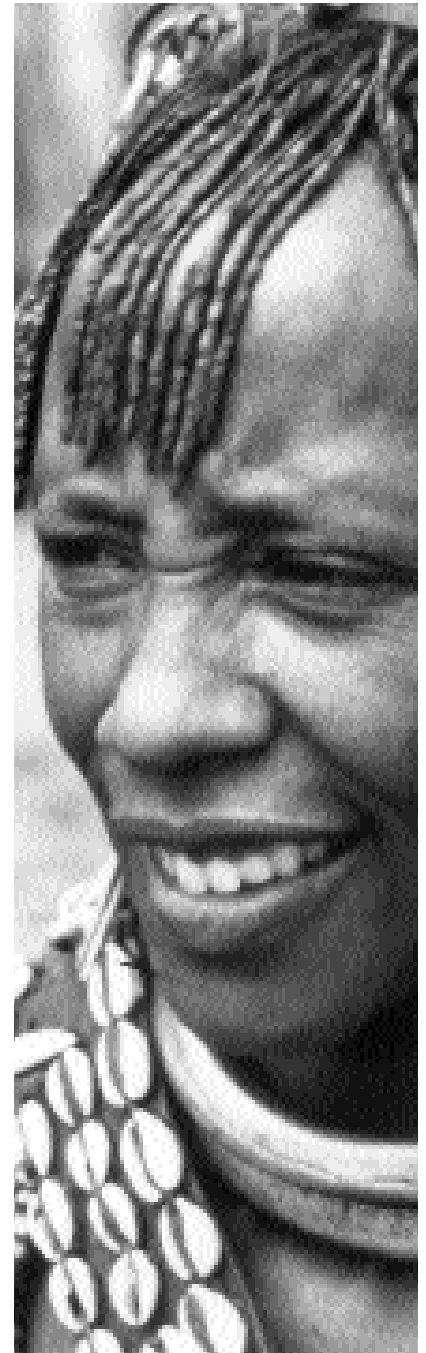

7th International Festival of Ethnographic Film

Royal Anthropological Institute and
School of Oriental and African Studies

16 - 18 December 2000



Acknowledgements

One of the problems about organizing a Festival at the end of a busy academic term rather than at the end of a vacation, is that - paradoxically perhaps? - while there are more people around in the weeks leading up to the Festival, fewer of them have time to spare to assist in the organization. So, while I have had endless encouragement from my colleagues at SOAS, few of them have been able to offer sustained help in these busy weeks. I am delighted, however, that many of them will be on hand during the Festival, and have offered their services as session chairs. Trevor Marchand, besides, with his customary enthusiasm, has organized the displays in the SOAS Library and the Lecture Theatre foyer, relating to the Festival and to aspects of Visual Anthropology at SOAS.

We have tried to get this Catalogue into print well before the actual Festival, with a view to sending out copies at least to local participants in advance. As I write this now, barely two weeks before the Festival, after numerous unpredicted but inevitable delays (late submissions of stills, last minute additions to the programme, software problems ...) there still seems some hope that we will be in print a week or so before the Festival. One thing this does mean is that I cannot produce a full list of those to whom we will, by the time of the Festival, have been indebted for assistance. I know that many more such obligations will have been - gratefully - incurred; but I am not able to acknowledge them here.

As Festival Director, however, I can write with confidence that the event would not have been possible at all without the contributions and support of certain key figures: notably, initially, Jonathan Benthall, Director of the RAI, and then his successor Hilary Callan. I am very much indebted to them and the other members of the Festival Planning Committee, Felicia Hughes-Freeland (the Chair), André Singer (in his role as Chair of the Ethnographic Film Committee), Lola Martinez (as Convenor of the Conference), and above all Gail Thakur for many things, but particularly as the repository of experience from previous Festivals. Roger Nuthall, Executive Officer in the Anthropology Department, has provided solid backup since the spring, and has dealt efficiently with several matters, notably the Registration process from the start. The Festival is indebted to the members of the Pre-selection Committee (listed elsewhere) for convening, in several cases at short notice, and in all cases at an awkward time of year, to review a large number of films in a short space of time: we worked hard, but we had a good time! We have all benefited regularly from the wise advice of other members of the RAI Ethnographic Film Committee (also listed elsewhere). This Catalogue owes its existence, in the first place, to the comprehensive drafting of Leila Jazayery, and in the final weeks, to the hard work and design skills of Alicia MacLean. In the planning stages of the Festival, Michael Baptista, Chief Technician at SOAS, has been most co-operative: we shall be relying very heavily during the Festival on the skills and efficiency of Michael and his staff.

Last - and by no means least - we are most grateful for the sponsorship provided by the National Geographic Channel, and by JVC Professional Products (UK) Limited.

Richard Tapper

Judges

Elizabeth Warnock Fernea

Writer and documentary film-maker; Professor Emeritus of English and Middle Eastern Studies, University of Texas at Austin; author of numerous books, including the best-selling *Guests of the Sheik*, and most recently *In Search of Islamic Feminism*. She has produced a number of films, including *Saints and Spirits*, *A Veiled Revolution* (Channel 4), *The Struggle for Peace: Israelis and Palestinians* (PBS, USA). She served as ethnographic consultant for *Some Women of Marrakech* (Granada TV, Disappearing World Series).

Brian Moser

Worked as an exploration oil geologist in South America, then started recording music and filming Colombian indigenous groups. Career in TV, initially with Granada TV's *World in Action*, then as founder and series editor of the *Disappearing World* series. His films for ITV, BBC and Channel 4, include *Last of the Cuiva*, *War of the Gods*, *The Meo*, *On the Edge of the Gobi*, *People of the Barrio*, *Josef Mengele*, *Frontier - Cocaine Trilogy*, *Before Columbus*, *Loved Ones*. He is now studying herbal medicine with a view to returning to South America.

Tom Sheahan

From 1990 to 1993 taught in a village in eastern Burma before doing an MA in Anthropology at SOAS, writing his dissertation on Karen ethnicity and nationalism in Burma. Consultant anthropologist (1993) to a *Disappearing World* documentary about the Karen. Since then, has worked as a documentary producer specialising in ethnographic and anthropological films; recent projects include films for Channel 4, BBC1 and National Geographic Channel.

Christopher Pinney

Senior Lecturer in Material Culture, Department of Anthropology, University College London; interests include popular Indian visual culture (including film and chromolithography), Indian studio photography, and the more general field of visual anthropology. Publications include *Camera Indica: The Social Life of Indian Photographs* (1997), and numerous articles in *Visual Anthropology Review*.

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Screening Schedule

Saturday 16 December

9:30 Opening ceremony (Brunei LT)

Session 1A - RAI Prize and Basil Wright Prize Screenings (part 1)

Venue: Brunei Gallery Lecture Theatre

9:45 DHIAVA - THE AUTUMN JOURNEY
10:45 Coffee
11:15 OF MEN AND MARES
1:00 Lunch Interval
2:15 AMERICAN GYPSY
4:00 Tea
4:30 100 YEARS GREENLAND ON FILM

Session 1B - Parallel screenings

Venue: Philips Building Lecture Theatre

9:45 NUBA CONVERSATIONS
10:55 Coffee
11:20 THE MATIS - RETURN OF THE ANCESTORS
12:25 THE POET OF LINGE HOMELAND
1:00 Lunch Interval
2:15 DAUGHTER OF SUICIDE
4:00 Tea
4:30 THE LADY OF CHANDOR

Session 1C - Parallel screenings

Venue: Room G2 (Main Building)

9:45 HOME OF THE WANDERING SOULS
10:45 Coffee
11:15 AYER NINA, MANANA MUJER
12:30 FIRST TOUCH WITH ING
1:00 Lunch
2:00 FREDRIK BARTH, FROM FIELDWORK TO THEORY
3:10 MASAI AND STUFF
3:45 Tea
4:15 JAVA JIVE
5:00 OPRE ROMA: GYPSIES IN CANADA

6:00 BRIDEWEALTH FOR A GODDESS, Brunei LT
7:30 Reception in Brunei Cafe
8.30 MOLLAH KHADIJEH AND HER CHILDREN, Brunei LT
9:00 MOKARRAMEH, MEMORIES AND DREAMS, Brunei LT

Sunday 17 December

Session 2A - RAI Prize and Basil Wright Prize Screenings (part 2)

Venue: Brunei Lecture Theatre

9:30 PARADISE BENT
10:45 Coffee
11:15 DIVORCE IRANIAN STYLE
1:00 Lunch Interval
2:00 DOON SCHOOL CHRONICLES
4:45 Tea
5:15 EARL'S CANOE, A TRADITIONAL OJIBWE CRAFT*

*This film is also a contender in the Material Culture category

Session 2B - Parallel screenings

Venue: Philips Building Lecture Theatre

9:30 A MONTH IN THE LIFE OF EPHTIM D
10:45 Coffee
11:15 GEIKO GIRL
12:20 HI GRANNY, WE'RE ALL FINE
1:00 Lunch Interval

2:00 THE KONDHS OF BAPHLAI
3:30 'ERE WE GO
4:15 Tea
4:45 A GREEK AND PLEASANT LAND
5:25 ARCADIA

Session 2C - Parallel screenings

9:30 OLD SPIRITS, NEW PERSONS
10:25 ONE PLUS ONE
10:50 Coffee
11:20 I LOVE YOU - HOPE FOR THE YEAR 2000
1:00 Lunch Interval
2:00 QUAND LES HOMMES PLEURENT
3:15 SQUATVILLE/LOVEVILLE
4:30 Tea
5:00 THOMSON OF ARNHEM LAND

6:00 CD-Rom demonstrations, Brunei LT
ZINAT, A SPECIAL DAY, Philips LT
IN ALL WEATHERS, G2
7:00 Reception in Brunei Cafe
8:30 HIMALAYA, Brunei LT

Monday 18 December

Session 3A - JVC Student Video Prize Screenings

Venue: Brunei Lecture Theatre

9:30 A ST PETERSBURG SYMPHONY
10:10 DOMOV
11:00 Coffee
11:30 THE BRIDE WHO WOULDN'T SMILE
11:50 TIGER'S APPRENTICE
1:10 Lunch Interval
2:15 THE CIRCUS
2:55 DOOS AND DON'TS
3:20 DONGBA HE
4:00 Tea
4:30 LE MAITRE A DIT QUE
5:35 OYAKATA

Session 3B - Material Culture and Archaeology Prize Screenings

Venue: Philips Building Lecture Theatre

9:30 TELL ME, MY CHARCOAL BURNER
A DAUGHTER FOR COTTON MAT MAKERS
11:00 Coffee
11:30 TREASURES OF KENYA - HEADGEAR
HOSAY TRINIDAD
1:00 Lunch Interval
2:00 A MYSTERIOUS DEATH
THE ARCHITECTURE OF MUD
4:00 Tea
4:30 BUILDING SEASON IN TIEBELE

Session 3C - Parallel screenings

Venue: Room G2

9:30 UNCLE POISON
10:45 Coffee
11:15 SEARCH FOR THE SONS OF ABRAHAM
12:20 THE PARANZA OF THE FIRES
12:50 THE LAST SHELTER
1:15 Lunch Interval
2:15 MOBUTU - KING OF ZAIRE
4:45 Tea

6:30 Demonstration of digital video editing, in Brunei LT.
7:30 Reception and Music, Brunei Cafe
c.8:00 Prize-giving ceremonies and further music/party, in Brunei Cafe.

Foreword

The first RAI Ethnographic Film Festival was held in SOAS in September 1985. Subsequent Festivals were held in Manchester (1990, 1992), Kent (1994, 1996) and Goldsmiths College, London (1998), and in 2000 the Festival has returned to SOAS. This provides an opportunity to review some of the changes since the first Festival.

The early 1980s were a time of exciting developments for ethnographic film in the UK and elsewhere. The first three biennial RAI Film Prizes were awarded (1980, 1982, 1984), attracting increasing interest from the major filmmakers in the field. The RAI had joined the Leverhulme Trust and the National Film School under Colin Young in a scheme of one-year Fellowships to train professional anthropologists as filmmakers at the School, and by the time of the first Festival the first two Fellows had just completed their project films. Television, meanwhile, had played a crucial role in encouraging the creative talents of ethnographically inclined filmmakers; several different series of "serious" ethnographic films had been established and had helped to mould the public image of our subject. Yet, in the UK at least, film was only beginning to establish itself as a respectable focus for study in a university anthropology department.

The Festival was intended to celebrate some of these developments. It was largely planned and organized by Jonathan Benthall (Director of the RAI), Chris Curling (filmmaker and member of the Film Committee), and myself as local organizer, assisted by Karen Godden (RAI Director's Secretary). We had a generous grant from UNESCO, which allowed us to bring a number of filmmakers to the festival who would not otherwise have been able to come, and also enabled us to charge a very low admission fee. The festival showcased winners of previous RAI Film prizes, films made by the first RAI/Leverhulme Film Fellows, and new films by prominent directors, several of whom, including David MacDougall and Robert Gardner, attended the festival.

In subsequent years, the RAI Film Committee reflected on the experience of the first Festival and on whether and how to repeat it. Several new developments led to the second Festival in 1990. After the 1985 Festival, Robert Gardner generously endowed a second Prize, to be named the Basil Wright Film Prize. Screenings of films short-listed for the RAI Prize and the first Basil Wright prize were held in 1986 at SOAS, but were not made the occasion for a further Festival. In 1988, with the successful launch of the Granada Centre for Visual Anthropology at Manchester, the screenings for the prizes were held there, and it was decided to plan for a second Festival, to be hosted at Manchester in 1990 and to coincide with the screenings of the next Prize competitors. By 1990, there were two further prizes on offer, the JVC Professional Student Video Prize, and the discretionary Material Culture and Archaeology prize funded by the RAI Film Committee.

The second Festival, generously supported by Granada TV, established two traditions: the screening and adjudication of films submitted for the prize competition, and a concurrent academic seminar. These traditions were maintained in subsequent Festivals up to and including the Sixth, held in Goldsmiths College. In a subsequent review of the Festivals to date, and the market for them, the Film Committee decided that the link between the Festival and the Prizes (now four of them) was the strongest justification for the Festival, but that it was time to de-couple the Festival from the accompanying Conference: many people had complained in previous years that they had felt torn between watching movies and attending Conference sessions.

So, the Conference was separated from the festival, both in timing and in organization. This having been decided, a perennial problem had to be addressed: the timing of the Festival. There was no time of the year that was not difficult for some important constituency of regular or potential participants. After much discussion of alternatives, some of which were preferable but unavailable, December 2000, after end of the academic term, was finally agreed on. Apart the problem of the expensive run-up to the Christmas and New Year holidays - some of the disadvantages of this timing from the point of view of the organizers, though predicted, have become increasingly obvious: notably, the three-month run-up to the Festival has coincided with a busy academic term.

Foreword

Less predictable has been the impact of organizational changes at both the RAI and SOAS, to which I have been inclined to attribute our failure to raise substantial sponsorship support for the Festival, though there are undoubtedly other wider factors outside our control which it would be fairer to blame.

Other decisions that had proved difficult for previous festival organizers were less so on this occasion. Should the programming be thematic? When the Festival is focused around prize screenings which are not thematic, there seems no point in trying to force them into other categories; we decided to leave the Conference thematic, and let the Festival character be determined by the submissions. If there are clashes of interest, in that two or even three films on a similar theme are being screened simultaneously, then I can only say that we tried to avoid this, while drawing participants' attention to the Video Library, where all films submitted for the Festival are available for viewing throughout the Festival.

Then there was the issue of screening format. In 1985, where we had just the one screening venue, all films were projected in 16mm. In 2000, filmmakers were asked which format they preferred if their film was selected for screening (except entrants for the JVC Professional Student Video Prize, where VHS was the standard). With very few exceptions, they preferred Beta SP - which meant that we had to hire equipment which SOAS does not yet own. In future, as more filmmakers shoot and project in digital formats, and as digital projection becomes more standard at Festivals - and in cinemas around the world - we anticipate a move in that direction. Meanwhile, one has to note a continuing problem with incompatible video systems (esp. NTSC vs PAL).

A final personal note. The year 2000 - and this Festival - marks the SOAS Anthropology Departments 50th anniversary, which we have celebrated previously in other major events this year. The Department has always had a major interest in Visual Anthropology. Our founder, Professor Christoph von Fürer-Haimendorf (1909-1995), was among other things a pioneer visual anthropologist. Some of his photographs can be seen in the displays associated with the Festival; his Archive is been collected at SOAS (a preliminary descriptive list is available).

He was also a prolific ethnographic filmmaker, starting to film in the 1940s. A number of his films were used for BBC television documentaries, such as *The Land of the Gurkhas* (1957) and *The Land of the Dolpo* (1962). His films have already been catalogued by Professor Alan Macfarlane of the University of Cambridge. We plan eventually to make some of them available, digitally or otherwise. We have been using film regularly as part of our teaching programme since the early 1970s. In 1985 I inaugurated a BA course unit in Anthropology and Film, which is also now available in an MA version. Meanwhile, in collaboration with colleagues in other Departments at SOAS, we have been developing a strong programme in Asian and African Media and Film Studies. Our MA in Anthropology of Media is in its third year and going well, other MAs, for example in World Cinema, are being developed, and we are already taking MPhil/PhD students to do research on film studies.

Richard Tapper
Festival Director

Introduction to the Festival

The RAI International Festival of Ethnographic Film is one among a number of festivals which take place on an annual or biannual basis in countries all over the world. Each ethnographic film festival has its own character, as two European examples demonstrate. The festival held at the IWF in Gottingen, Germany is an occasion in which a substantial number of student films are selected for a competition. All the other films are selected to stimulate discussion and explore filming styles, rather than meeting criteria of excellence. The festival held in Nuoro (Sardinia), in the Ethnographic Museum, has no special student category. The prize goes to the film which best captures the theme of the festival, such as "Magic and Medicine", "Ritual and Music" or, this year, "Children". Unlike most ethnographic film festivals, there is no time limit placed on the films, so the Nuoro festival is always a good opportunity to revisit old favourites and make new discoveries among past productions as well as seeing new work. The out-of-competition screenings at Nuoro usually include a retrospective of Italian documentaries, some of which are about Sardinia. Those of us with experience of film festivals all agree that the one at Nuoro gains top prize for its hospitality, as provincial funding covers board and lodging of delegates throughout the festival and there are usually two banquets during the five-day programme.

The RAI festival lacks the generous state support made available in Sardinia, but it has limited funding available to help bring over a filmmaker from a developing country. It also provides an opportunity to see different categories of films made by students and more established filmmakers, both in and out of competition. Delegates to the RAI festival are able to vary their viewing between parallel screenings of films which have been chosen because they are considered to be potential competition winners, and films which are shown in non-competitive screenings because they are of interest. Every film that was originally submitted to the different competitions is available for viewing in the video library, whether it has been selected for screening or not.

Despite rumours that new technologies are making ethnographic film redundant, the number of submissions received by the Festival this year exceeded that received in previous years. We were sent 47 films for the student category and 70 films for the other prizes (RAI, Basil Wright, and Material Culture).

Felicia Hughes-Freeland
Chair, Film Festival Planning Committee

A Note from the Chair of the RAI Ethnographic Film Committee

The RAI Film Committee has faced a year of unparalleled changes in the world of ethnographic film. New technology, new methods of delivery, refreshingly new methods of capturing imagery, lower costs for equipment and a greater acceptance of the visual medium as part of anthropological research are just some of the elements that have contributed to an exciting and challenging time for those of us who believe in the importance of film as a means to both study and disseminate ideas and information. The Film Festival is an important means of showing some of the quality and variety of achievements produced over the past two years. There are prizes for deservedly outstanding films to be awarded, but these should not detract from our praise and admiration for what all the contributors to the Festival have provided; namely an extraordinary insight into society through the sensitive eyes of the visual anthropologist or filmmaker. The Committee would like to thank all participants for both making and submitting their work to the Festival.

André Singer

RAI and Basil Wright Prize Screenings

American Gypsy: A Stranger in Everybody's Land

"American Gypsy" follows the story of Jimmy Marks, a flamboyant community leader who becomes passionately obsessed with fighting a civil rights battle to defend his family, his history and his honor. His journey carries us into the Romani culture with scenes of Gypsies from around the world.

Brunei Lecture Theatre, Saturday 2.15 pm

Filmmaker: Jasmine Dellal , USA
Duration: 79 mins.
Location: USA
Language: English

Contact: Little Dust Productions, 21 Bleecker Street #3E
New York, NY 10012, USA.
E-mail: jedr@brainlink.com

Dhiava - The Autumn Journey

This film takes place in the Pindors mountains in Northwest Greece. We meet Tsiorda and Vissilis Anthoulis, shepherds, at the time of the August 15 festival. Tim Salmon returns to travel with the Anthoulis brothers in October to make the dhiava, the traditional autumn journey to the plains with their folks.

Brunei Lecture Theatre, Saturday, 9.45 am

Filmmakers: David J Hope & Tim Salmon, UK.
Duration: 50 mins.
Location: Greece
Language: Greek with English sub-titles/narration.

Contact: Cirrus Films, 20 Belitha Villas,
London N1 1PD, UK

RAI and Basil Wright Prize Screenings

Divorce Iranian Style

This film is set in the Family Law Courts in central Tehran. The four main characters are Massy, who demands divorce on grounds of her husband's impotence; Jamileh, who punishes her husband for beating her; Ziba, a 16-year old girl who is wants a divorce from her 38-year old husband; and Maryam, who is fighting for custody of her daughters. The film moves away from portraying Iran as a country of war, hostages, and fatwas. It concentrates instead on ordinary women who come to this court to try and transform their lives.

Brunei Lecture Theatre, Sunday 11.15am

Filmmakers: Kim Longinoto & Ziba Mir-Hosseini, UK

Duration: 80 mins.

Location: Iran

Language: Persian, with English subtitles

Contact: Channel 4/Vixen Films, 13 Aubert Park,

London N5 1TL, UK

E-mail: kim@tgraham.demon.co.uk

Doon School Chronicles

The Doon School is India's most prestigious boys' boarding school and has come to epitomize many aspects of Indian postcoloniality. This film, composed of ten "chapters" explores the ideology and social aesthetics of the school through its rituals, physical environment, documents, and the lives of several boys of different ages and temperaments.

Brunei Lecture Theatre, Sunday 2.00pm

Filmmaker: David MacDougall, Australia

Duration: 140 mins.

Location: India

Language: English

Contact: Centre for Cross-Cultural Research, Australian

National University, Canberra ACT 0200, Australia

Earl's Canoe: A Traditional Ojibwe Craft

In this film we meet Earl Nyholm, a member of the Ojibwe Nation, as he walks through the woods on Madeleine Island, Wisconsin. He is looking for just the right birch tree to select for the bark which will be used in the making of a traditional Ojibwe canoe. He talks about the respect that the Ojibwe people have for nature and for the spirit of the particular tree used in the making of the canoe. The film follows the entire process involved in making the canoe.

Brunei Lecture Theatre, Sunday 5.15pm

Filmmakers: Tom Vennum & Charles Weber, USA

Duration: 27 mins

Location: USA

Language: English

Contact: Documentary Educational Resources, 101 Morse

Street, Watertown, MA 02472-2554, USA

E-mail: docued@der.org

RAI and Basil Wright Prize Screenings

Of Men and Mares

This film shows life and work on two farms in Zeeland, a province in the Netherlands. Here, some farmers, for different reasons, have chosen to keep on working with horses of the Belgian 'Underbred' race. These huge and heavy horses, with their calm and friendly character, were traditionally used in this region because of the heavy clay. Nowadays, all farmers, except for a small group of stubborn horse-lovers, have switched to the tractor. The film interweaves the story of the farmers with the life cycle of the horses. As the story develops, the specific interest of each separate farmer: breeding, horse-show or workpride, becomes clear.

Brunei Lecture Theatre, Saturday 11.15am

Filmmaker: Metje Postma, The Netherlands
Duration: 90 mins.
Location: The Netherlands
Language: Dutch, with English sub-titles/narration

Contact: Job Film, Sumatra Straat 59, 1094 LP Amsterdam,
The Netherlands
E-mail: postmam@fsw.leidenuniv.nl

Paradise Bent: Boys will be Girls in Samoa

"Paradise Bent" is one of the world's first studies on the Samoan fa'afafine: boys who are raised as girls and play an important role in Samoan culture. The tensions that are arising in Samoa due to the influences of the western drag scene are played out through the film's main character, Cindy, whose life is turned upside down during the shooting of the film.

Brunei Lecture Theatre, Sunday 9.30am

Filmmaker: Heather Croall, Australia
Duration: 51 mins.
Location: Samoa
Language: English and Samoan, with English sub-titles/narration

Contact: Re Angle Pictures, 39 Torrens Street, Torrensville,
South Australia 5031, Australia
E-mail: heather@va.com.au

100 Years: Greenland on Film

The Inuit Eskimo are probably one of the most misrepresented people in the world, stereotyped as a peaceful people living in harmony with nature. This misrepresentation has been greatly contributed to by filmmakers in the past 100 years, in films ranging from Peter Elfelt's "Ride with Greenland Sledge Dogs" (1896) to Billie August's "Smilla's Sense for Snow" (1997). This film focuses on the contribution of such films to Greenland's historical development over the past 100 years.

Brunei Lecture Theatre, Saturday 4.30pm

Filmmaker: Werner Sperschneider, Germany
Duration: 60 mins.
Location: Greenland
Language: Greenlandic, Danish, English, with English sub-titles/narration

Contact: Institut für den Wissenschaftlichen Film,
Nonnenstieg 72, D-37013 Göttingen, Germany
E-mail: ulrich.roters@iwf.de

JVC Student Prize Screenings

The Bride Who Wouldn't Smile

In Nancy's Wedding Center in Chinatown, New York, Nancy Ma and the wedding photographer, Mr Ma, work to recreate big-screen-like beauty and glamour for the customers in their bridal shop. This documentary short video follows a young Vietnamese couple's visit to the shop's photo studio.

Brunei Lecture Theatre, Monday 11.30am

Filmmaker: Camilla Nielsson, USA
Duration: 8 mins.
Location: USA
Language: English/Chinese, with English sub-titles/narration

Contact: Department of Anthropology, New York University,
25 Waverly Place, New York, NY 10003, USA
E-mail: cn233@is8.nyu.edu

The Circus

The magic and the everyday of circus life is interwoven with the tale of a retired Hungarian circus couple, their daughter who now performs their once world-famous trapeze act, and the preparations for her wedding to the unicyclist.

Brunei Lecture Theatre, Monday 2.15pm

Filmmaker: Rosie Worboys, UK
Duration: 25 mins.
Location: England
Language: English and Hungarian

Contact: National Film and Television School, Beaconsfield
Studios, Station Road, Beaconsfield, Bucks HP9 1LG, UK
E-mail: kfarnworth@nftsfilm-tv.ac.uk

Domov

Set in an institution in Prague which comprises a convent, a women's prison, and a nursing home, this film follows the lives of two women, a patient and a prisoner. The film explores what 'home' means to these women, and how they struggle to recreate it on leaving the institution.

Brunei Lecture Theatre, Monday 10.10am

Filmmaker: Rosie Read, UK
Duration: 38'9"
Location: Czech Republic
Language: Czech, with English sub-titles/
narration

Contact: Flat 2, 2 Nuneham Avenue, Whithington,
Manchester M20 4PZ, UK
E-mail: r.j.read@stud.man.ac.uk

JVC Student Prize Screenings

Dongba He

The Naxi are a Tibeto-Burmese people inhabiting the north-western part of Yunnan Province, on the Lijang high plateau. The film follows He Limin, researcher at the Lijang Dongba research centre, active Dongba practitioner, and Naxi cultural activist, on his trip to Lijang plateau, where he undertakes to convince the older Dongba priests that his mission to revitalize the old Dongba culture is in keeping with their own pursuits.

Brunei Lecture Theatre, Monday 3.20pm

Filmmaker: Bao Jiang, Ai Juhong, Germany
Duration: 32 mins.
Location: Lijang, China
Language: Naxi, with English sub-titles/narration

Contact: Institut für den Wissenschaftlichen Film,
Nonnenstieg 72, D-37075 Göttingen, Germany
E-mail: ulrich.roters@iwf.de

Doos and Don'ts

Pigeon flying, the traditional sport among men in the old ship-building areas by the river Clyde in Glasgow, turns dangerous when ancient rules are broken. This mating game of birds stirs up old sectarian animosities and the peace that the men have created is threatened as they try to settle their disputes.

Brunei Lecture Theatre, Monday 2.55pm

Filmmaker: Johan Erickson, UK
Duration: 14 mins.
Location: Scotland
Language: English

Contact: National Film and Television School, Beaconsfield
Studios, Station Road, Beaconsfield, Bucks HP9 1LG, UK
E-mail: kfarnworth@nftsfilm-tv.ac.uk

Le Maitre a Dit Que...

In Muslim-inhabited areas of Cameroon there is still a lot of opposition to formal education. This film is about Chehou, a Muslim and a teacher in Tekel, a small poly-ethnic and multireligious village, where cattle herding and farming are the dominant ways of life. Only one-third of the village children go to school. The film follows Chehou as he arranges meetings and gives Koran classes in order to convince more parents to enrol their children in the school.

Brunei Lecture Theatre, Monday 4.30

Filmmaker: Trond Waage, Norway
Duration: 48 mins.
Location: Cameroon
Language: French, Fulani, Gbaya, with English sub-titles/narration

Contact: Visual Anthropology Programme, SUF/ University
of Tromsø, 9037 Tromsø, Norway
E-mail: twaage@sv.uit.no

JVC Student Prize Screenings

Oyakata: The Master

"Oyakata" features the 63-year old wood-carver, Sakaba Kei, in Arakawa, an old-town quarter in Tokyo. In trying to adapt his traditional profession to modern times, Sakaba finds himself exposed to the contradictions between his open mind and his emotions, which are still strongly tied to tradition.

Brunei Lecture Theatre, Monday 5.35pm

Filmmaker: Aya Domenig, Switzerland
Duration: 37 mins.
Location: Japan
Language: Japanese, with English sub-titles/
narration

Contact: Seefeldstr. 83, 8008 Zurich, Switzerland
E-mail: d.aya@excite.com

A St. Petersburg Symphony

An exploration of the treasure of Russia's National Library, where Vassily Stepanovich Zvarychuk, curator of the recorded music collection and conductor of the Library's orchestra, is the living embodiment of Nietzsche's claim that 'music is the means by which the passions enjoy themselves'.

Brunei Lecture Theatre, Monday 9.30am

Filmmaker: Sasha Snow, UK
Duration: 28 mins.
Location: Russia
Language: Russian, with English sub-titles/narration

Contact: National Film and Television School, Beaconsfield
Studios, Station Road, Beaconsfield, Bucks HP9 1LG, UK
E-mail: kfarnworth@nftsfilm-tv.ac.uk

Tiger's Apprentice

After years of listening to her grandmother's stories, Vietnamese American M Trinh Nguyen journeys to Vietnam's Mekong Delta to investigate the traditional medicines her great-uncle practises. As Nguyen's inquiry into the medicines for tumours, leprosy and gangrene progresses, she unwittingly begins to apprentice with the 'medicine master'.

Brunei Lecture Theatre, Monday 11.50am

Filmmaker: M. Trinh Nguyen, USA
Duration: 57 mins.
Location: USA, Vietnam
Language: English, Vietnamese with English
subtitles

Contact: Taro Root Films, 1918 Lake Shore Avenue #53,
Oakland, CA 94606, USA
E-mail: trinh@tarorootfilms.com

Material Culture and Archaeology Prize Screenings

The Architecture of Mud

The Hadhramaut region in the south east of Yemen is well known for its centuries-old mudbrick architecture. This film documents the vernacular architecture, the building craft and the society the masons belong to. In interviews throughout the film, the masons describe their working techniques and the challenges they face with the introduction of new, imported building materials.

Philips Building Lecture Theatre, Monday 3.00pm

Filmmaker: Caterina Borelli, USA
Duration: 52 mins.
Location: Yemen
Language: Arabic, with English sub-titles/narration

Contact: Documentary Educational Resources, 101 Morse Street, Watertown, MA 02472-2554, USA
E-mail: docued@der.org

Building Season in Tiebele

The buildings of the Kasena are impressive testimonies to our world architecture. The compound, inhabited by several families, was originally constructed as a defence enclosure and now unites technically perfect edifices of high aesthetic value. During the dry season, new houses, granaries and stairways are built and old ones repaired. This film demonstrates the different building techniques used, and the concerns of the compound's inhabitants over its future in view of political and economic developments.

Philips Building Lecture Theatre, Monday 4.30pm

Filmmaker: Beate Engelbrecht, Germany
Duration: 98 mins.
Location: Burkina Faso
Language: Kasena, with English sub-titles/narration

Contact: Institut für den Wissenschaftlichen Film, Nonnenstieg 72, D-37075 Göttingen, Germany
E-mail: ulrich.roters@iwf.de

A Daughter for The Cotton-Mat Makers

The film portrays a family of cotton-mat makers from Hunan Province. Twelve family members of the Xiong family-clan live in Kunming as marginalised migrant workers without any social prestige. The film gives a vivid picture of the recent difficult social and personal circumstances migrant workers have to face in modern China. At the same time it lets the audience partake in the process of cotton-mat making, which once was a highly respected craft in traditional China.

Philips Building Lecture Theatre, Monday 10.30am

Filmmakers: Chao Hsin Ching & Zeng Yi-gun, Germany
Duration: 17 mins.
Location: China
Language: Chinese, with English sub-titles/narration

Contact: Institut für den Wissenschaftlichen Film, Nonnenstieg 72, D-37075 Göttingen, Germany

Material Culture and Archaeology Prize Screenings

Hosay Trinidad

This film is about Shi'ite Muharram rites on the island of Trinidad. It looks at this visually and aurally stunning occasion through a number of different lenses and will be of interest to anyone who is engaged with the role that performances, religious observances and rituals play in the presentation of self and other in public as well as private settings.

Philips Building Lecture Theatre, Monday 11.55am

Filmmaker: John Bishop, Frank Korom, USA
Duration: 45 mins.
Location: Trinidad
Language: English

Contact: Documentary Educational Resources, 101 Morse Street, Watertown, MA 02472-2554, USA
E-mail: docued@der.org

A Mysterious Death

Set in a fishing village in southern Ghana, this film traces the events following the sudden death, at the age of 45, of Kotey, an electrician for the Ghanaian army. The villagers know that such a death is most likely to be the result of a curse, but the precise cause must be established before the funeral can take place. So the ancestors are consulted, as is the dead man himself in the spirit world. The film concludes with the building of an appropriate coffin, in this case a giant screwdriver.

Philips Building Lecture Theatre, Monday 200pm

Filmmakers: John Bulmer & Sarah Errington, UK
Duration: 50 mins.
Location: Ghana
Language: Ga, with English sub-titles/narration

Contact: Double E Productions, The Manse, New Street, Chulmleigh, Devon EX18 7DB, UK
E-mail: sarah@doubleprods.f9.co.uk

Material culture and Archaeology prize Screenings

Tell me, My Charcoal Burner

In Haut-Var, Provence, Dominique Guipponi, a charcoal burner from father to son, passes on the tradition of the small-scale production of charcoal to the team of forest workers employed at the National Service of the Forest of Comps. This film is a portrait of Dominique drawn on a day-to-day basis while he makes his last stack of charcoal.

Philips Building Lecture Theatre, Monday 9.30am

Filmmaker: Sophie Audier, France
Duration: 58 mins.
Location: France
Language: French, with English sub-titles/narration

Contact: Fish and Cheap's, 56 Rue Labat, 75018 Paris, France

Treasures of Kenya: Headgear

The head is the most important container of matter in the human body. Culturally it is used as a ritual space where ceremonies are marked. Started as traditional items that marked transition through various age groups, wealth, clan, identity and status, head-dresses are now worn by people in their everyday life.

Philips Building Lecture Theatre, Monday 11.30 am

Filmmaker: Audio-visual Services Department, Kenya
Duration: 15 mins.
Location: Kenya
Language: English, Kikamba, Maasai, Kiswahili, with English sub-titles/narration

Contact: National Museums of Kenya, P.O. Box 40658, Nairobi, Kenya
E-mail: nmk@africaonline.co.ke

Special Screenings - Iranian Documentaries

Three Ethnographic Documentaries on Iranian Women by Ebrahim Mokhtari

The films from Iran that have won so many awards in the 1990s in the major world Film Festivals are almost all features. A common - and much admired - characteristic of these Iranian films, particularly features by Abbas Kiarostami, Mohsen Makhmalbaf and Samira Makhmalbaf, is the way they play on the boundaries between fiction and documentary. Many of the best known directors cut their teeth on documentary. Less known outside Iran are filmmakers specializing in documentary - the most prominent of whom is Ebrahim Mokhtari (b. 1947). Mokhtari has filmed in many parts of Iran and Iranian society, and on both lyrical and political themes; here we present three of his most recent documentaries, set in different parts of rural Iran, and all with a distinctly 'ethnographic' character.

Mokarrameh, Memories and Dreams

Mokarrameh, a widow in rural northern Iran, had deep affection for her cow. One day her children sold it without telling her. Her great sorrow moved her to start painting. She paints on the walls of her house, on pumpkins ... One of her sons, who lives in Tehran, visits her once a month to bring paper and paint. She goes on painting. Every painting tell a story: of her life, of her husband's other wives, of other women in the village, their work ...

Saturday, 8.30, Brunei Lecture Theatre

Filmmaker: Ebrahim Mokhtari, 1999

Duration: 48 mins.

Location: Iran

Language: Mazandarani and Persian, with English subtitles.

Contact: Playfilm, 14 rue du Moulin Joly, 75001 Paris, France
playfilm@aol.com. <http://www.playfilm.fr>

Special Screenings - Iranian Documentaries

Zinat: A Special Day

Zinat is the first woman from Qeshm Islan in South Iran to take off the traditional veil worn in this region; she works as a nurse, and became Director of the village health clinic in 1986. Then she became involved in politics. On 26 February 1999 she is candidate in the local council elections; and she wins most votes in the village. She and her visitors discuss the place of woman in Iranian society.

Sunday 6.00, Philips Building Lecture Theatre.

Filmmaker: Ebrahim Mokhtari, 2000
Duration: 56 mins.
Location: Iran
Language: Persian with English subtitles.

Contact: Playfilm, 14 rue du Moulin Joly, 75001 Paris, France
playfilm@aol.com. <http://www.playfilm.fr>

Mollah Khadijeh and the Children

Engaging and gentle portrait of Khadijeh, an elderly widow living in a village near Yazd in central Iran, who holds daily classes in summer - when School is out - for small boys and girls, teaching them to read the Koran. A dedicated teacher, she supports her young charges emotionally, and is supported in turn by their families. The film follows the class out from her house and yard, to the orchards nearby. Once school has restarted, one of the pupils brings food to lonely Khadijeh, who persuades him to stay and share her meal.

Saturday, 8.00, Brunei Lecture Theatre

Filmmaker: Ebrahim Mokhtari, 1997
Duration: 27 mins.
Location: Iran
Language: Persian with English subtitles.

Contact: Playfilm, 14 rue du Moulin Joly, 75001 Paris, France
playfilm@aol.com. <http://www.playfilm.fr>

Other Special Screenings

Special Feature Presentation: Himalaya

The film will be introduced by Mick Csaky, UK Co-Producer (and Producer & Director of GEIKO GIRL, screening elsewhere in the Festival.

Academy Award nominated for Best Foreign Language Film, this tale of an epic crossing takes place amidst the perilous trails of the vast Himalayan mountains and rich Nepalese valleys. Against the cold, the wind's fury and the snowstorms, tragedies unfold and ancestral hatred separates the village's Romeos and Juliettes. In the course of events from rage to triumph, the film tells a universal story of power, pride and glory.

Sunday, 8.30, Brunei Lecture Theatre

Filmmaker: Eric Valli, UK, 2000
Duration: 104 mins.
Location: Nepal

Contact: Antelope, 29B Montague Street, London SC1B 5BH
antelope@antelope.co.uk

Bridewealth for a Goddess

A unique insight into a secret spirit cult among the kawelka people in the western highlands of Papua New Guinea. After a dream a clan leader initiates a long and complex "work", when he and a group of male supporters seek to make marriage with the spirit goddess Amb Kor.

Brunei Gallery, Monday 6.00pm

Filmmaker: Chris Owen, Papua New Guinea, 2000.
Duration: 72 mins.
Location: Papua New Guinea
Language: Pidgin with English subtitles

Contact: The Film Department, Inst. of Papua New Guinea
Studies. P.O. Box 1432 Boroko, NCD, Papua New Guinea
E-mail: ipngs@global.net.pg

In all Weathers

Town mill De Put was built in 1987 in the heart of Leyden. In 1619 there was already a mill located on the same spot. Volunteer Philip and his apprentice Eveline run the present-day mill. New life has been breathed into an old trade.

Sunday, 6.00, G2

Filmmaker: Imke Gilsin, The Netherlands, 2000
Duration: 34 mins.
Location: Netherlands
Language: Dutch with English sub-titles

Contact: imkegilsin@hotmail.com.

Non-Competitive Screenings

Arcadia

Born and raised in Arcadia, a Harare suburb built by the British to house inter-racial families, Edgar performs weekly to the mainly white audiences of a Harare comedy club, his mordant, politically incorrect humour holding a mirror to a country in limbo trying to deal with its violent past.

Philips Building Lecture Theatre, Sunday 5.25pm

Filmmaker: Mufadzi Nkomo, UK
Duration: 15 mins.
Location: Zimbabwe
Language: English

Contact: National Film and Television School, Beaconsfield
Studios, Station Road, Beaconsfield, Bucks HP0 1LG, UK
E-mail: kfarnworth@nftsfilm-tv.ac.uk

Ayer Niña, Mañana Mujer

Through the preparation of a "quinze" - a girl's 15th birthday party - we get a close insight into the world of upper class women in the former rubber empire town, Riberalta, in the Bolivian Amazon. The expectations of the party are big, but the celebration of womanhood, future marriage and love is contrasted through the dramatic everyday stories of the other women in the family.

Room G2, Saturday 11.15am

Filmmaker: Ingeborg Solvang, Norway
Duration: 35 mins.
Location: Bolivia
Language: Spanish, with English sub-titles/narration

Contact: Department of Visual Anthropology, University of
Tromso, 9037 Breivika, Tromso, Norway
E-mail: isolvang@stud.isv.uit.no

Daughter of Suicide

Daughter of Suicide is a ground-breaking personal documentary which explores the topics of suicide and depression in an honest and eye-opening manner. It reveals the reality of one mother's life cut short by a disease called depression and the effect of this suicide on her daughter, her family and her friends.

Philips Building Lecture Theatre, Saturday 2.15pm

Filmmaker: Dempsey Rice, USA
Duration: 72 mins.
Location: USA
Language: English

Contact: Daughter One Productions Inc, 335 Court Street
#161, Brooklyn, NY 11231, USA
E-mail: info@daughterone.net

Non-Competitive Screenings

'Ere We Go

An essayist portrait of British attitudes towards death and funerals and what these reveal about life in this country. Rather than making surprise revelations, or giving easy answers, the film stimulates thought, comparisons and questions about life and death in contemporary Britain.

Philips Building Lecture Theatre, Sunday 3.30pm

Filmmaker: Georg Misch, UK
Duration: 22 mins.
Location: UK
Language: English

Contact: National Film and Television School, Beaconsfield
Studios, Station Road, Beaconsfield, Bucks HP0 1LG, UK
E-mail: kfarnworth@nftsfilm-tv.ac.uk

First Touch with Ing

The Kmu (Kamu) are an officially unrecognized people, living a subsistence lifestyle in the southernmost prefecture of Yunnan, Xishuanbanna, who rarely mix with other ethnic groups. Inter-ethnic exchange takes place only on market days. This film tries to show the way of life of the young Kmu, their sexual relations, and their views on their ethnicity and official status, through the eyes of Deyi Ilang.

Room G2, Saturday 12.30pm

Filmmakers: He Yuan & Yang Kun, Germany
Duration: 22 mins.
Location: China
Language: Khmu, with English subtitles

Contact: Institut für den Wissenschaftlichen Film,
Nonnenstieg 72, D-37075 Göttingen, Germany
E-mail: ulrich.roters@iwf.de

Fredrik Barth, From Fieldwork to Theory

This film portrays the Norwegian anthropologist, Fredrik Barth, who has mainly taught at Bergen and Oslo Universities in Norway. His fieldwork in Oman, Iran, Sudan, Pakistan, New Guinea, Bali and Bhutan are dealt with and put into reference with Barth's theoretical writings.

Room G2, Saturday 2.00pm

Filmmaker: Werner Sperschneider, Germany
Duration: 56 mins.
Location: Norway
Language: English, Norwegian, with English subtitles/narration

Contact: Institut für den Wissenschaftlichen Film,
Nonnenstieg 72, D-37013 Göttingen, Germany
E-mail: ulrich.roters@iwf.de

Non-Competitive Screenings

Geiko Girl

Mamehisa is 22 years old. Four years ago she left home for the city of Tokyo to train as a Geisha girl, called a Geiko in Kyoto. Her parents, Mr and Mrs Toriguchi, were against Mamehisa's career decision from the very beginning. However, they have been invited to attend her elaborate 3-day graduation ceremony to see what has become of their only daughter and to demonstrate their love and support for her.

Philips Building Lecture Theatre, Sunday 11.15am

Filmmaker: Mick Csaky, UK
Duration: 48 mins.
Location: Japan
Language: Japanese, with English subtitles/narration

Contact: Antelope, 29B Montague Street, London WC1B 5BW, UK

A Greek and Pleasant Land

Philip has recently left England and returned to an underdeveloped area of Greece with plans to restore his family estate to its former glory, and to regain land confiscated from his family in 1974. He has applied for an EU grant but the locals are shocked that he should take funding allocated to Greece. This film is part of Eutopia, a series of 20 provocative and entertaining films shot in all 15 EU countries by local filmmakers.

Philips Building Lecture Theatre, Sunday 4.45pm

Filmmaker: Marianna Economou, UK
Duration: 29 mins.
Location: Greece
Language: Greek, English, with English subtitles/narration

Contact: Mosaic Films, 8-12 Broadwick Street, London W1V 1FH, UK

Hi Granny, We're All Fine

This film is a message by a Mongolian family living in Budapest for their granny. The film is an 'objet trouvé'; the director has never been at its location.

Philips Building Lecture Theatre, Sunday 12.20pm

Filmmaker: Zoltan Furedi, Hungary
Duration: 16 mins.
Location: Hungary
Language: Mongolian, Hungarian, with English subtitles/narration

Contact: Palantir Film, Visual Anthropology Foundation, Katoka n. 46, 1163 Budapest, Hungary
E-mail: furedizoltan@hotmail.com

Non-Competitive Screenings

Home of the Wandering Souls

The Entlebuch is a pre-Alpine rural area in Central Switzerland with a reputation for backwardness and isolation. The film deals with the region's inhabitants and their attitudes towards identity, belief and superstition in their contemporary life between tradition and modernity. The tales and stories of the various protagonists about their own lives show a broad range of attitudes and provide an insight into the regional identity of the valley.

Room G2, Saturday 9.45am

Filmmaker: Sandor Horvath, Germany
Duration: 52 mins.
Location: Switzerland
Language: Swiss-German, with English subtitles/narration

Contact: Institut für den Wissenschaftlichen Film,
Nonnenstieg 72, D-37013 Göttingen, Germany

I Love You - Hope for the Year 2000

How can matriliney and Islam go together? Every year, just before the start of the new rice season, a mass wedding ceremony is organised for the young people in central Sumatra, Indonesia. This documentary portrays a number of young women and men and their mothers as they reveal their strategies and hopes for the coming wedding. As the stories unfold, so do the simmering tensions between women and men, and between matriliney and Islam in a modernizing nation-state.

Room G2, Sunday 11.20am

Filmmaker: Kathrin Oester, Switzerland
Duration: 77 mins.
Location: Indonesia
Language: Indonesian, with English subtitles/narration

Contact: Artefakt-productions, Nebruckstr. 80, Ch-3012
Berne, Switzerland
E-mail: kathrin.oester@datacomm.ch

Java Jive

This film explores the vitality of café culture, the conditions of coffee production and the links between the two. Traveling through Latin American coffee plantations, the New York Coffee Exchange, espresso-making and the old-fashioned coffee house now being taken over by corporate chains and franchises, the film mixes the serious with the silly, the entertaining with the informative.

Room G2, Saturday 4.15pm

Filmmakers: David Ozier & Selwyn Jacob, USA
Duration: 27 mins.
Location: USA and Latin America
Language: Spanish, English, with English subtitles/narration

Contact: Documentary Educational Resources, 101 Morse
Street, Watertown, MA 02472-2554, USA
E-mail: docued@der.org

Non-Competitive Screenings

The Kondhs of Baphlai

This film records the last moments of a dying culture of a tribal people living in a village in the Indian state of Orissa. The landscape in this hilly and isolated region is dominated by a huge mountain - Baphlai Mali - the home of their deity. It has been discovered to contain one of the richest deposits of bauxite in the subcontinent. Within the next few years the mining programme will swing into full productivity and change the life and culture of the local hill tribes forever

Philips Building Lecture Theatre, Sunday 2.00pm

Filmmaker: John Sheppard, UK
Duration: 77 mins.
Location: India
Language: English

Contact: Cafe Productions, Capital Court, Capital
Interchange Way, Kew Bridge MX, TW8 0EX
E-mail: cafegeneral@cafeproductions.com

The Lady of Chandor

Aida, the Lady of Chandor, lives alone in a palace in Goa. At 82 years of age she devotes each day to caring for her beautiful old house, which has survived 3 centuries of Portugese colonial rule. Without the Lady of Chandor the house will die. Without the house Aida would lose her reason for living.

Philips Building Lecture Theatre, Saturday 4.30pm

Filmmaker: Catarina Mourao, India
Duration: 68 mins.
Location: India
Language: Portugese, English, Concanim, with
English sub-titles/narration

Contact: SP Films, Rua das Pragas, No. 60, 1 Esq, 1200
Lisboa, Portugal
E-mail: catmourao@mail.telepae.pt

The Last Shelter

A portrait of an old people's home in Durg, a district headquarters in Madhya Pradesh, India. Residents' comments reflect a current widespread concern that families increasingly neglect their elderly. There is a hint of stigma - that there must be something wrong with the residents' families or with the residents themselves.

Room G2, Monday 12.50pm

Filmmakers: Kamlesh Kumar Sahu, T G Ajay,
Ramesh Kumar Kurrey & Sarasvati Adhikari, UK
Duration: 11 mins.
Location: India
Language: Hindi, with English sub-titles/narration

Contact: Jandarshan, c/o Marker Ltd, Margaret Dickinson,
42 Lisburne Road, London NW3 2NR, UK
E-mail: mdickinson@ndirect.co.uk

Non-Competitive Screenings

Masai And Stuff

This film records the reflections of a group of Northern Norwegian secondary school students on the ethnographic films they see at school. Through learning about how they construct an image of the 'other', we also learn about them as youngsters in modern Norway.

Room G2, Saturday 3.10pm

Filmmaker: Marcela Douglas, Norway
Duration: 28 mins.
Location: Norway
Language: Norwegian, with English sub-titles/
narration

Contact: Department of Anthropology, University of
Tromsø, N-9037, Tromsø, Norway
E-mail: mdouglas@medulla.isv.urt.no

The Matis - Return of the Ancestors

Soon after first contact, the Matis, who live in northern Brazilian Amazonia, experienced a devastating epidemic. Blaming the deaths on their rituals, they stopped practising many of their ceremonies. With numbers increasing, "Return of the Ancestors" witnesses a cultural revival in which many of the old rituals are being practised for the first time in 20 years.

Philips Building Lecture Theatre, Saturday 11.20am

Filmmakers: Andy Jillings, Philippe Erikson, UK
Duration: 52 mins.
Location: Brazil
Language: Matis, with English sub-titles/narration

Contact: Essential TV (Overseas) Ltd, Pinewood Studios,
Iver Heath, Bucks SL0 0NH, UK

Mobutu - King of Zaire

At the end of 1965 in the ex-Belgian Congo, General Mobutu and the army set up a powerful state, soon to be known as Zaire. For over a quarter of a century, he continued to wave the slogan 'chaos or me', ruling by suppressing the population and the opposition, handing out favours and disgraces, ruining the country's resources in doing so. However, illness and the rebellion in East Zaire finally undermined his credibility and authority, forcing him into miserable exile, where he died amidst rejection by all.

Room G2, Monday 2.15pm

Filmmaker: Thierry Michel, Belgium
Duration: 135 mins.
Location: Belgium
Language: French, with English sub-titles/narration

Contact: CBA, 19 F Avenue des Arts, 1000 Bruxelles,
Belgique
E-mail: cba@skynet.be

Non-Competitive Screenings

A month in the Life of Ephtim D

Ephtim is a 73-year old pensioner currently living in Bulgaria. He is a life-long communist and still attends socialist party meetings in Sofia with his friends. By following Ephtim on his day to day life, from his meagre dinner table to the park where he walks his dog, we see how the difficulty of life today makes people in Eastern Europe still reminisce about the 'good old days'.

Philips Building Lecture Theatre, Sunday 9.30am

Filmmaker: Asen Balikci, USA
Duration: 56 mins.
Location: Bulgaria
Language: Bulgarian, with English sub-titles/
narration

Contact: Documentary Educational Resources, 101 Morse
Street, Watertown, MA 02472-2554, USA
E-mail: docued@der.org

Nuba Conversations

This is a film of Arthur Howes' return trip to Sudan to contact his Nuba friends, following a ten-year gap since he first filmed them. Through a series of clandestine encounters in Khartoum, the film commences to unravel a labyrinth of racial and religious persecution. From this point onwards, it is the Nuba in Khartoum, in the mountains, and in exile, who tell their own story.

Philips Building Lecture Theatre, Saturday 9.45am

Filmmaker: Arthur Howes, UK
Duration: 55 mins.
Location: Sudan/Kenya
Language: Arabic, Nuba, English, with English
sub-titles/narration

Contact: 26 Gateley Road, London SW9 9SZ, UK
E-mail: arthurhowes@hotmail.com

Old Spirits, New Persons

This film hopes to make a contribution to the interest in and debate on indigenous healing in general, as well as specifically looking at the case of mental patients in the Western Province of Kenya. While the film refers to the ritualistic and biomedical aspects of this kind of healing, it centres mainly on demonstrating the day-to-day treatment by a diviner of a patient on his family compound.

Room G2, Sunday 9.30am

Filmmaker: Carla Risseuw, The Netherlands
Duration: 43 mins.
Location: Kenya
Language: Swahili, English, with English sub-
titles/narration

Contact: CA/ SNWS/ Faculty of Social Sciences, Leiden
University, Wassenaarse weg 52, 2333 A K Leiden, The
Netherlands

Non-Competitive Screenings

One Plus One

The filmmaker and his twin brother discuss issues of identity for black British people. A visit to Ghana, their ancestral home, provokes thoughts about belonging, aspirations, ambitions, and expectations. What makes cultural identity - or individual identity?

Room G2, Sunday 10.25am

Filmmaker: George Amponsah, UK
Duration: 20 mins.
Location: Ghana
Language: English

Contact: National Film and Television School, Beaconsfield
Studios, Station Road, Beaconsfield, Bucks HP0 1LG, UK
E-mail: kfarnworth@nftsfilm-tv.ac.uk

Opre Roma: Gypsies in Canada

This film celebrates the vibrant culture and tenacious struggle of the gypsy and introduces a new generation of Roma who claim their gypsy roots with pride, while fighting the myths that caused their parents to live in fear. Since the Roma fled India in the 11th century, they have suffered almost a thousand years of persecution, yet have survived as a unique global culture

Room G2, Saturday 5.00pm

Filmmakers: Tony Papa & Gillian Darling Kovanic,
USA
Duration: 48 mins.
Location: Canada
Language: English

Contact: Documentary Educational Resources, 101 Morse
Street, Watertown, MA 02472-2554, USA
E-mail: docued@der.org

The Paranza of the Fires

Interviews with the members of a congregation, the 'paranza', who climb a mountain near Vesuvius every year to reinforce with their music a ritual to prevent the volcano from erupting. Asked about their individual choice of musical instrument, the players prefer to emphasize the importance of the orchestra as a whole. It is as if they wish to say that the real magic of the music lies in the strengthening of the sense of belonging to the community and its history.

Room G2, Monday 12.20pm

Filmmaker: Laura Mandolesi Ferrini Merrouchi, Italy
Duration: 18 mins.
Location: Italy
Language: Italian, and dialect of Neapolitan area,
with English sub-titles/narration

Contact: Via Constantiniana 36, 00188 Rome, Italy
E-mail: ifri.merrouchi@net.ntl.com

Non-Competitive Screenings

The Poet of Linge Homeland

A portrait of Ibrahim Kadir, a Gayo "ceh" (poet), a person who leads and acts as the lead singer of the didong (a Gayo oral tradition). This oral tradition is a combination of literature, music, and dance. The documentary focuses on Ibrahim's daily life: singing his ballads, dancing and performing in and commenting on the didong competition in his beautiful Linge Homeland (Gayo Land), in Central Aceh.

Philips Building Lecture Theatre, Saturday 12.25pm

Filmmaker: Aryo Danusiri, Indonesia
Duration: 25 mins.
Location: Indonesia
Language: Gayo, Indonesian, with English subtitles/narration

Contact: Komplek PWI, Blok B 3 No. 6, Jakarta 13420, Indonesia

Quand Les Hommes Pleurent

Each year 30,000 Moroccans cross the Straits of Gibraltar: 14,000 are sent back, 1000 drown; 15,000 manage to set themselves up. Behind these statistics, the filmmaker tries to define the often wrecked lives of these people.

Room G2, Sunday 2.00pm

Filmmaker: Yasmine Kassari, Belgium
Duration: 57 mins.
Location: Belgium
Language: Arabic, Spanish, with English subtitles/narration

Contact: CBA, 19 F Avenue des Arts, 1000 Bruxelles, Belgique
E-mail: cba@skynet.be

Search for the Sons of Abraham

The Lemba, a tribe of black Africans living in Southern Africa, claim to be Jewish. Anthropologist Tudor Parfitt joins forces with a team of geneticists to trace their ancestry from South Africa via Zimbabwe, Mozambique and the Yemen, all the way to Israel. There they make a remarkable discovery - the Lemba share a rare gene with descendants of the Cohenim priesthood. Is this evidence that the Lemba are indeed the sons of Abraham?

Room G2, Monday 11.15am

Filmmakers: Frances Berrigan & Chris Hale, UK
Duration: 52 mins.
Location: South Africa, Zimbabwe, Mozambique, Yemen, Israel
Language: English

Contact: Cicada Films, 1 Marylands Road, London W9 2DU, UK
E-mail: cicada@cicada.demon.co.uk

Non-Competitive Screenings

Squatville/Loveville

Citizens of one EU country can live and work in any other. Here we follow a group of French nationals living in a south London squat. When not having to move in order to avoid eviction, they work as waitresses, agents who let squats to unsuspecting tenants, and play French rap in clubs. This film is part of Eutopia, a series of 20 provocative and entertaining films shot in all 15 EU countries by local filmmakers.

Room G2, Sunday 3.15pm

Filmmaker: Yseult Digan, UK
Duration: 57 mins.
Location: UK
Language: French, English, with English sub-titles/narration

Contact: Mosaic Films, 8-12 Broadwick Street, London
W1V 1FH, UK
E-mail: info@mosaicfilms.com

Thomson of Arnhem Land

In the 1930s, tensions between the government and the indigenous peoples of Australia's north were on a knife-edge. Donald Thomson, an anthropologist, volunteered to go to Arnhem Land to make peace. For over two years, he lived with the Aboriginal people, forging strong bonds, learning and recording their way of life. His report to the government was ignored and he was ostracised by politicians and fellow academics. Now, his extraordinary photographs, field notes and artefacts are considered one of the most significant ethnographic collections in the world.

Room G2, Sunday 5.00pm

Filmmakers: John Moore, Michael McMahon & Michael Cummins, Australia
Duration: 55 mins.
Location: Australia
Language: English

Contact: Film Australia, 101 Eton Road, Lindfield, NSW
2070, Sydney, Australia
E-mail: bphelan@filmaust.com.au

Uncle Poison

A healer on healing, medicine and religion. Filmed in Caracas, this film is an intimate portrait of a traditional healer, set against the backdrop of Easter celebrations. A conjunction of sacred and profane, Easter provides a rare opportunity to look at traditional faith healing in a wider social and religious context.

Room G2, Monday 9.30am

Filmmaker: Ricardo Leizaola, UK
Duration: 60 mins.
Location: Venezuela
Language: Spanish, with English sub-titles/narration

Contact: Granada Centre for Visual Anthropology, Dept. of Social Anthropology, University of Manchester, Roscoe Building, Brunswick Street, Manchester M13 9LP, UK
E-mail: leizaola@arepa.freereserve.co.uk

Conference

The Future of Ethnographic Film

December 14-15, 2000, SOAS

Thursday 14th December

10.15-11.45

Arnd Schneider: *Setting up roots, or the anthropologist on set: observations on the shooting of a cinema movie in a Mapuche reservation, Argentina.*

12.15-1.00 Eye and Other

Suzette Heald: *Responding to imbalu: the view from a Mugisu.*

LUNCH

2.15-3.45 Filmmaker as ethnographer-ethnographer as filmmaker

Paul Henley: *Ethnographic Film is dead, long live Ethnographic Film.*

Richard Tapper: *Representation and reflexivity in ethno-feature films: the New Iranian Cinema.*

4.15-5.45 Filming one's own

Michael Yorke on *Big Brother: A presentation and general discussion with a filmmaker and a Big Brother producer.*

Friday 15th December

10.00-10.45 Making It

Part I: On teaching
Terry Wright
Tronde Waage

11.15-1.00 Making It

Part II: A round table discussion between Producers and Filmmakers.

LUNCH
(free afternoon)

6.00 Closing of Conference

A screening of Jean de Tregomain's *The Making of Himalaya*.
The RAI Film Festival will be screening Eric Valli's *Himalaya*; this documentary on the 9 months filming by Valli will be introduced by Jean de Tregomain, Eric Valli might also attend.

CVA

Commission on Visual Anthropology

International Union of Anthropological and Ethnological Sciences

announces the establishment of its web-site:

www.cva.iwf.de

Where you will find updated information concerning festivals and other activities in Visual Anthropology, a list of filmmakers and their work, film and book reviews, etc.

For further information, you may contact the CVA chairman, Antonio Marazzi, at:

marazzi@psico.unipd.it

Videotheque/ Film Library

The following videos are available for personal viewing throughout the festival in the Videotheque. (Room to be announced)

APPLE OPERA (17 mins.)

Wiz Hok

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.
A comic caper through the history and world of apples,
apple experts and enthusiasts.

APRIL DIARY (26 mins.)

Rodrigo Vazquez

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.
A personal and subjective look into the horrors behind the
Falklands War, with its resonance throughout the whole of
Latin America.

BOARDED UP (110 mins.)

Steef Meyknecht

Institute of Cultural and Social Studies,
Leiden University, P O Box 9555,
2300 RB Leiden, The Netherlands.
An account of a year in the lives of the residents of
Amsterdam's old Indonesian neighbourhood as it is being
renovated.

BRAZIL - AN INCOVENIENT HISTORY (50 mins.)

Phil Grabsky

Seventh Art Productions, BBC
63 Ship Street, Brighton, East Sussex BN1 1AE.
Using contemporary accounts, the film reconstructs the
world as seen by slaves in Brazil over 300 years ago.

BRIDEWEALTH FOR A GODDESS (72 mins.)

Chris Owen

National Film Institute
P O Box 795, Goroka, EHP, Papua New Guinea.
A unique insight into a secret spirit cult among the
Kawelka people in Papua New Guinea.

CHARCOAL MAKING IN THAILAND (32 mins.)

Jonathan Robertson

Television and Imaging, Duncan of Jordanstone College of
Art and Design, University of Dundee, Perth Road, Dundee
DD1 4HT.
The film discusses issues pertaining to charcoal production
today, and visits four production sites.

CIGARETTES (A LOVE STORY) (17 mins.)

Ivan Mowse

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.
Through a chaotic mix of images, the film examines the
many aspects of smoking.

CRUSADER OF THE GANGES (59 mins.)

Daniel Whistler

Dept. of Visual Communication,
Birmingham Institute of Art and Design, U.C.E., Costa
Green, Birmingham B4 7DX.
Mishra is a Hindu temple leader and a skilled engineer
leading the struggle for the survival of a 3000-year-old
tradition threatened by sewage.

DANCING WITH THE SPIRITS (24 mins.)

Sara Brown/Andy McLeod

TV6 Ltd, Unit 24, The Quadrangle,
49 Atalanta Street, London SW6 6TV.
This film attempts to tell the 'secrets' of the Dogon people
of West Africa in their own words.

DOMESTICATED TECHNOLOGIES (30 mins.)

Espen Marius Foss

Visual Anthropology SVF, N-9037 Tromso,
University of Tromso, Norway.
A film on the opportunities and limits for independence and
creativity for the physically disabled within the 'information
society'.

ELVORIAN AND THE FANGMAKER (30 mins.)

Al Coley

1 Hafod-Y-Gan, Park Road, Penclawdd, Swansea
SA4 3LD.
A portrait of Elvorian, a death-rock musician with the US
band 'Penis Flytrap', reminding us there is more to seeing
than meets the eye.

FIRST STEPS (19 mins.)

George Amponsah

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.
The film examines some of the civil rights activities which
took place as a backdrop to the Stephen Lawrence trial in
1998.

THE GREAT DANCE (75 mins.)

Craig Foster/Damon Foster

Off The Fence, Nieuwe Herengracht 31,
1011 RM Amsterdam, The Netherlands.
A look through the eyes of a Kalahari hunter at a world
invisible to outsiders.

GOING FOR MACKEREL (27 mins.)

Diane Perlov/Rolf Scott/Frode Storaas

Bergen Museum, SOT Film AVS,
Haakon Sheteligsplass 10,
5007 University of Bergen, Norway.
The film shows how magical practices are still part of the
work on board ship as the fishermen start a new season
looking for mackerel.

HOME IS WHERE THE HEART IS (29 mins.)

Marianna Economou/Annette Winblad

Mosaic Films, 8-12 Broadwick Street,
London W1V 1FH.
The story of two groups of Europeans who love where they
live.

THE IDEAL SOUND (DE IDEAL KLANK) (80 mins.)

Wendy van Wilgenburg

Koninginneweg 60 sous, 1075 EB Amsterdam
The Netherlands.
The film offers an image of the construction of a violin from
the very beginning to the end.

Videothèque/ Film Library

The following videos are available for personal viewing throughout the festival in the Videothèque. room to be announced)

THE JOB (26 mins.)

Johan Eriksson

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.

A TV reporter's confessions from two assignments to Kosovo.

JUST A MOMENT (11mins.)

Lydia Ginzburg

Israeli Anthropological Association,
Dept. of Sociology and Anthropology,
Hebrew University of Jerusalem, Israel.

The film documents a period in the life of Yehudi Nudel in which she participated in the Israeli version of Video Nation.

KATSA BABA: HUMOROUS DRAMAS (28 mins.)

Marcelo Fiorini

New York University, Program in Culture & Media, 25
Waverly Place, NY 10003, USA.

Every year Brazil's Erikbaktsa Indians gather for a feast that redefines their identity, as they perform dramas conveying personal dreams.

KAVA - THE DRINK OF THE GODS (58 mins.)

Thorolf Lipp

Institute of Pacific Studies of the University of the South
Pacific, P O Box 1168, Suva, Fiji.

This film gives insight into kava rituals as they have been carried out since 3000 years ago, and into the drink's more recent commercialisation.

KHALFAN AND ZANZIBAR (25 mins.)

Akos Ostor

Dept. of Anthropology, Wesleyan University, Middletown
CT 06459, USA.

Three strands are woven together: the life and work of Khalfan Hemed Khalfan, founder of Zanzibar's Association of the Disabled; scenes from the lives of Zanzibar's disabled and the history and culture of Zanzibar.

KORUBU: FIRST CONTACT (52 mins.)

Richard Wawman/Erling Soderstrom

Essential TV (Overseas) Ltd, Pinewood Studios, Iver
Heath, Iver, Bucks SL0 0NH.

This film is about a peaceful contact, over a five year period, with the Korubu in the Javari Valley, Amazonia, in Brazil.

LA MEMOIRE DURE (81 mins.)

Rosella Ragazzi

Memoire du Coquillage, 6 rue Seveste,
Paris, France.

During nine months in an introductory French class in primary school we seek a portrait of a new generation of young immigrants in France.

LA PUNTA DEL MORAL (57 mins.)

Ricardo Iscar/Nacho Martin

Paral.lal 40, C/Font 16,

08960 Sant Just Desvern, Spain.

An Andalusian fishing community, preserved intact through the centuries, is to be developed into a luxury residential development.

THE LANDLORD (30 mins.)

Helen Cross

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.

A portrait of a landlord to tenants of over eighty-five flats in a wealthy area of London.

THE LOST TEMPLE OF JAVA (49 mins.)

Phil Grabsky

Seventh Art Productions, BBC

63 Ship Street, Brighton, East Sussex BN1 1AE.

Borobudur, situated on a volcanic plain, is in the shape of a pyramid, covered with 3 miles of carvings, and 'the eight wonder of the world'.

MAGIC LEAVES FOR THE DUG-OUT (43 mins.)

Klaus Fuhrmann

Gallwitzstr. 66, D-79100 Freiburg, Germany.

With the construction of a new dug-out the journey into modern times begins for a family in the forests of the Indonesian island of Siberut.

MAKOLET: A MIDDLE EASTERN GROCERY (24 mins.)

Ilana Goldberg

New York University, Program in Culture & Media, 25
Waverly Place, NY 10013, USA.

The film depicts the social space of the kosher grocery stores in the Sephardic section of Brooklyn.

MARBLE MOUNTAIN (14 mins.)

Cosima Spender

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.

Set on a marble mountain, a conversation between a marble salesman and a sculptor.

MASSANA: MOMENTS IN YAKA PLAY AND RITUAL (36 mins.)

Ingrid Pfrang-Lewis/ Jerome Lewis/ Nicolas Lewis

Jin Films, 40 Dalberg Road, London SW2 1AN.

Yaka pygmy children's games, role-play and adult ritual are explored.

MIYAH: THE LIFE OF A JAVANESE WOMAN (30 mins.)

Sandeep Ray/Laurie Rothstein

DER, 101 Morse Street, Watertown,
MA 02472-2554, USA.

This is an intimate portrait of a Javanese woman who works as a servant and a cook for a prominent family in Jakarta, Indonesia.

NAME GAME (13 mins.)

Tanya Stephan

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.

In January 1998 demolition work in Bristol uncovered a house covered in newspaper inside and out. Who is the elusive owner?

Videothèque/ Film Library

The following videos are available for personal viewing throughout the festival in the Videothèque. (Room to be announced)

NATIVE NEW YORKERS (13 mins.)

Leota Lone Dog

American Indian Community House,
708 Broadway, 8th Floor, NY 10003, USA.

Situated between a romanticised past and the mistaken belief that 'real' Indians live on reservations is the NY city native community.

NO HASTE AND WOMEN (80 mins.)

Adina Bradeanu/Gabriel Hangman

Museum of the Romanian Peasant,
Visual Anthropology Dept.,
3 Kiseleff, Bucharest, Romania.

A fragmentary chronicle of the shepherd community which took over the abandoned building site of one of Ceausescu's follies.

NO MORE BOUND FEET (26 mins.)

Chen Xueli/Li Jianquin

IWF, Nonnenstieg 72, D-37075 Gottingen, Germany.

A portrait of economic and social life in Xueli's own village, Xiangshuibai, in Yunnan Province.

NO PLACE LIKE HOME (9 mins.)

Sarah Payton

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.

A fragmented conversation between the filmmaker and a friend in the USA, exploring the relationship between 'home' and 'county'.

OSUTUA - PEACE MAASAI (20 mins.)

Audio-visual Services Department

National Museums of Kenya,
P O Box 40658, Nairobi, Kenya.

A look at the peace traditions of the Maasai, long portrayed as war-like.

PATH IS DESTINY (12 mins.)

Raghvendra Chand Singh/Tejendra Tamrakar/Anoop

Kumar Sahu/Rital Chandel

Jandarshan, c/o Marker,

42 Lisburne Road, London NW3 2NR.

A look at the life of itinerant acrobats in Central India, who face competition from new media.

PERFORMING THE GODDESS (44 mins.)

Pushan Kripalani/Anjum Katyal/Naveen Kishore

The Seagull Foundation for the Arts,
26 Circus Avenue, Calcutta 700 017, India.

A look into the life and work of the leading 'lady' of traditional folk theatre as he is forced to turn to playing the poor person's goddess.

PORTRAIT OF A LADY (24 mins.)

Kate Solomon

Flat 3, 44 Trinity Church Sq, London SE1 3HY.

The film focuses on the life of a hijra with her guru and fellow hijras in Northern India.

PRISON LEAVE (28 mins.)

Eva Stefani

Ert Sa Greek Television 1, Documentary Dept.,
136 Messogion Avenue, 115 27 Athens, Greece.

Ashie is a gypsy interred in prison with her 3-year old daughter. Every two months she takes leave to visit her 11 children.

QING, THE NEWSPAPERMAN (34 mins.)

Yi Sicheng

East Asia Institute of Visual Anthropology,
Yunnan University, RC-Kunming 650091, China.

A day in the life of Qing, starting in the morning as a newspaper seller, and ending on stage performing folk songs and operas.

QUANNO CANT'IO (WHEN I SING) (45 mins.)

Laura Mandolesi, Ferrini Merrouchi

Via Constantiniana 36, 00188 Rome, Italy.

The story of Francesco Tiano, singer and 'historic' character of his town.

RIO WATFORD (9 mins.)

Mufadzi Nkomo

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.

A Latin revolution sweeps Watford and the lives of some of its women are changed forever.

RITUAL REBORN (58 mins.)

R H Barnes/Ruth Barnes

Inst. of Social and Cultural Anthropology, University of
Oxford, 51 Banbury Road,
Oxford OX2 6PE.

The film of a revived communal harvest ceremony and the consecration of a new village temple on an ecumenical basis in Indonesia .

RIVER OF GOLD (35 mins.)

New York University, Program in Culture & Media, 25
Waverly Place, NY 10003, USA.

A portrayal of the contrast between the relationship of the Nambiquara to their land and the exploration for gold in their region.

ROUND TRIP (36 mins.)

Angela Torresan

Granada Centre for Visual Anthropology,
University of Manchester, Roscoe Building, Brunswick St,
Manchester M13 9PL.

The story of Eugenia's search for emancipation in her migration from Brazil to Portugal.

SALAAM SHALOM: THE JEWS OF INDIA (50 mins.)

Vanessa Laufer

Salam Shalom Productions, 364A Sumach St,
Toronto, Ontario, Canada M4X 1V4.

A rare glimpse at the Jews of India. Despite more than 2000 years free of anti-semitism, today the survival of India's Jews is threatened.

SKULL ART IN PAPUA NEW GUINEA (28 mins.)

Sabine Jell-Bahlson

Ogibuide Films, 339 E Huisache Avenue,
San Antonio, TX 78212, USA.

A rare look at skull portraiture, linked to the banned practices of tribal warfare and headhunting, carried out in secrecy.

Videothèque/ Film Library

The following videos are available for personal viewing throughout the festival in the Videothèque. (Room to be announced)

SPIRIT IN MATTER (7 mins.)

Fiona Melville

National Film and Television School,
Beaconsfield Studios, Station Road,
Beaconsfield, Bucks HP9 1LG.

A journey into the dreams of a Jungian psychoanalyst and a filmmaker.

TAXI DREAMS (60 mins.)

Joanna Head/Gianfranco Norelli

Lion TV, 191 Askew Road, Ravenscroft Park,
London W12 9AX.

The film follows the fortunes of four New York taxi drivers, the most visible examples of the city's melting pot.

THOSE WHO DON'T WORK, DON'T MAKE LOVE (30 mins.)

Cristina Grasseni

Granada Centre for Visual Anthropology,
University of Manchester, Roscoe Building, Brunswick St,
Manchester M13 9PL.

An observational documentary about dairy farmers in the Italian Alps.

TIME CAN DO SO MUCH (30 mins.)

Siv Oevernes

Visual Anthropology SVF, 9037 Tromso, University of
Tromso, Norway.

Portrait of Priscilla, who has lived on the streets of Cape Town for 22 years.

TREINTA ANOS DE PASO (120 mins.)

Marina Caba-Ball/Lourdes Izagirre Ondarra

Hochschule für Film und Fernsehen "Konrad Wolf", Karl-Marx-Strasse 33/34,
14482 Potsdam, Germany.

Eight Spanish immigrants in Germany talk about their experiences since arriving after 1960.

TWO DOLPHINS (24 mins.)

Peter Crawford/Rolf Scott/Jens Pinholt

SOT Film A/S, P O Box 4221,
N-5028 Bergen, Norway.

When dolphins land ashore at the village of Tuo in the Solomon Islands, which according to legend is after a death, it is also time to feast.

VERS LA MER (80 mins.)

Annik Leroy

CBA, Centre de l'Audiovisuel a Bruxelles,
19f Avenue des Arts, 1000 Brussels, Belgium.

By following the Danube, the film tells the story of a fractured, but culturally rich, Europe.

VILLAGE GOAT TAKES THE BEATING (45 mins.)

Aryo Danusiri

ELSAM & CAV Production, Komplek PWI, Blok B 3 No. 6,
Jakarta 13420, Indonesia.

Through their folk legends, the Acehnese express their sorrow, fear and anger at the military operation imposed on their land.

VILLAGE VOICES (60 mins.)

Beate Engelbrecht

IWF, Nonnenstieg 72, D-37075 Gottingen, Germany.

Forty-three years on from the original research in this part of India, the film looks at the importance of cultural sensitivity to rural development strategies.

VISITORS OF THE NIGHT (34 mins.)

An Van Dienderen

Sophimages,

Varkensmarkt 30/4, 1000 Brussels, Belgium.

The Mosuo are a matriarchal tribe in China, where men visit their wives only at night.

WANDERLUST (28 mins.)

Terese Ericsson/ Katarina Hellberg/Bruno Goncalves

Mosaic Films,

8-12 Broadwick St, London W1V 1FH.

250,000 Germans own second homes elsewhere in the EU. The locals feel differently towards them in different countries.

WELCOME TO DOVER (28 mins.)

Beth Armstrong

National Film and Television School,

Beaconsfield Studios, Station Road,

Beaconsfield, Bucks HP9 1LG.

A film about what it is like to be a refugee in Britain today told through the experience of a Kosovan family arriving in the back of a lorry.

WHERE WERE YOU IN '82? (26 mins.)

Julian Hill

National Film and Television School,

Beaconsfield Studios, Station Road,

Beaconsfield, Bucks HP9 1LG.

A highly personal re-investigation of the Falklands war and its impact on a generation.

WHO KNOWS.... (48 mins.)

Catarina Kalen/Bettina Furstenberg

The Danish Film Institute/ Workshop,

Lavridsskaugade, Haderslev, Denmark.

Two photographers take us on their journey around Israel/Palestine to find out about young people's views on religion, their roots, culture.

YA BARAMB TENGA - OUR ANCESTOR'S EARTH (52 mins.)

Beate Engelbrecht

IWF, Nonnenstieg 72, D-37075 Gottingen, Germany.

A film of everyday life in Sapeo, Burkina Faso, an old mythical village of great ritual importance to Mossi society.

THE ZOE: MARRYING TRIBE OF THE AMAZON (52 mins.)

Andy Jillings

Essential TV (Overseas) Ltd, Pinewood Studios, Iver

Heath, Bucks SL0 0NH.

The stories of three families exploring how polygamy works in a highly collaborative group.