heidelberglaan 2, Utrecht, Holland

The Maori people are the original inhabitants of New Zealand. During the last decade a strong urge has developed among Maori's to regain control over the land which they once owned. Today only 4% of the land of New Zealand is in the hands of Maori's, while they make up 8% of the population.

To the Maori's, land is more than a parcel of property; their whole culture is based upon their ties to the land, which in Maori society is commonly owned. As one of the women states in the film: "Fenna" means land. It also means the placenta that envelopes the child before it is born. And when the child is born this "fenna" is put in the earth. Thus we say: wherever the child may go in its life it can always come back to its place of origin where the fenna is buried in the ground."

Since the treaty of Waitangi was signed in 1840, there has been a constant tension between Maori's who regard the land as common property, for communal use, and immigrants from Western Europe who claim individual rights and who use the land for capitalistic gains. During the last decade, under the pressure of increased speculation in land and real estate property the tension has resulted in the development of a protest movement among Maori's. The film follows the actions of the Maori's to regain their land. We witness the development of their movement from the 1975 Maori Land-March on the capital city of Wellington to the 1978 militant occupation of Bastion Point, a mythical parcel of land in the heart of Auckland on which the government wanted to build luxury apartments.

Although Bastion Point was cleared by the police, the occupation was still considered a success, because the luxury apartments will not be built. The Maori's now want to internationalize their struggle. They organize themselves in solidarity with other minorities in other parts of the world, and look for support among sympathizers for their cause wherever they may live, to help put pressure on the New Zealand government in behalf of the Maori rights to their land.

The film has been made in two versions. One version shows the Maori land issue only from the Maori point of view. In a second version the arguments of the Maori leadership are juxtaposed to the official declaration of the Minister of Maori affairs and to opinions of New Zealand whites, given in street-interviews. While the whites take the position that the land was legally bought, the Maori's present historic evidence that the land has been obtained by immigrants through devious tricks and gun power. (Wednesday, 1:30 P.M., Room 105, Ritter Hall).

MAPPING THE TULTUL'S GARDEN (PART ONE)

Credits: Camera, Marek Jablonko; Sound, Allison Jablonko; Anthropologist, Maurice Godelier
Running Time: 11 minutes
Technical Data: 16mm, color, 16 mm magnetic tape. Camera: Arriflex BL.
Film Stock: Commercial Ektachrome. Tape Recorder: Nagra 2. Processing Lab: Colorfilm, Sydney, Australia
For his study of the Baruya economic system, Godelier mapped all the gardens. This is the 159th garden to be mapped and is on the hillside high above the main terrace where the village of Waveu and the green salt fields are located. The Tultul gives Godelier the basic information on land tenure: place name, owner, lineage, who built the fence, and which women have plots. Godelier's team of interpreter and assistants are already familiar with the process: setting up surveying table, collecting soil samples to be sent to Port Moresby, identifying and measuring stumps of cleared trees to learn about fallowing patterns, and counting stone outcrops. Later the boundary and slope were measured. The Tultul speaks of his decision to clear this garden and of his wife's objection because it was too stony. He ignored his wife and went ahead anyway. Some women down in the village shout up their anger that they are not earning money by working for Godelier. He tries to calm the argument by pointing out that a number of women in their lineage have earned money as his informants. The mapping activity is one which Godelier must direct entirely himself, using Western techniques, in order to get the necessary information. Thus the pace is set by him. (Thursday 9:00 A.M., Room 102, Ritter Hall).

MARGARET MEAD: A PORTRAIT BY A FRIEND

Running Time: 27 minutes
Distributor: Office of the Vice President, American Museum of Natural History, Central Park West at 79th St., New York, NY 10024, 212-873-1681

French anthropologist and filmmaker Jean Rouch conceived this impromptu "cine-portrait" as an homage to Margaret Mead during the first film festival held in her honor at the American Museum of Natural History in 1977, to which he had been invited as a distinguished guest. The festival was part of an appeal for funds to better preserve the Museum's anthropological collections and to endow a chair in the Department of Anthropology. The PORTRAIT is a peripatetic conversation between colleagues, ranging from dinosaurs and totemic ancestors to anthropology in outer space, and from Dr. Mead's tower office, through various halls of the Museum and, finally, into "the sacred grove of the New York tribe," Central Park. It was filmed on September 21, 1977, with additional photography on July 6, 1978, and was completed only a few weeks before Dr. Mead's death on November 15, 1978. (Wednesday, 1:30 P.M., Walk Auditorium, Ritter Hall).

MARGARET MEAD'S NEW GUINEA JOURNAL

Credits: Director, Craig Gilbert; Producer, WNET/13; Cinematography, Richard Leiterman; Cameraman, Henri Fiks; Sound, Christian Wangler; Editor, Ellen Giffard.
Running Time: 90 minutes
Technical Data: 16 mm, color, optical sound
Distributor: Indiana University Audio-Visual Center, Bloomington, IN 47405, 812-337-8087
Margaret Mead, famous anthropologist, looks at change in the village of Peri on Manus, one of the Admiralty islands in the Australian Trust Territory of New Guinea. Between Dr. Mead's first two visits to the village in 1928 and 1953 Peri moved from the Stone Age into the twentieth century. During her latest visit to the New Guinea village in 1967 the personal and historical factors which made this cultural leap possible were documented on film. (Wednesday, 1:30 P.M., Walk Auditorium, Ritter Hall).

THE MELON TOSSING GAME

Credits: Director, John K. Marshall; Producer, Center for Documentary Anthropology, now Documentary Educational Resources; Edited by John K. Marshall & Frank Galvin.
Running Time: 14-1/2 minutes
Technical Data: 16mm, color, optical sound
Distributor: Documentary Educational Resources, 5 Bridge Street, Watertown, MA 02172

Women and children from three separate !Kung bands gather at a mangetti grove at !O, Namibia/Southwest Africa to play a long and intense game in which undertones of social and personal tension become apparent. (Friday, 9:00 A.M., Room 103, Ritter Hall).

MEMORIES OF ANCESTRAL POWER

Credits: Bill Viola; Produced by the International TV Workshop.
Running Time: 36 minutes
Technical Data: 3/4" VTR, mastered on Quadriflex 2", color. Type of Recorder Used: SONY VO 2850.
Distributor: Electronic Arts Intermix, 84 Fifth Ave., New York, NY 10011, 212-989-2316

The Moro Movement is centered in the village of Makaruka on the island of Guadalcanal. The cult movement revolves around a man named Moro, who died and came back to life within one 24 hour period about 25 years ago. In his trance state Moro states that he was contacted by the ancestors who told him that he must work to revive the old traditions which had been lost since the arrival of the Europeans. Moro then set out to re-establish the old 'custom' ways for his people, re-vitalizing the old dances, songs, crafts, and way of dress, while at the same time providing a choice to maintain those European elements deemed valuable and beneficial for the group.

In December 1976 I travelled to Makaruka alone with portable video recording equipment to meet Moro. There, I instructed several young villagers to help me make the recordings. At one point I even handed the camera to one man so he could tape Moro and myself during the welcoming speeches as can be seen in the tape. A young man named Marcellin was elected to provide an ongoing translation of everything into English, speaking directly into the camera. In this way, Moro's vision is presented directly to the viewer. We are given a tour of the village 'custom' houses, including the central 'House of Memories.' Moro and his followers determined everything I was to record, and I have left the sequence of events intact in the final edit, with a few minor changes. I consider this
work to be a collaboration between myself and Moro and his people. (Friday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).

MISA COLOMBIANA

Credits: Produced by Documentary Educational Resources; Directed by Anne Fischel & Glenn McNatt; Edited by Anne Fischel; Camera, Anne Fischel & Glenn McNatt. Running Time: 20 minutes
Technical Data: 16mm, color, optical sound
Distributor: Documentary Educational Resources, 5 Bridge Street, Watertown, MA 02172

In Medelin, Colombia, 370 families who live alongside a municipal dump, struggle to survive and better their lives. (Friday, 9:00 A.M., Room 103, Ritter Hall).

MISSION TO MALAYA (1964)

Credits: Robert Drew

Story of a young nurse and her heroic efforts to save a woman's life. (Friday, 9:00 A.M., Room 101, Ritter Hall).

MURITA CYCLES

Distributor: Direct Cinema Limited, P.O. Box 69589, Los Angeles, CA 90069, 213-656-4700

MURITA CYCLES is a rundown bicycle shop in a respectable Staten Island neighborhood. It is owned and operated by Murray Braverman, an abrasive philosopher/junk collector/bicycle repairman. This portrait of his eccentric life style is intensified by the emotions behind it. The film maker is his son.

The film is sometimes harsh in its candid exposure of the man's behavior, but it is always loving and caring. It uses humor and sensitivity in an attempt by a son to come to an understanding of his father.

Murray's passion is collecting junk—in his words "gold nuggets." A typical haul of "gold nuggets" might include plastic ice cube trays, shelf-lining paper and an old doorbell. The junk overflows from every corner of the house and bicycle shop, a problem of some concern to Murray's children. (Saturday, 1:00 P.M., Walk Auditorium, Ritter Hall).
THE MURSI

Credits: Producer, Leslie Woodhead; Anthropologist, Dr. David Turton.
Running Time: 52:44 minutes
Technical Data: 16mm, color, optical sound. Tape Recorder: Nagra.
Distributor: ISHI Films, 3401 Market Street, Philadelphia, PA 19104, 215-387-9002

This documentary portrays the remarkable form of democracy practised by the Mursi, a tribe living in Ethiopia. The Mursi have no chiefs, leaders or system of voting. All decisions are reached in a full tribal debate where each warrior is encouraged to express his views without interruption. Only when a unanimous will emerges among the men are decisions made.

The film crew were able to film this process during a time of great crisis for the Mursi—when they were at war with their neighbors the Bodi. (Thursday, 9:00 A.M., Room 105, Ritter Hall).

MUSICA

Credits: Director/Editor, Ben Levin. Producers, Ben Levin & Sally Benson. Cinematographer, Lawrence McConkey. Sound, Bruce Litecky.
Running Time: 26 minutes
Distributor: Ben Levin, Department Radio/TV/Film, Temple University, Philadelphia, PA 19122, 215-787-1496

In many locations around the country there are musicians dedicated to the preservation and continued vitality of old music. This film is an exploration of the activities of the Collegium Musicum of the University of Pennsylvania. We observe them as they rehearse and perform music from the Medieval, Renaissance, and Baroque Periods. There is no narration. (Saturday, 2:00 P.M., Room 100, Ritter Hall).

NIAI: THE STORY OF A !KUNG WOMAN

Running Time: 58 minutes
Distributor: Documentary Educational Resources, Inc., 5 Bridge Street, Watertown, MA 02172, 617-926-0491

NIAI: THE STORY OF A !KUNG WOMAN is John Marshall's latest film about the !Kung San of Namibia/South West Africa. The documentary spans 28 years in the life of N!ai, a !Kung woman who now lives on a government run reserve at Tshumkwe, Namibia. The film, ostensibly the story of N!ai's life, also captures the changes that the !Kung have undergone since the early 1950's, before government intervention and resettlement disrupted their semi-nomadic independence.
John Marshall first filmed N'ai in 1951, when she was about 5 years old. At that time the !Kung were an independent hunting and gathering people; their territory covered 15,000 square miles in the Kalahari desert, an area that was freely shared among the small bands. In 1951, and on subsequent expeditions in '57 and '58, Marshall recorded the pleasures of N'ai's young life—joking with an uncle, playing among her friends, gathering with her mother and sharing in the distribution of meat—as well as its hardships: scarcity of water, an early and troubled marriage and legitimate fears about the dangers of childbirth.

In 1959, the South African government established the Tshumkwe Reserve, also known as the "Bushman homeland." By the time Marshall first received permission to visit the Reserve in 1978, he saw many of the same individuals he had known and filmed in earlier years—including N'ai. Things had changed radically.

Marshall extended the film record of the !Kung during his 1978 visit and incorporates many of these scenes of !Kung acculturation into N'AI: THE STORY OF A !KUNG WOMAN. This new footage, together with that of N'ai's earlier years, spans a period of nearly three decades, and captures a unique glimpse of a life that is rapidly disappearing, and will soon be gone. (Wednesday, 8:00 P.M., Walk Auditorium, Ritter Hall).

NAWI

Credits: Director, David MacDougall. Camera, David MacDougall. Sound, Judith MacDougall. Field Assistant, Sebastian John Odong. Editor, James Kennedy. Running Time: 22 minutes
Distributor: Churchill Films, 662 N. Robertson Boulevard, Los Angeles, CA 90069, 213-657-5110

During the dry season the Jie of Uganda leave their homesteads in large numbers and take their cattle to temporary camps in western Karamoja District, where water and grazing are more abundant. The film shows the departure of people and cattle from one homestead and various aspects of their life at the camp, with emphasis upon their care of livestock. Includes a number of Jie herdsboys' songs. No commentary. English sub-titles. (Wednesday, 1:30 P.M., Room 100, Ritter Hall).

NEHRU (1962)

Credits: Coproduced by Time-Life Broadcast and Drew Associates; Exec. Prod., Robert Drew; Filmmakers, Gregory Shuker, Richard Leacock; Editor, Joyce Chopra, Morton Lund, Gary Youngman.

First candid film made on foreign chief of state—three weeks in his life. (Friday, 9:00 A.M., Room 101, Ritter Hall).
NEW TRIBES MISSION

Running Time: 12 minutes  
Technical Data: 16mm, color, optical sound. Camera equipment: Arriflex, Bolex. Sound equipment: Nagra, Uher.  
Distributor: Documentary Educational Resources, 5 Bridge Street, Watertown, MA 02172

The process of acculturating the Yanomamo Indians of Southern Venezuela to Western ways is seen as members of the New Tribes Mission, a Protestant sect, attempt to teach Christianity to Yanomamo children. (Friday, 9:00 A.M., Room 103, Ritter Hall).

NOCES DE FEU

Credits:  Nicole Echard, director & camerawoman  
Running Time: 32 minutes  
Technical Data: 16mm, color, optical sound  
Distributor: S.E.R.D.D.A.V., 27, rue Paul Bert, 94000 Ivry, France and ARGOS FILMS, 4 rue Edouard Nortier 92 Neuilly

The fusion of iron ore in a blast furnace among the Hausa blacksmiths of Ader (Niger). Preparations, making of the blast furnaces and blast pipes, fusion of the ore, then the ritual dismantling of the furnace. (Thursday, 1:00 P.M., Room 107, Ritter Hall).

NOEL NUTELS

Credits:  Directed by Marcos Altberg  
Running Time: 30 minutes  
Technical Data: 16mm, color, optical sound  
Distributor: Unifilm, 419 Park Ave. So., New York, NY 10016, 212-686-9890

Noel Nutels was a physician of Jewish immigrant origins who dedicated himself to the problems of health and preventive medicine in the Brazilian jungles, particularly in the areas occupied by the Indians. This film is an account of his life and work, as well as a history of the Brazilian government's policy toward the Indians. Among other aspects, the film deals with the history of the SPI (a governmental agency for Indian Affairs), the political processes affecting the Indian territories, and the harm brought by contact with the whites. The vast Brazilian territory was once the home for an estimated two million Indians, today reduced to 200,000. The surviving tribes have been pushed far inland over the years, and live beset by the problems created by the encroachment of white civilization, including violence and disease.

The unusual bond between Noel Nutels and the Indians with whom he worked is evidenced through their mourning and expressions of grief at his death. Among these scenes is the rarely recorded performances of the Kwarip ritual, reserved for the occasion of the death of important members of the tribe. The film also
incorporates footage shot by Nutels himself which provides close glimpses of Indian life, scenes with an intimacy allowed to a man who was not only their doctor, but also a friend. (Friday, 9:00 A.M., Room 107, Ritter Hall).

NYANGATOM LES FUSILS JAUNES

Running Time: 90 minutes
Distributor: S.E.R.D.D.A.V., 27, rue Paul Bert, 94200 Ivry, France, 670-1152

Nyangatom whose name means "yellow guns" are a group of herdsmen who live in the lower part of the Omo valley in Ethiopia. Due to the isolation of the area and the very dry climate, they have been untouched by foreign influences. The film is an attempt to approach this society, describe their daily life, the relationship of the shepherd with his cattle and the ancient customs. (Thursday, 9:00 A.M., Room 107, Ritter Hall).

OCAMO IS MY TOWN

Running Time: 23 minutes
Technical Data: 16mm, color, optical sound. Camera equipment: Arriflex and Bolex. Sound equipment: Nagra and Uher.
Distributor: Documentary Educational Resources, 5 Bridge Street, Watertown, MA 02172

OCAMO IS MY TOWN describes the work of a Salesian priest who has tried for fourteen years to soften the impact of civilization on a Yanomamo Indian village on the Ocamo River in Southern Venezuela. (Friday, 9:00 A.M., Room 103, Ritter Hall).

ONCE A DAUGHTER

Credits: Director/Producer, Lynne Littman; Camera, Rick Robertson; Editor, Suzanne Pettit; Sound, Robbie Robinson.
Running Time: 1 hour
Distributor: Lynne Littman, 6620 Cahuenga Terr., Los Angeles, CA 90068, 213-467-6802

"Once a Daughter" is an intriguing chronicle of the complexities of mother/daughter relationships. Combining warm emotional encounters with dramatic portrayals, the film examines relationships that start at birth and transcend the grave. Experiencing childbirth at a very early age, and with the life span increasing, women must put into perspective the feelings they have toward their
daughters as well as mothers. Emotions from jealousy and anger to friendship and love takes us into the depths of the universal struggle to understand the basis of all generations of motherhood. (Thursday, 2:00 P.M., Walk Auditorium, Ritter Hall).

ONE HUNDRED ENTERTAINMENTS

Running Time: 28 minutes
Technical Data: 16mm, color
Distributor: Film Australia, 9229 Sunset Blvd., Suite 720, Los Angeles, CA 90069, 213-275-7074

With a tradition of 2,000 years behind them, the acrobats of the Shensi Provincial Acrobatic Troupe are as skilled at their art as they are loved by the people who see them perform. Based in Sian on the old Silk Road to the west, the troupe also regularly takes its show to the people on communes throughout Shensi Province, sometimes spending as much as eight months on tour.

We see members of the troupe and their families at home in their apartments next to a newly built theatre where they also rehearse each day. After giving a performance in Sian, the acrobats pack up to go on tour, passing through some of the dramatic countryside which typifies Shensi. Behind the scenes, on stage and on tour, this film gives a remarkably intimate and entertaining view of the life of a Chinese artist. The film also shows acts in the troupe's repertoire, including classical Chinese skills like juggling jars, pyramid balancing tricks, juggling plates, conjuring and comic acts like the lion dance and sketches which are inevitably greeted with wild hilarity by audiences.

The most comprehensive series of human-interest films yet attempted in China. (Friday, 2:00 P.M., Room 100, Ritter Hall).

ON THE BOULEVARD

Credits: Mya Shone - Optic Nerve
Running Time: 28:40 minutes
Technical Data: 3/4" VTR, color
Distributor: Optic Nerve, 141 Tenth St., San Francisco, CA 94103, 415-861-4385

ON THE BOULEVARD shows a side of the truckers' life rarely seen in the media. The documentary is composed of a series of encounters with owner operators: a group of bullhaulers, a young couple weldcottage, a woman trucker, and "The Blue Knight" who drives coast-to-coast to keep up payments on his rig. On the road, in truckstops, and at home with their families, we see working people trying to make it on their own. (Thursday, 2:00 P.M., Kiva Auditorium, Ritter Hall Annex).
ON THE LINE (THE LABOR VERSION)

Credits: Directed by Barbara Margolis
Running Time: 35 minutes
Technical Data: 16mm, color, optical sound
Distributor: Unifilm, 419 Park Ave. South, New York, NY 10016, 212-686-9890

ON THE LINE is a thought-provoking look at the contemporary problems of the American economy. It focuses on the situation of continually rising prices, layoffs and unemployment, deteriorating conditions where we work and cutbacks in services where we live. Those hardest hit by such problems, of course, are low-income families, and especially women and members of minority groups, who are the first to lose their jobs, and the ones with the most limited skills. But today the American middle class is also feeling the effects of the nation's continuing economic malaise, and even better-trained, better-paid sectors of the populace are now confronted with a diminished sense of economic security.

ON THE LINE investigates the ways in which these problems touch the lives of people and their communities. It reflects the increased involvement of both individuals and families with such issues, as well as the growing demands for greater understanding and participation in the decisions that affect their lives. The film features several case-studies, including that of a Puerto Rican woman who works in a government agency, an RCA engineer facing possible layoff, angry assembly line workers in a Ford auto plant, and participants in a year-long rent strike of over 50,000 Co-op City residents. (Friday, 2:00 P.M., Room 107, Ritter Hall).

ON THE SPRING ICE

Credits: Leonard Kamerling and Sarah Elder
Running Time: 45 minutes
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172, 617-926-0492

A film from the Alaska Native Heritage Series about the traditional and contemporary culture of Alaskan Eskimo people. The film is community produced in the local language with English sub-titles. (Wednesday, 1:30 P.M., Room 107, Ritter Hall).

OPium: THE POLITICIANS

Running Time: 58 minutes
Technical Data: 16mm, color, optical sound. Camera: Eclair.
Distributor: TISHI Films, 3401 Market Street, Philadelphia, PA 19104, 215-387-9002
THE POLITICIANS traces the complex international politics of the opium trade from the jungles of the Shan States to Washington D.C. For the first time, filmmakers follow the policy-making process from the committee rooms of Congress to the White House Cabinet room. The principal actors are the President of the United States; Dr. Peter Bourne, former Head of the White House Office for Drug Abuse; and key members of the House Select Committee on Narcotics Abuse and Control. (Wednesday, 1:30 P.M., Room 101, Ritter Hall).

OPM WARLORDS

Credits: Producer, Adrian Cowell. Cameraman, Chris Menges. Series Consultant, Dr. David Feingold.
Running Time: 75 minutes
Technical Data: 16mm, color, optical sound. Camera: Eclair.
Distributor: ISHI Films, 3401 Market Street, Philadelphia, PA 19104, 215-387-9002

THE OPIUM WARLORDS was filmed during eighteen months in the guerrilla-held jungles of highland Burma where one third of the world's illicit supply of opium is produced. For the Shan peoples opium is a crop, a medicine and a currency. For the revolutionaries, it is a political tool. The film details the circumstances surrounding the Shan armies' proposal to sell to the U.S. government their annual opium crop in exchange for financial and technical aid for the hill peoples. (Wednesday, 1:30 P.M., Room 101, Ritter Hall).

PALM TREES ON THE MOON

Credits: Bill Viola. Produced by The International TV Workshop.
Running Time: 22 minutes
Technical Data: 3/4" VTR, mastered on Quadriflex 2". Type of Recorder Used: SONY VO 2850.
Distributor: Electronic Arts Intermix, 84 Fifth Ave., New York, NY 10011, 212-989-2316

PALM TREES ON THE MOON is a collection of images from visits to several of the islands in the Solomons chain, utilizing as a pivotal point a festival of traditional music and dance organized by the Solomon Islands Museum. The nature of the festival perhaps best embodies the tremendous effect that the invasion of European culture has had on the islands - dances that were once important functional rituals are presented as an afternoon's entertainment in a show on the museum grounds. Material recorded at a UNESCO workshop is also included, where young men and women from several Melanesian countries were instructed in the use of media recording equipment with the intention they would continue this work back in their home areas as indigenous anthropologists.

I have attempted to structure this piece in a manner reflecting my impressions and sensations of being in the Solomons. Sequences of music, dance, and interviews are presented with very little or no editing, paced more in line with island life. These are counterpointed with rapid-fire bursts of cross-cultural imagery (a car in a hut, an islander wearing a crucifix, etc.) and are edited so fast that it is often difficult to tell exactly what those images were. Thus, the structure of the program creates a viewing experience similar to my experience
of being there - longer sequences of traditional dance continuously interrupted by cross-cultural images going by too fast, way out of sync with the rest - probably a bit confusing for the viewer, but a daily reality for the people of the Solomons. (Friday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex).

THE PANDAS

Running Time: 30 minutes
Technical Data: 16mm, color, optical sound
Distributor: Bian Qing Zu, 2300 Connecticut Ave. NW, Washington, DC 20008

No description available. (Saturday 10:00 A.M., Room 105, Ritter Hall).

PAUL ROBESON: TRIBUTE TO AN ARTIST

Running Time: 29 minutes
Technical Data: 16mm, color, optical sound. Camera: 35mm. Film Stock: Kodak. Processing Lab: Cineffects.
Distributor: Janus Films, Inc., 745 Fifth Avenue, New York, NY 10022, 212-753-7100

Paul Robeson was a genius. Foremost concert artist, renowned Shakespearean actor, All-American athlete, scholar, linguist, champion of human rights--Robeson's achievements are unprecedented in our history. Yet generations of Americans have grown up without ever having heard his name. At the height of his career, Paul Robeson made a decision: "The artist must elect to fight for freedom or slavery. I have made my choice." His vocal opposition to racism and injustice at a time when society would not tolerate a black man who spoke his mind, eventually destroyed his career. Like Chaplin and Welles, Robeson was a survivor, a genius whose talent, commitment and personal integrity outlive his critics and detractors. This film is dedicated to restoring the name of Paul Robeson to its rightful place in the history of America. (Saturday, 2:00 P.M., Room 100, Ritter Hall).

THE PEOPLE OF TUNUNAK

Credits: Leonard Kamerling and Sarah Elder.
Running Time: 35 minutes
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172, 617-926-0492

A film from the Alaska Native Heritage Series about the traditional and contemporary culture of Alaskan Eskimo people. The film is community produced in the local language with English sub-titles. (Wednesday, 1:30 P.M., Room 107, Ritter Hall).
PETEY AND JOHNNY (1961)

Credits: Co-produced by Time-Life Broadcast and Drew Associates; Exec. Prod., Robert Drew; Prod., Richard Leacock; Filmmakers, James Lipscomb, Abbot Mills, William Ray; Assistants, Patricia Isaacs, Peter Powell; Editors, Patricia Jaffe, Patricia Powell; Narrator, Piri Thomas.

Story of one Harlem teen-age gang leader turned social worker. (Friday, 9:00 A.M., Room 101, Ritter Hall).

PRIMARY (1960)

Credits: Produced by Time-Life; Executive Prod., Robert Drew; Filmmakers, Richard Leacock, D.A. Pennebaker, Terrence Macartney-Filgate, Albert Maysles; Correspondent, Robert Drew; Editor, Robert Farren.

Sen. John F. Kennedy vs. Sen. Hubert H. Humphrey in the Wisconsin Primary—the first completely candid film shot entirely in sync/sound with moving cameras. (Friday, 9:00 A.M., Room 101, Ritter Hall).

PRIMATE

Credits: Frederick Wiseman
Running Time: 105 minutes
Technical Data: 16mm, color
Distributor: Zipporah Films, 54 Lewis Wharf, Boston, MA 02110, 617-742-6680

PRIMATE ostensibly has to do with the routine investigations of primate life and behavior (notably sexual behavior) which are conducted at the Yerkes Primate Research Center in Atlanta. What it's actually about is scientific research: its seemingly accepted presence in American life, and its ambiguous purposes. It is essentially about one set of primates who have power, using it against another who haven't. (Thursday, 2:00 P.M., Room 101, Ritter Hall).

QEROS: THE SHAPE OF SURVIVAL

Running Time: 53 minutes

A document of Peruvian Indians in the region of Qeros at 14,000 feet in the Andes. The grandeur of the landscape and the beauty of the music weaving, and ceremonial activity are ever-present as the film examines their complex pattern of survival in this harsh environment. (Friday, 2:00 P.M., Kiva Auditorium, Ritter Hall Annex).
RANA

Running Time: 18:45 minutes
Technical Data: 16mm
Distributor: Film Australia, 9229 Sunset Blvd., Suite 720, Los Angeles, CA 90060, 213-275-7074

The life of a girl Muslim student living in old Delhi. (Friday, 2:00 P.M., Room 100, Ritter Hall).

RAW MASH

Credits: Produced, directed, edited by sol Korine and Blaine Dunlap
Running Time: 28:40 minutes
Technical Data: 3/4" VTR, color. Type of Recorder Used: J.V.C. 4400--Double System Nagra IV.
Distributor: Center for Southern Folklore, 1216 Peabody Ave., P.O. Box 40105, Memphis, Tenn. 38104, 901-726-4205

RAW MASH follows moonshiner Hamper McBee as he demonstrates the construction and use of a "ground hog" still in the mountains near Chattanooga, Tennessee. McBee himself is the real subject of this videotape. Not only a practitioner of the dying art of moonshining he is also a storyteller and traditional ballad singer, and the tape includes many of his songs and stories.

Although the moonshining process is filmed in detail, from locating materials for the still to final consumption, it is McBee's personality that makes the tape memorable. A very individual sense of humor enables him to transform a harrowing recollection of DT hallucinations into the story of a giant frog, as funny as it is frightening. His humor also enlivens accounts of childhood, mountain life and later battles with alcoholism, revealing McBee's personal strength.

McBee refuses to become sentimental about a way of life which others might find quaint, picturesque or sad. At the end of the tape he sings, "If a limb don't fall on me, gonna live 'til I die." (Friday, 2:00 P.M., Room 102, Ritter Hall).

REFLECTIONS: MARGARET MEAD

Running Time: 56 minutes
Distributor: NAVC, National Archives, Pennsylvania Ave. at 8th St., NW, Washington, DC 20409
In this film Margaret Mead reflects upon her life and work in a world context. She discusses her early education and the experiences that have shaped her view of social and technological change, of family life, and of the fragility of human survival. Going on lessons learned from 50 years of observation and study, she offers insights into the present condition of society and explains her view that change is necessary and inevitable if mankind is to survive. (Wednesday, 1:30 P.M., Walk Auditorium, Ritter Hall).

REPORT

Credits: Bruce Conner, re-constructed from newsreels. etc.
Running Time: 13 minutes
Technical Data: B&W
Distributor: Serious Business Company, 1145 Mandana Blvd., Oakland, CA 94610, 415-832-5600

REPORT is structured from November 1963 media coverage, Castle Films newsreels, TV commercials, and institutional films. "Protesting the repeated indignities and insensitive offenses perpetrated in the name of reporting, Bruce Conner uses newsreel footage and radio tapes to expose the media's exploitation of personal and national tragedy"—D. Marie Grieco, Educational Film Library Association. (Friday, 9:00 A.M., Walk Auditorium, Ritter Hall).

RICH MAN'S MEDICINE, POOR MAN'S MEDICINE

Credits: Gordian Troeller and Marie Claud-Deffarge
Running Time: 43 minutes
Technical Data: 16mm, color, optical sound. Processing Lab: German ARD-TV
Distributor: Icarus Films Inc., 200 Park Ave. South, Room 1319, New York, NY 10003, 212-674-3375

A look at the cultural, social and medical differences and relationships between the imported European medicine and the native medicine of West Africa. Includes scenes of traditional practices and healing processes. (Saturday, 2:00 P.M., Room 105, Ritter Hall).

ROOT HOG OR DIE

Credits: Produced by: Greenfield Community College Foundation and Channel 57, WGBY-TV (Springfield, MA) with the assistance of The National Endowment for the Arts
Running Time: 59 minutes
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172

ROOT HOG OR DIE chronicles the present day lives and ways of New England farmers as they talk about themselves, their work, and the changes which they have seen take place in the farming industry throughout this century. (Friday, 9:00 A.M., Room 103, Ritter Hall).
ROSE'S HOUSE

Credits: Produced by National Film Board of Canada. Directed by Clay Borris.
          Running Time: 57:51 minutes
          Technical Data: 16mm, optical sound
          Distributor: National Film Board of Canada, 1251 Avenue of the Americas, New York, NY 10020, 212-586-2400

ROSE'S HOUSE is a harsh film, a harshness born of working class life. The film is the dramatization of life in a boarding-house in Toronto's Cabbagetown area. Filmmaker Clay Borris grew up there. The boarding house is run by his mother, Rose, the star of the film. She and her husband came to Ontario from the Maritimes. They settled in Cabbagetown, an area which became a new home to thousands of displaced easterners seeking a new future in this wealthy part of the country. For most of them, poverty remained a way of life. Rose's lodgers are the marginally employed for whom the first priority is not necessarily the rent money.

Throughout the film Rose remains a strange blend of ferocity and compassion. With a household as full and varied as hers, situations arise that require immediate action. When one day her son steals a bicycle, her meeting with the social worker turns into a noisy exchange of opinions during which their views differ on mostly everything. Rose has her own brand of justice—and solutions.

The Toronto Star calls ROSE'S HOUSE "a spectacular success, an account of Canadian working-class existence that is fresh, unexpected and convincing. (Thursday, 2:00 P.M., Walk Auditorium, Ritter Hall).

RUNNING WITH THE BULLS

Credits: Bill Marpet/Esti Galili Marpet
          Running Time: 52 minutes
          Distributor: Bill & Esti Marpet, 900 West End Ave., New York, NY 10025, 212-866-0606

RUNNING WITH THE BULLS explores the century-old ritual of men running in front of bulls through the streets of Pamplona, Spain, during the week-long Fiesta of Saint San-Fermin. Hundreds of men come to Pamplona from around the world to run with the bulls in search of what they describe as "the peak experience." This video documentary illustrates Pamplona's highly emotional Fiesta atmosphere, overrun by tourists, hysteria, excitement, sleepless hilarity, and continual singing and dancing. (Thursday, 2:00 P.M., Kiva Auditorium, Ritter Hall Annex).

THE SEALED SOIL

Credits: Gordian Troeller and Marva Nabili
          Running Time: 90 minutes
          Technical Data: 16mm, color, optical sound. Film Stock: 4247. Processing Lab: Capital Lab, Teheran.
          Distributor: Icarus Films, Inc., 200 Park Ave., South, Room 1319, New York, NY 10003, 212-674-3375
A dramatic feature film from Iran, made in a restrained, observational style. This is the story of the awakening and rebellion of a young woman in a small Iranian village. A stunning picture of the cultural forces and a way of life in the peasant community. (Saturday, 2:00 P.M., Room 105, Ritter Hall).

SERMONS IN WOOD

Credits: Carolyn Jones and Raymond L. Kook Running Time: 27 minutes
Distributor: Center for Southern Folklore, 1216 Peabody Ave., P.O. Box 40105, Memphis, Tenn. 38104

The work and life of Ohio woodcarver Elijah Pierce are seen as integrally related to one another. Pierce carves relief sculpture which illustrates stories from his own life and from the Bible; the artist tells about his father, who was a slave, and about his own early years in Mississippi, as the screen is filled with his expressive and brightly colored sculpture. His trade as a barber is related visually to carving as he is seen shaving the sculptural face of a man, sharpening a razor, and then carving wood. Religious faith is not far removed from everyday life in Pierce's world; miracles in the Bible and his own religious experiences have the same quality of immediacy, both in his telling and his carving of them.

SERMONS IN WOOD is a sensitive study of art in life, and an art which vividly shows its Afro-American heritage. (Friday, 2:00 P.M., Room 102, Ritter Hall.)

SHOWDOWN AT THE HOEDOWN

Credits: Produced, directed, edited by Sol Korine and Blaine Dunlap
Running Time: 53:20 minutes
Technical Data: 3/4" VTR, color. Type of recorder used: J.V.C. 4400--Double System Nagra IV
Distributor: Center for Southern Folklore, 1216 Peabody Ave., P.O. Box 40105, Memphis, TN 38104, 901-726-4205

An outdoor music festival is more than a two-dimensional series of performances; videomakers Dunlap and Korine chose to portray the Smithville Fiddler's Jamboree and Crafts Festival as an event of many dimensions. Performances are generously represented, with highlights of the fiddle, dance, and harmonica events, but these are seen as part of a large festival. Interviews with participants offer a sense of some of the personalities involved. A craftsman, a local deejay, and several musicians speak; these interviews are intercut with scenes of food, crowd, unexpected rain, and impromptu performances. Fiddle champion Frazier Moss and Jamboree organizer Berry Williams are interviewed at length; Williams, who died soon after the tape was made, speaks of his philosophical reasons for starting the festival. He articulates how he came to see the importance of this music in people's lives. Beyond the large sample of acoustic country music which this tape offers, it contains a view of the position of country music in an area of changing country. (Friday, 2:00 P.M., Room 102, Ritter Hall.)
THE SILENT WITNESS

Running Time: 55 minutes
Technical Data: 16mm, color, optical sound. 3/4" VTR, color.
Distributor: Pyramid Films, Box 1048, Santa Monica, CA 90406, 213-828-7577

Mystery and speculation have surrounded the Shroud of Turin since its discovery in the 14th century. Preserved in the cathedral of Turin, Italy, it bears a remarkable image . . . a full-length, photographic negative of a man's body.

Is it, as many believe, the cloth in which Christ was buried? Or is it a masterful medieval forgery?

This dramatic documentary becomes a fascinating detective story as art historians, Interpol experts, forensic scientists, JPL/NASA image researchers and Oxford theologians trace the shroud's history and reveal the startling results of modern scientific testing.

Their conclusions? In the words of a Rolling Stone article on the investigations, "It takes a more tortured manipulation of the facts to disbelieve in the authenticity of the shroud than it does to accept it."

Film News says, "Believers and nonbelievers alike should find the film engrossing."

As narrator Kenneth More says, "The Shroud of Turin is either the most awesome relic of Jesus Christ in existence, or it is one of the most ingenious products of the human mind and hand on record. It is one or the other. . . . There is no middle ground." (Friday, 2:00 P.M., Walk Auditorium, Ritter Hall.)

SINCE '45

Running Time: 28 minutes
Distributor: Michael Korolenko, 2741 E. 28th St., Brooklyn, NY 11235, 212-646-1640

SINCE '45 presents a retrospective record of the last thirty years of American cultural history, and its relationship with modern mass media (how media reports, portrays, affects, and in some cases, influences events).

SINCE '45, a personal documentary done in a dramatic format, unfolds as a sort of "media dream" with the director serving as a guide through the various social eras contained in a house of history. The film utilizes filmed photographs, newsreel footage, graphic art, animation, stop-action photography, music and interviews. Interviews range from those with media personalities (like comedians Robert Klein and Gilda Radner) to those with journalists (James Kilpatrick) and individuals who have either used the media as their own public forum (James Kunen, author of The Strawberry Statement) or have seen themselves as victimized by the media (Michael Meeropol, son of Julius and Ethel Rosenberg). (Saturday, 9:00 A.M., Room 101, Ritter Hall.)
SIZE TEN

Running Time: 18 minutes


Nearly every woman has part of her body that she regrets or doesn't like. Yet a woman's acceptance of her body is crucial to her identity. This film takes the view that a woman's body cannot be seen apart from her personality and how she acts in the world. It is designed to trigger discussion about body image, sexuality, society's conditioning of what women should look like, the fashion industry's profits from our insecurities, pressures on women to conform and how women can feel better about their bodies. (Friday, 2:00 P.M. Room 100, Ritter Hall.)

SKY BLUE WATER LIGHT SIGN

Credits: Conceived and filmed by J. J. Murphy
Running Time: 8 1/2 minutes
Technical Data: 16mm, color, optical sound
Distributor: Circulating Film Program, The Museum of Modern Art, 11 West 53rd St., New York, NY 10019, 212-956-4204

This film by J. J. Murphy is another variation on the 'landscape' film. A flowing stream, willow-covered banks, and a verdant green wilderness are viewed by an inquisitive camera. (Thursday, 8:00 P.M., Walk Auditorium, Ritter Hall.)

SOME WOMEN OF MARAKESH

Running Time: 52:26 minutes
Technical Data: 16 mm, color, optical sound. Tape Recorder: Nagra.

This documentary was filmed in some of the homes in the old city of Marakesh, Morocco. It is largely the story of Aisha bint Muhammad and some of her friends. Aisha is in her mid-forties, the daughter of a family of small farmers, married to an unskilled labourer, and has four children. Every day she goes out to work to help support her family. The film also tells the story of one of Aisha's friends, now divorced. She has had to become a professional dancer to support herself and her son. The crew were able to accompany the women in their worship, at parties and at the preparations for a Muslim wedding. (Thursday, 9:00 A.M., Room 105, Ritter Hall.)
SONS OF NAMATJIRA


Keith Namatjira and his relatives paint in the style of their father, Albert Namatjira, who was a world famous Aboriginal water-colour artist. They live in a fringe camp near Alice Springs in the Northern Territory of Australia, and sell their paintings to passing tourists or to local art galleries. The film explores the relationship between the artists' camp and the outside world. (Friday, 9:00 A.M., Room 100, Ritter Hall.)

SPECIAL DELIVERY

Credits: Produced by the National Film Board of Canada. Directed by John Weldon, Eunice Macaulay. Running Time: 7:7 minutes
Technical Data: 16mm, optical sound. Processing Lab: National Film Board of Canada, Montreal. Distributor: National Film Board of Canada, 1251 Avenue of the Americas, New York, NY 10020, 212-586-2400

Alice Phelps told her husband Ralph to clean the snow off the front steps before leaving for work, but he ignored her request. That was when the muddle started. Later that morning, when Ralph went to pick up the mail, he almost fell over the mailman's body sprawled on the icy stairs.

SPECIAL DELIVERY looks like a detective story and sounds like a soap opera. A series of misadventures stretches the imagination to its limits, and the animation technique takes as many unexpected twists and turns as the plot does.

For anyone who has ever put off shoveling the front walk and then wondered if the mailman would be able to get through the drifts to the front door--sit up and take notice. But don't expect the conventional moralistic conclusion.

By the end of this convoluted tale, the mailman has passed on to greener and less slippery pastures, Alice has driven off into the sunset, and Ralph himself has resolved to stop worrying--about the body, his wife, and the front walk. Academy Award winner. (Friday, 8:00 P.M., Walk Auditorium, Ritter Hall.)

SPEEDING?

Credits: Producer/Director, Mitchell W. Block. Alec Hirshfeld, Interviewer/Cameraman. Running Time: 21 minutes
Distributor: Direct Cinema Limited, Box 315, Franklin Lakes, NJ 07417, 201-891-8240

In SPEEDING? a Cameraman-Interviewer talks to police officers and people who have just received speeding citations. The officers are from the California Highway Patrol and the Corona, California Police Department. They discuss what they do, how they go about it, and their personal and professional attitudes.

The speeders are actors who vividly, and sometimes comically, enact carefully scripted roles which represent typical reactions to receiving traffic tickets. The film maker cast well known Hollywood character actors in the roles. In this way, the fictional nature of the material is communicated despite the fact that the film looks like a traditional documentary. (Thursday, 9:00 A.M., Walk Auditorium, Ritter Hall.)

SPIRIT OF THE WIND

Credits: Annick Smith, Executive Producer
Running Time: 28:25 minutes
Technical Data: 16mm. 3/4" VTR, color. Type of Recorder Used: 3/4" U-Matic.
Distributor: Videotape at P.T.L. Film at Great Plains National.

The horse changed the lives of all Indian tribes. The changes are reflected in the lives of our old people and in the lives of our young people. The film traces the experiences of two Colville people in the world made possible through the horse.

Events and stories are recounted in the context of the rodeo arena and the lives of Indians that are part of the rodeo world. The point is made that the horse became an important part of the lives of Indians. (Friday, 9:00 A.M., Room 102, Ritter Hall.)

STAGES

Credits: A film by Leo Trombetta & Jim Marshall
Running Time: 10 minutes
Distributor: Temple University, Department of R/T/F, Philadelphia, PA 19122, 215-787-8483

"My film does no explanation justice." (Saturday, 1:00 P.M., Walk Auditorium, Ritter Hall.)
STORM SIGNAL (1966)

Credits: Robert Drew

Story of a young married couple addicted to heroin as the drug attacks their lives. (Friday, 9:00 A.M., Room 101, Ritter Hall.)

SUGAR MILL

Credits: Directed by Geraldo Sarno
Running Time: 10 minutes
Technical Data: 16mm, color, optical sound
Distributor: Unifilm, 419 Park Avenue South, New York, NY 10016, 212-686-9890

This film documents the traditional methods of sugar production still employed in the Brazilian Northeast. Sugar cane is the most important agricultural product of the region and many small mills here are engaged in the manufacture of brown sugar in the form of bricks known as rapadura.

Whereas in the coastal area the modern mills have become big sugar factories, in the fertile Cariri Valley very little has changed. The sugar mills remain as they were in the past. Only recently have iron parts been introduced to substitute for the old wooden ones. The organization of production in the mills has also retained the characteristics of past times: the work is done by the owner and his family, sometimes with the help of one or two hired hands. This documentary focuses on the mills, detailing the methods of sugar production, and examining the traditional character of the mills and of the life around them. (Friday, 2:00 P.M., Room 107, Ritter Hall.)

TAILLER LE BAMBOU

Credits: Hugo Zemp: Director and cameraman
Running Time: 20 minutes
Technical Data: 16mm, color, optical sound
Distributor: S.E.R.D.D.A.V., 27, rue Paul Bert, 94299 Ivry, France, 670 11 52

Making of Pan flutes among the Are Are of Solomon islands. (Thursday, 1:00 P.M., Room 107, Ritter Hall.)

TAJIMOLTIK ("FIVE DAYS WITHOUT NAME")

Running Time: 30 minutes
Technical Data: 16mm, color, optical sound
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172

TAJIMOLTIK follows five days of Mayan religious carnival activities and visually depicts the varied influences which non-native religions have had on Mayan ritual and belief. (Friday, 9:00 A.M., Room 103, Ritter Hall.)
TAKEOVER

Running Time: 90 minutes
Distributor: Australian Institute of Aboriginal Studies, P.O. Box 553, Canberra City, AUSTRALIA, A.C.T., 2601, 062-461111.

In March 1978 the Australian state of Queensland moved to take over control of the Aurukun Aboriginal Reserve from the mission organization that had administered it since early in the century. Although Queensland claimed church incompetence as the reason for the takeover, it was widely accused of seeking easier access to the rich bauxite deposits on the Reserve and of attempting to close down the Aurukun outstation movement, through which Aborigines were reasserting their culture and their rights to traditional Aboriginal land. The church and the Aborigines complained bitterly and soon received support from the Federal Government, turning the dispute into a major national confrontation. This film is a day-by-day account of the political events that occurred over the ensuing 4-week period, as seen from Aurukun. The MacDougalls were well situated to make such a record, having been at Aurukun for the previous 8 months and enjoying the confidence of the Aurukun people and Council. The occasional commentary is provided by Francis Yunkaporta, an important Aboriginal political leader at Aurukun. (Thursday, 2:00 P.M., Room 100, Ritter Hall.)

THIRST

Credits: Robin Hughes, Producer. Graham Chase, Director. Dean Semler and Andre Fleurin, Camera. Rod Simmons, Sound.
Running Time: 19 minutes
Technical Data: 16mm, color
Distributor: Film Australia, 9229 Sunset Blvd., Suite 720, Los Angeles, CA 90069, 213-275-7074.

THIRST is one of three films which take an in depth-view of drug addiction in the day-to-day lives of ordinary people. The central character of this film is Bob, a travelling salesman in children's wear. He is an alcoholic. He has been married eight years to Trish, and they have two daughters, Tracy six, and Aliza three.

Although it is a loving family, his drinking and gambling cause his wife great stress and anguish.

However, the needs of his illness are automatically put before all other considerations. Most days he short circuits his work schedule and joins his 'mates' in the local pub, where he remains till closing time.

In this way he often 'drinks' his wages and there is little or nothing left for housekeeping. Bob wants to lead a normal life and "tomorrow he'll be sober," but for him, tomorrow never comes. (Friday, 2:00 P.M., Room 100, Ritter Hall.)
TO LIVE WITH HERDS

Distributor: Extension Media Center, University of California, Berkeley, CA 94720

The major film of the Jie project of 1968, TO LIVE WITH HERDS attempted to show the effects of nation-building upon a semi-nomadic, pastoral people in pre-Amin Uganda. The film looks at life in a traditional Jie homestead during a harsh dry season. The talk and work of adults and the games of children go on, but there is also hardship and worry, exacerbated by government policies that seem to attack rather than support the values and economic base of Jie society. A mother counts her children; among them is a son she hardly knows who has joined the educated bureaucracy. Later we find him supervising famine relief for his own people in a situation that seems far beyond his control. At the end of the film Logoth, the protector of the homestead, travels to the west to rejoin his herds in an area of relative plenty, where at least for the time being Jie life seems safe from official interference. English sub-titles. Winner: Grand Prix "Venezia Genti," Venice Film Festival, 1972. (Wednesday, 1:30 P.M., Room 100, Ritter Hall.)

TOWARDS A PEOPLES CINEMA

Credits: Leonard Henny
Running Time: 35 minutes
Technical Data: 16mm, color, English version

TOWARDS A PEOPLES CINEMA is a film about the functioning of the filmmaker as a social change agent.

The central theme of the film is explained by Santiago Alvarez, the Cuban filmmaker who was an underground filmmaker under the dictatorship of Batista and became a leader of the Cuban Film Institute ICAIC after Fidel Castro came into power. Santiago Alvarez explains the three stages of development of filmmaking in Cuba: before, during and after the revolution. The film TOWARDS A PEOPLES CINEMA shows that these stages can be recognized also elsewhere in the world. With film excerpts from filmmakers from Columbia, Vietnam and Cuba, the film places current progressive filmmaking in a historic perspective. It traces the origin of the "cinema in service of social change" to the two film pioneers Dziga Vertov and Alexander Medwedkin who, shortly after the Russian Revolution discovered that film can be a powerful instrument to make the people discuss specific issues of social change. (Wednesday, 1:30 P.M., Room 105, Ritter Hall.)
TRUTHFULLY SPEAKING

Credits: Dana Hodgdon
Running Time: 3 minutes
Technical Data: 16mm, color
Distributor: Picture Start, 204-1/2 W. John, Champaign, IL 61820, 217-352-7353

An elegant and witty examination of the disjunction between the film's image and its soundtrack, TRUTHFULLY SPEAKING presents the viewer with an extended riddle: which voice belongs to which of the three speakers pictured? Each speaker discusses the sound-image relationship and makes certain claims about which voice is his. Later remarks contradict these claims, and the viewer is left with a neat logical problem and an acute awareness of another filmic illusion and structural relationship. (Thursday, 2:00 P.M., Walk Auditorium, Ritter Hall.)

TULE: THE CUNA INDIANS OF SAN BLAS

Credits: A videotape by Edin Velez, produced by Ethel and Edin Velez
Running Time: 30 minutes
Technical Data: 3/4" VTR, color. Type of recorder used: SONY.
Distributor: Edin Velez, P.O. Box FF Old Chelsea Sta., New York, NY 10011, 212-929-3824.

TULE is a personal essay about the Cuna's traditional culture today. Using a subjective, non-narrative approach, Edin Velez evokes an impressionistic view of their daily life. The work demands involvement from the viewer and provides no ready explanations.

"My aim while making TULE was aesthetic exploration within the frame of reference of a unique indigenous culture. To convey a personal statement while remaining faithful to the friendship and trust of the people with whom I was living.

The philosophy behind the non intrusive approach of the work can be summed up by the chinese term WUWEI--things open up by themselves, according to their nature. That was my goal in the making of TULE." (Friday, 9:00 A.M., Kiva Auditorium, Ritter Hall Annex.)

UNDER THE MEN'S TREE

Running Time: 15 minutes
Technical Data: 16 mm, B&W. Camera: Eclair NPR. Film Stock: XT Negative.
Distributor: Extension Media Center, University of California, Berkeley, CA 94720

At Jie cattle camps in northeastern Ugandan men often gather under a special tree to make leather and wooden goods, to talk, and to sleep. The conversation on this particular afternoon is a kind of reverse ethnography concerning the European's most noticeable possession, the motor vehicle--its qualities and behavior, and the relative worth of cars and men. English sub-titles. (Wednesday, 2:00 P.M., Room 100, Ritter Hall.)
THE URBAN ENCOUNTER: TRADITIONALISM AND ALLOPATHY

Credits: Philip Singer, Anthropologist-Director. William Sharette, Photographer-Editor
Running Time: 20 minutes
Distributor: Singer-Sharette Productions, 52370 DeQuindre, Rochester, MI 48063, 313-377-2456, 362-4080, 254-2359

Presents the positive and negative aspects of Traditional Healing. Concepts and context of Traditional Medicine described by Chief J. O. Lambo, President, Nigerian Association of Medical Herbalists. Depicts Traditional Medicine in urban slum setting of Lagos, Nigeria, herbal market place, conceptual differences between Traditional Medicine and Public Health concepts. (Saturday, 9:00 A.M., Room 107, Ritter Hall.)

VAGRANT WOMAN

Running Time: 8 minutes
Technical Data: 16mm, B&W, optical sound. Camera equipment: Auricon and Eclair. Sound equipment: Nagra
Distributor: Documentary Educational Resources, 5 Bridge Street, Watertown, MA 02172

An employed woman who has been living in her car, is questioned by the police and taken to the Salvation Army. (Friday, 9:00 A.M., Room 103, Ritter Hall.)

VALSE TRISTE

Credits: Bruce Conner, re-constructed from old institutional films.
Running Time: 5 minutes
Technical Data: Sepia toned
Distributor: Serious Business Company, 1145 Mandana Blvd., Oakland, CA 94610, 415-832-5600. Print supplied by Film Library, Department of Radio/TV/Film, Temple University.

VALSE TRISTE is made from "found film" primarily old U.S. Government vintage from the 1940s (to which Conner has added a sepia tone). The music Valse Triste (meaning "sad waltz") was composed by Beethoven for a dream scene in a ballet, it eventually became the theme music for an old radio show called "I Love a Mystery." With these ingredients Bruce Conner has created an evocative childhood dream-world rich with multi-leveled associations. His own punning description of the film is as follows: "Nostalgic recreation of dreamland Kansas in toto . . . meanwhile 13-year-old boy confronts reality." (Friday, 9:00 A.M., Walk Auditorium, Ritter Hall.)
VIETNAM: AN AMERICAN JOURNEY

Credits: Produced & directed by Robert Richter; Cinematography by Burleigh Wartes; Written by Robert Richter & Peter Kinoy; edited by Peter Kinoy.
Running Time: 85 minutes
Distributor: (Non-TV, US & Canada) Films, Inc., 733 Green Bay Rd., Wilmette, IL 60091, 800-323-4222

The first American documentary filmed inside postwar Vietnam...an overview of the country today within the context of the long war. The visible and invisible legacy of the war, how the country is rebuilding, the role of America today. The first film of a survivor of the MyLai massacre. The first journey on film down all of Highway One, Hanoi to Saigon (Ho Chi Minh City). The first American film of Vietnamese cultural life--circus, opera, ballet, soloists. Re-education centers, orphanage, new economic zone, Boat People, the Cambodian and Chinese conflicts, foreign aid projects. The Deer Hunter, Apocalypse Now and other fictional films cannot show what this film presents: a real look at what actually has happened in a nation that has had such a searing impact on our lives and our history. (Friday, 2:00 P.M., Walk Auditorium, Ritter Hall).

WAITING FOR HARRY

Running Time: 58 minutes
Distributor: Australian Institute of Aboriginal Studies, P.O. Box 533, Canberra City, ACT 2601 Australia, 062-461111

WAITING FOR HARRY concerns a mortuary ceremony of the Anbara and neighbouring people near Maningrida in Arnhem Land, Northern Territory. It was made at the request of two members of the community, Frank Gurumanama and Frank Malkorda and was in close cooperation with anthropologists Les Hiatt, Margaret Clunies-Ross and Betty Meehan, all of whom have been conducting research in the region for a number of years. Les Hiatt also appears in the film as a participant and provides the film's commentary. The film explores the complex organisation necessary for the mounting of such a large-scale ceremony. (Thursday, 12:00 Noon, Room 100, Ritter Hall).

WAR OF THE GODS

Running Time: 66 minutes
Technical Data: 16mm, color, optical sound. Tape Recorder: Nagra.
In the WAR OF THE GODS Catholic missionaries compete with North American evangelists for the religious commitment of the Maku and Barasana Indians of the northwest Amazonia in Brazil. For the Indians the forest they inhabit has all the materials they need to exist. Yet, the missionaries try to convince them to change their faith by enticing them with material goods from the western world. (Thursday, 9:00 A.M., Room 105, Ritter Hall).

THE WASP NEST

Running Time: 20 minutes
Technical Data: 16mm, color, optical sound.
Distributor: Documentary Educational Resources, 5 Bridge St., Watertown, MA 02172

Gathering wild foods has traditionally been the basic subsistence activity among the !Kung San of Namibia/Southwest Africa. THE WASP NEST follows a group of !Kung women and children one afternoon as they gather sweet, fresh #oley berries and sha roots. (Friday, 9:00 A.M., Room 103, Ritter Hall).

THE WEDDING CAMELS

Running Time: 108 minutes
Distributor: Extension Media Center, University of California, Berkeley, CA 94720

A narrative documentary about the Turkana, semi-nomadic herdsmen who live a traditional life in an isolated region of dry thorn scrub in northwestern Kenya. A young girl's wedding to an old friend of her father should go smoothly, but under the pressure of both families' demands things almost come apart. The film is part of a trilogy ("Turkana Conversations") featuring Lorang, extraordinary head of a large household. It was made during a 14-month stay among the Turkana and uses an observational approach, accompanied by informal encounters with the chief characters during the course of the events. English subtitles. (Friday, 8:00 P.M., Walk Auditorium, Ritter Hall).

THE WEDDING CEREMONY OF THE AinUS

Running Time: 34 minutes
Distributor: Center for Ethnological Visual Documentation, 1-7-11 Shinjuku, Shinjuku-ku, Tokyo, Japan 160, 03-341-2865.
Today, after the Ainu culture had been driven to disintegration and mutilated, this film is an invaluable documentary record filmed scarcely before it was too late.

The leavening was the will of a girl, who loves the Ainu culture and is herself proud to be an Ainu, to revive the already extinct Ainu wedding ceremony. The only available sources were the Yukar epic poem and the Upekere prose epic which had been handed down by word of mouth since ancient times.

The handmade gifts exchanged by the bride and groom are embellished with traditional and characteristic Ainu patterns and are their expressions of love for the other. The ceremonies which begin with the engagement rites shun ostentatiousness and formality. But here are a chastity band, the nuptial rice, the embellishments of the bedroom, and the enthusiastic singing and dancing of the kinfolks and neighbors.

In the simplicity of the wedding ceremony we perceive the way of life of the Ainu who has been alive in history since time immemorial and their simple but ardent racial characteristics. (Saturday, 2:00 P.M., Room 107, Ritter Hall).

WELFARE

Credits: Frederick Wiseman
Running Time: 167 minutes
Technical Data: 16mm, color
Distributor: Zipporah Films, 54 Lewis Wharf, Boston, MA 02110, 617-742-6680

WELFARE is an inside look at one of the key institutions around which society functions. A welfare centre is a battleground with the poor fighting desperately against a complex web of Catch 22 regulations that can defeat even the strongest and cleverest.

WELFARE shows in the most graphic terms that the welfare mess is not going to go away, because it's a consequence, not a cause, of the incalculably larger mess of modern industrial society. (Thursday, 9:00 A.M., Room 101, Ritter Hall).

WE WERE NEVER SUPPOSED TO BE RICH

Running Time: 58:58 minutes
Technical Data: 3/4" VTR, color. Type of Recorder Used: Sony.
Distributor: Betsy Jameson/David Lenfest, Rte. 1, Box 120, Conifer, CO 80433, 303-838-5672

WE WERE NEVER SUPPOSED TO BE RICH traces the experiences of working class families in the Cripple Creek, Colorado, gold mining district from 1890 to the present. During its most productive years, 1894-1903, gold production averaged $20 million annually. Without Cripple Creek gold the US gold standard would have collapsed. Known as "the world's greatest gold camp," Cripple Creek was a center of union militance which supported a working class community rich in its own resources. This community was destroyed when the miners lost a brutal
strike in 1903-04, which culminated in the mass deportations of unionists and sympathizers from the area by the state militia. After 1904 the area was company controlled.

The story of the strikes, of union and then corporate control, of daily working class experience, is told entirely by the participants; the older generation, now in their 80s and 90s who were children during the early days of the district and during the strikes; and by their children, now in their 50s and 60s who grew up in the company era. The technique borrows from oral history, the principles of unscripted documentary, and re-photography to establish visual history. Five years of fieldwork established sufficient trust with the participants to allow them to share in intensely personal terms a history that had hitherto been suppressed because it was dangerous to discuss the "old days" when jobs were at stake. (Wednesday, 2:30 P.M., Room 102, Ritter Hall).

WHERE HAVE ALL THE PEOPLE GONE?

Credits: Students at the Sociological Institute, Utrecht. Running Time: 35 minutes Technical Data: 16mm, color, English subtitles Distributor: Leonard Henny, Media Studies Program, Center for International Development Education, Heidelbergaan 21, Utrecht, Holland

In many cities around the world old neighborhoods are being "face lifted" by Urban Renewal.

In most cases this means that real-estate companies have silently bought up large parcels of property, with plans to eventually demolish whole sections of towns, replacing the old buildings with high rise offices and luxury apartments. In Europe such practices are in most cases disastrous for the people who live in these old neighborhoods. Families have lived there for generations. Community feelings often date back to the 16th or 17th century.

In many cases the houses are still structurally sound. Some may even be historical monuments, reminiscent of an age of splendid architecture. During the last few years there has been a growing resistance among residents of old neighborhoods against the onslaught of speculative urban renewal. In most cases residents have realized too late what was happening to their neighborhood, but in some cases they did find out in time and made alternative plans which renewed their area on another, more human scale.

This film is an account of failures and successes of citizen participation in various cities in The Netherlands. (Wednesday, 1:30 P.M., Room 105, Ritter Hall).

THE WHITE POWDER OPERA

THE WHITE POWDER OPERA is a devastating portrayal of narcotics addiction and trafficking in Hong Kong—which has the worst narcotics problem in the world. The film focuses on the activities of an underworld street gang and the Hong Kong narcotics police. The conclusion of the film poses the essential paradox of narcotics: the business would not be profitable if it were not illegal, but once it is illegal, it is too profitable to stamp out. (Wednesday, 1:30 P.M., Room 101, Ritter Hall).

WHO HAPPEN TO BE GAY

Credits: Made for ABC-TV, Los Angeles by Dale Beldin and Mark Krenzien
Running Time: 23 minutes
Technical Data: 16mm, color
Distributor: Direct Cinema, Ltd., Box 69589, Los Angeles, CA 90069, 213-656-4700

Profiles of six professionals who have chosen to lead openly gay lives. (Saturday, 1:30 P.M., Kiva Auditorium, Ritter Hall Annex).

WORD IS OUT

Credits: A film by the Mariposa Film Group: Peter Adair, Nancy Adair, Andrew Brown, Robert Epstein, Lucy Massie Phenix, and Veronica Selver.
Running Time: 130 minutes
Technical Data: 16mm, color, optical sound
Distributor: New Yorker Films, 16 W. 61st St., New York, NY 10023, 212-247-6110

WORD IS OUT is a collage of interviews with 26 homosexuals of varied ages, classes, professions, and life-styles who talk openly about their childhood, first loves, and their often painful road to self-acceptance. Their stories are compelling, and the film is filled with laughter, warmth, and wisdom. While WORD IS OUT is a chronicle of what it is like to grow up "different" in America, it is ultimately a film on the human condition in general and our capacity to give and receive love. (Saturday, 1:30 P.M., Kiva Auditorium, Ritter Hall Annex).

WRAPPING THE SALT BARS

Running Time: 22 minutes

Godelier's detailed and elegant anthropological analysis rests upon the basic encounter of anthropological theory plus Western quantitative techniques with the Baruya world, as experienced and mediated by himself in two years of personal involvement. These film events record instances in this encounter and are presented in their entirety just as they come from the camera, in the hope that they provide not only a window on Baruya life, but a mirror for ourselves as anthropologists.
Central to the Baruya economic and ritual system is the salt which they produce from the ashes of the potassium chloride-rich grass Coix gigantea. Salt-laden water, obtained by filtering through the ashes, has been evaporated by a salt specialist with the necessary technical and magical knowledge. After five days and nights, solid bars have formed. Godelier weighs and measures each bar to complete his record of this harvest. Warineu, the salt owner, eats a taro before beginning work, while his son scrapes the bars to perfect their shape. They are joined by friends and neighbors. The bark and vine coverings are necessary to protect the salt for storage both for later distribution for ritual uses and for trade. Godelier notes relevant vocabulary and engages in banter with the men who are his good friends as he has been working with them for more than a year. Out of respect he addresses Warineu, one of his best informants, and closest friends, as "father." The pace of the event is determined by the Baruya wrapping technique to which the anthropologist adjusts. (Thursday, 9:00 A.M., Room 102, Ritter Hall).

YANKI NO! (1960)

Credits: Produced by Time-Life; Exec. Prod., Robert Drew; Filmmaker, Richard Leacock with Albert Maysles, D. A. Pennebaker; Narrator, Joseph Julian; Translator, Patricia Powell; Reporters, William Worthy, Quinera King; Editors, Robert Farren, Stephen Schmidt, Zina Voynow.

Initial Drew film for CLOSE-UP deals with anti-American feeling in Latin America. (Friday, 9:00 A.M., Room 101, Ritter Hall).
1980 CONFERENCE ON VISUAL ANTHROPOLOGY

PROGRAM NOTES AND ABSTRACTS

STILL PHOTOGRAPHY EXHIBIT

SCULPTURE FOR ANTHROPOLOGY EXHIBIT

TECHNICAL EXHIBIT
STILL PHOTOGRAPHY EXHIBIT

1. ADAPTATION AND INTERACTION: THE CULTURAL DEFINITIONS OF SPACE.

Douglas Harper (State University of New York College at Potsdam).

Technical Data:
Camera: Leica M2; Nikon F  
Format: 35mm  
Lens: Various  
Film Stock: TX; Plus-X

These photographs were made during field work among American male migrants. The photographs depict material settings in which typical behavior takes place. The photographs comprise a partial visual ethnography and illustrate the use of photographs rather than a complete cultural description.

The categories are derived from material settings; the behavior depicted in the images derives from common understandings of how to act in normal, culturally defined situations.

2. ASPECTS OF KALULI PERSONAL STYLE.

Steve Feld (Anthropology Film Center, Santa Fe, NM).

Technical Data:
Camera: Leica M3  
Format: 35mm  
Lens: Angenieux 50mm  
Film Stock: 5247 ECN II

During 1976-1977 I made a limited number of images while engaged in research among the Kaluli people of Bosavi in Papua, New Guinea. My research focused on sound and visual communication modes and codes and on Kaluli aesthetics. I did not make images to study these topics. In fact, I hardly made any images at all until the last three months in the field. By this time I knew a fair amount about my research topics and set out to make a hundred or so images that synthesized some of my major understandings, intuitions, and interpretations about Kaluli expressive style. The images here come from two major areas of that corpus, namely, personal daily style and ceremonial costuming.

Most images of personal daily style were made in the village courtyard in early morning or late afternoon. I simply stopped people in their comings and goings and made one image. In a few cases people asked that I make the image. In these images Kaluli assume a culturally prescribed presentation posture, with rigid bodies, stern and contemplative facial expressions, and general intension. Kaluli call this posturing kalaiado, "hard." "Hardness" is a pervasive metaphor in Kaluli society for maturity, virility, exuberance, control of energy, and force. This is the way Kaluli like to present themselves -- in control; energy and assertion tightly in command.

The images of ceremonial costuming were snapped off very quickly as a group of men prepared for a ceremony one morning. They were too involved with what they were doing to pay any attention to what I was doing. By costuming as birds, singing birdlike songs, dancing bird movements, and evoking feelings about birds (who are the spirits of Kaluli dead), ceremonial performances move members of their audience to tears, and to the aesthetic evaluation that the performers have "become birds." "Becoming a bird" is an aesthetic trope that is grounded in Kaluli myths, and enacted in visual, sonic, and choreographic modes. I synthesize that trope in the final image.
3. **COUNTY NURSE.**

Walter Holt (Rosemont, PA).

**Technical Data:**
- Camera: Minolta SLR
- Format: 35mm
- Lens: Various
- Film Stock: Tri-X

The photographs show the daily routine of a "County Nurse" in a poor farming community. Rather than depicting the patients themselves, the photographs record the variety of situations and people the nurse meets while making her rounds from farm to farm, in the schools, and even in a home for the aged.

4. **EAST BALTIMORE: TRADITION AND TRANSITION.**

Linda G. Rich, Joan C. Netherwood, Elinor B. Cahn (Maryland Institute, College of Art).

**Technical Data:**
- Camera: Pentax 6x7; Hasselblad
- Format: 2¼x3¼"; 2½x2-3/4"
- Lens: Mostly Wide Angle
- Film Stock: Tri-X

The overall goal of the East Baltimore Documentary Photography Project is to photographically document how the neighborhoods of East Baltimore have resisted and/or reversed urban deterioration, how they have preserved the traditions, cultures, and cohesive sense of community that originally created them, and thus have become a renowned, imaginative, and realistic model for revitalizing the nation's neighborhoods. As American cities revitalize and the issue of displacement of disadvantaged residents comes to the forefront, it becomes critically important to understand how these "ordinary" people have melded stability with change.

5. **THE HUTTERITES.**

Mary Koga (Columbia College, Chicago, IL).

**Technical Data:**
- Camera: Nikon
- Format: 35mm
- Lens: 35mm; 50mm
- Film Stock: Tri-X Pan

Sharing of all things in common is the predominant characteristic of the Hutterites. Continuing to maintain many of the religious, cultural and social customs of their 16th century, Central European origin, they live in virtual isolation from the rest of the world in communal colonies of about 100 persons each. English is spoken as is an archaic form of German.

The Hutterites came to the Dakota Territories via Russia in the 1870's, but about 1918 they began to move into the Prairie Provinces of Canada because of their strong stance against the United States involvement in World War I.

These photographs were taken during several visits to colonies near Raymond, Alberta, Canada. Most of the people had never been photographed before in their lives.
6. IN THE MIDDLE - THE ESKIMO TODAY.

Stephen Williams (The Photography Place, Philadelphia).

Technical Data:
Camera: Hasselblad; Leica
Format: 35mm; 2¼x2¼
Lens: 80mm; 35mm
Film Stock: Tri-X

These photographs of the Inuit (Eskimo) were taken in a series of locations in the Hudson Strait. The images offer an attempt to document the contrast of the life styles between two 20th Century worlds: The old way of the Inuit and the ever-expanding white man's world.

I began working on this project four years ago as an assignment for Le Coopératif du Nouveau Quebec in Montreal. Since then I have returned several times to record the passing of a unique culture. It has been a completely rewarding experience, and I look upon it as a gift, both intellectually and photographically.

The photographs along with text will be published in book form titled, IN the MIDDLE - Qitingani - The Eskimo Today.

7. LOS PRESIDENTES MUNICIPALES

Richard Tichich (Galveston Arts Center on the Strand, Galveston, TX).

Technical Data:
Camera: Hasselblad
Format: 2¼x2¼
Lens: 50mm, wide angle
Film Stock: Tri-X
Lighting: Brauncolor Electronic Strobe

In the summer of 1979 I had the opportunity to travel in Mexico and made a series of photographic portraits of thirty political leaders from a variety of cities, both large and small. The main concept was to photograph the chief political leaders of the cities. In the larger cities the title of "Mayor" usually translates to Presidente Municipal, while in the smaller cities the primary elected officials are called by various other titles.

Los Presidentes Municipales is an exhibition that was the outcome of a grant coordinated through Tita Valencia of the University of Mexico in San Antonio.

8. MARIETTA.

Michael Northrup (Chicago Art Institute) and in part Nancy Stout (Marietta College).

Technical Data:
Camera: View
Format: 8x10"; 5x8"
Lens: Normal and Wide
Film Stock: Glass and Acetate

I hesitate writing a descriptive text about the photographs for often times the power of a photograph is in the non-verbal. But the following is a quote from the Marietta Historic Preservation Office Catalogue and is a basic philosophic and gut feeling I have about Fisher's work, my work, and those things or ideas that are to survive the times.
STILL PHOTOGRAPHY EXHIBIT (CONTINUED):

"As for preservation; we can’t preserve everything from our past, nor should we. What is worth preserving? In the making of Fisher’s prints the answer was so clear. All his pictures are moments of celebration whether obvious or subtle. And what is the very essence of these pictures which Fisher so strongly displays through the objectivity of his camera? It is spirit. He visually says to me, ‘Here in my pictures is man’s spirit displayed. And what is life without spirit?’ This is what is worth preserving."

9. NEW AMERICAN FAMILIES, THE NON-TRADITIONAL FAMILY OF THE SEVENTIES.

Helen Nestor (Freelance photographer, Berkeley, CA).

Technical Data:  
Camera: Hasselblad  
Format: 2¼" square  
Lens: 80mm; 50mm  
Film Stock: Tri-X Prof.

The institution of family in America is undergoing monumental structural changes. I was drawn by what I had been perceiving within my own community of Berkeley to document these changing patterns, the variety of new family constellations and relationships. Berkeley has been traditionally and historically an indicator, a fore-runner of trends that would take place over the entire country in a few years. Therefore, Berkeley and communities that could be reached within an hour or two of driving seemed a valid area to photograph.

For purposes of the project, I limited my definitions of family to people who are living together, rearing children, and think of themselves as "family." I included everything from a single woman who wanted to have a child and intentionally became pregnant to groups as large as Synanon and the Moonies. I included gay couples parenting children from a previous relationship, unmarried couples and their children, couples rearing children from previous marriages, fathers or mothers with custody rearing children of divorce, adopted children of couples and singles including a variety of races and nationalities, and small and large communal groups, some oriented around a religion or common philosophy. I included diverse living styles and a variety of socio-economic groups photographed in their own living space, in the space that felt most family, most comfortable to them.

I worked to document something of the family interrelationships, the search for new and more satisfying ways, their life style. I asked my subjects for two hours of their time and encouraged them to place themselves in a way that comfortably fit their family image.

10. NIGHT WIND.

Guenther Cartwright (Rochester Institute of Technology, School of Photography).

Technical Data:  
Camera: Nikor  
Format: 35mm  
Lens: 24mm; 35mm; 50mm; 135mm  
Film Stock: Tri-X

These photographs deal with independent truck drivers and their vanishing way of life. They are a sub-culture forced out of existence by Federal regulations and the genuine economic pressures of rising prices (a tractor costs more than $50,000) and speed limits.
STILL PHOTOGRAPHY EXHIBIT (CONTINUED):

The project began in 1971, at a time when trucking was romanticized and truckers were thought of as the "Knights Errant of the Highway." I wanted to de-romanticize the illusion of a fantastic life-style and remove the stereotypical images surrounding independent truckers by showing what an individual goes through. Many independent truckers are college graduates. All of them experience an impact on their marriages, their physical health, and their minds. Independent trucking is a solitary endeavor where truckers may spend eight to ten hours a day alone in a cab, thus creating a distance from society, boredom and loneliness.

11. RELIGION IN CUBA (1979): THE CASE OF THE JEWS.

Bill Aron (Otis Institute of the Parsons School of Design and The University of Southern California, Los Angeles).

Technical Data:
Camera: Leica M4 and M5
Format: 35mm
Lens: 28mm; 35mm; 50mm; 90mm
Film Stock: Kodak Plus-X; Tri-X

In the years since Fidel Castro's revolution succeeded in 1959, the Jewish community of Cuba has declined from 15,000 to about 1,000. Most of Cuba's Jews now live in Havana, where there are five large synagogues -- all with Shabbat services; only two are used on a daily basis. Ten to fifteen people, all over 65, attend each of the Shabbat services. There are no rabbis.

The major problem is not anti-Semitism or anti-Judaism but that the state discourages the practice of any religion, Protestant, Catholic or Jewish. Church members have the same problem as religious Jews; anyone who attends religious services cannot belong to the Communist Party and is therefore not eligible for promotion at his or her place of employment. Promotions are also withheld if service in a voluntary Sunday work brigade is not performed. Since everyone has to work on Saturday, one rarely sees young people in synagogue or church. Only the retired have the luxury of religious practice.

Every morning I would arise about 5:30 and, together with another member of the group, would wander through the streets photographing. By 7:30, we would reach one of the two synagogues with a morning minyan, Adath Israel or Chevet Ahim. In both synagogues, there was warm hospitality. When there was a Torah service, we were honored with aliyot. After services, the people always insisted that we share their breakfast of tea and bread. It was like any Jewish community in the world. But there were differences too.

12. THE TROC: THAT WAS BURLESQUE?

Jane Bertholf (Temple University).

Technical Data:
Camera: Pentax; Nikon
Format: 35mm
Lens: 50mm
Film Stock: Tri-X

This is a series of photographs documenting life at the Troc Theatre in Philadelphia. The Troc was one of the oldest burlesque theatres in the country, architecturally quite beautiful, but dilapidated through lack of care in the times of waning interest in true burlesque. Most of these photographs were taken at the end of 1975 through the beginning of 1976. The remainder were taken March
STILL PHOTOGRAPHY EXHIBIT (CONTINUED):

31, 1978 during the final evening of performances, after which the Troc Theatre closed its doors.

The collection consists of still lifes, backstage views, portraits, and some looks at the performance.

13. WARLI WOMEN AND THEIR WORLD, SEEN THROUGH PAINTING.

Society for Folk Arts Preservation, Inc., Evelyn Stern in collaboration with Erika Moser.

Technical Data:
Camera: Pentax
Format: 35mm
Lens: 135mm; 55mm
Film Stock: Tri-X

Folk art is a tradition carried on by a community that reflects the life-style of its members. It is functional and at the same time serves to beautify simple life-styles.

Throughout India, part of the artistic responsibilities of women is to create ritual paintings for the walls of their homes. They are done in celebration of the seasons, for the birth of children and for weddings. They portray the local gods and goddesses, act as wish fulfillment and mirror community living. The Warli women of Thana District, Maharastra, India, paint on the walls of their homes in white rice flour over red mud. Their paintings are gentle and loving, showing a sense of humor about life in a tribal village. The flatness of the style appears to select and focus on form and separate it from the vastness of their landscape, choosing and symbolizing actual forms in nature. Recently they have begun to continue painting on paper.

14. WORKING: I DO IT FOR THE MONEY.

Bill Owens (Livermore, CA.).

Technical Data:
Camera: Pentax
Format: 6x7''
Lens: 55mm
Film Stock: Tri-X

When I meet someone for the first time my initial question is "What do you do for a living?" It's an acceptable way of asking "Who are you?" The answer allows me to make certain assumptions not only about that person's life-style but also about their background, their education, their opinions, their dreams and aspirations. Immediately we have something to talk about but more important, I know to whom I am talking.

As a photographer for a suburban newspaper, I was exposed to the small business community. Fascinated by the variety of work situations around me, I decided to investigate the larger business, industrial, and agricultural communities. I wanted to find out about how people feel about their work, how important it is in their lives, and do they view their jobs as a source of their identity. The project took me to many parts of California and across the United States.
SCULPTURE FOR ANTHROPOLOGY EXHIBIT

1. MOSTLY AMERICANS
   Robert Ascher (Cornell University).

Mostly Americans is an exhibit of a work-in-progress using sculpture as a medium. The sculptures, fashioned from wood, express certain anthropological observations by depicting Americans and other peoples. A handout accompanies the exhibit. It will help the viewer to understand the exhibit as a form of visual anthropology.

TECHNICAL EXHIBIT

Among others, the following companies are highlighting the exhibit:

1. ARRIFLEX COMPANY OF AMERICA
   25-20 Brooklyn-Queens Expressway, West
   Woodside, NY 11377 (212-932-4040)
   16mm Cameras

2. ECLAIR
   905 North Cote Avenue
   Hollywood, CA 90038 (213-464-2125)
   16mm Cameras

3. G. SPLICER CORPORATION
   Box 898, 45 Urban Avenue
   Westbury, NY 11590 (516-997-5566)
   16mm Editing Equipment

4. NAGRA MAGNETIC RECORDERS
   19 West 44th Street
   New York, NY 10036 (212-840-0999)
   Tape Recorders

5. PIERCE-PHELP, INCORPORATED
   2000 North 59th Street
   Philadelphia, PA 19131 (215-679-7171)
   Video Equipment, Beta Max Playback