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MONDAY, DECEMBER 1

IN WHEELER AUDITORIUM

Admission \$2.50

THE FILMS OF INGMAR BERGMAN

First American Screening of the 4-Hour Version of
SCENES FROM A MARRIAGE, 7:30

Our months-long retrospective of *The Films of Ingmar Bergman* was scheduled to conclude on November 20 with the U.S. release version of *SCENES FROM A MARRIAGE*, originally edited by Bergman into six 50-minute sections for presentation on Scandinavian TV, but distributed in this country in a 2-hour, 43-minute cut. We will or did (depending on when you read this) show the 163-minute version on Nov. 29, but unexpectedly, and through the generosity of Cinema 5 Distribution President Don Rugoff, we have been able to obtain a 4-hour edition, with English subtitles. This cut, the first supervised by Bergman for U.S. release, was deemed too long for theatrical showings. Perhaps it will eventually be circulated non-theatrically. As "complete" as the 163-minute version seems — as a statement on modern communication, love and marriage, or as a close-in drama — the longer version contains not one line, not one shot, that could be considered extraneous or repetitive in the context of Bergman's overall intention in considering the present state of the marital institution. Written and Directed by Ingmar Bergman. With Liv Ullmann, Erland Josephson, Bibi Andersson. (1973, 240 mins, color, English titles)

MONDAY, DECEMBER 1

COOLEY HIGH, 7:30, 9:30

A black remake of *AMERICAN GRAFFITI* from American International Pictures. The surprise is that despite the obvious formula, *COOLEY HIGH* is pretty good. Our first showing of this overlooked 1975 release (on Sept. 23) was so well received that we are bringing *COOLEY HIGH* back in repertory sooner than usual. In terms of the performances of 10 or 12 black teenagers, most probably non-actors, *COOLEY HIGH* is a knockout. Though released in typical AIP exploitation circuits, *COOLEY HIGH* was noticed by *Village Voice* critic James Wolcott, who wrote: "One of the wonderful things about *COOLEY HIGH* is that it's set in the early 60's, before Black Power and 'Soul on Ice' and by going backwards it pushes forward — it liberates black movies from the tyranny of macho mystique. *COOLEY HIGH* takes black strength for granted and though the movie is loose, rowdy, tough, and sentimental — a movie divided against itself — it's the best American comedy this year." Directed by Michael Schultz (a well respected black theater director who has become a leading TV director). Written by Eric Monte. Set in Chicago. Motown hit score. With Glenn Turman. (1975, 107 mins, 35mm, color)

Note: We have invited director Michael Schultz to attend this program but as of this writing, we cannot confirm his presence.

TUESDAY, DECEMBER 2

THE FILMS OF D. W. GRIFFITH

ISN'T LIFE WONDERFUL, 7:30

Griffith's last independently produced feature, *ISN'T LIFE WONDERFUL* deals with a decidedly uncommercial subject — the hardships of impoverished Europeans following World War I. Many Griffith admirers consider it the master's last truly great work. Written and Directed by D. W. Griffith. With Carol Dempster, Neil Hamilton, Helen Lowell. (1924, 110 mins, 35mm)

Note: Admission to *THE FILMS OF D. W. GRIFFITH* is by series subscription ticket only.

ETHNOGRAPHIC FILMS OF THE SILENT AND EARLY SOUND PERIOD

The French ethnographer Jean Rouch began making films in West Africa in the late forties. A respected scientist, he is also an accomplished film-maker, and must be considered the pioneer of the modern ethnographic film. In recent years many important documentary films have sought to reveal the physical life and social experience of one society to another; and they have been made by anthropologist/film-makers — aside from Rouch, John Marshall (*THE HUNTERS*), Robert Gardner (*DEAD BIRDS, RIVERS OF SAND*), David MacDougall (*TO LIVE WITH HERDS*), Jorge Preloran, etc.

Practically every film with ethnographic content made in the silent and pre-Rouch sound period has been criticized by anthropologists for its omissions, distortions, mixture of fact and fiction, etc. Even the classics of Robert Flaherty — who was not an anthropologist, but a geologist and explorer — are more poetic than scientific, with the result that the films include fabrications permitted by poetic license. There were two types of films which proved very popular with audiences of the 20's and 30's, and which have been very

harshly judged by anthropologists — until just recently, when Karl Heider and others have rediscovered their usefulness for anthropologists. Both derive, to some degree, from Flaherty's example in *NANOOK OF THE NORTH* (1922); both reflect the desire of audiences of the time to see more of the world (before TV, moving images of events in distant places were truly exciting). One type was the dramatic film, with Hollywood stars, shot on location in some island paradise or teeming jungle; since some part of an image is always true, these films — no matter how corny the scripts — do contain some valuable ethnographic material. The best "ethnographic" Hollywood film-maker was W. S. "Woody" Van Dyke, who of course is much better known today for his handling of MGM's greatest stars in glossy studio-shot productions like *THE THIN MAN* and *SAN FRANCISCO*. This series includes three Van Dyke efforts, *WHITE SHADOWS IN THE SOUTH SEAS* (1928), *ESKIMO* (1933), and the virtually forgotten *THE PAGAN* (1929), a Ramon Navarro vehicle stunningly photographed on location in the Society Islands. Another popular genre of the time, in this country and in other national cinemas, was the exotic travel/sensational adventure film. These films were documentaries but tended to be superficial demonstrations of their makers' conditioned responses when confronted by the unfamiliar, or they were simply forerunners of *MONDO CANE*. But the best of them, like *THE YELLOW CRUISE* (1934) and to some extent *GRASS* (1925), contain priceless documentary material.

GRASS and SALT FOR SVANETIA, 9:30

GRASS is a documentary by Merian C. Cooper and Ernest B. Schoedsack, who accompanied the nomadic Baktyari tribes of Iran and their herds on their annual migration over mountains and across plains in search of new pasture. According to Georges Sadoul, "... it is a fascinating film, showing hundreds of families and thousands of cattle climbing steep snow-covered hills and crossing swift-flowing rivers. The Iranians themselves say the film was largely dramatized, since the tribes agreed to follow an itinerary different from their usual migrations in order to allow the film makers more opportunity for striking photography. This film is nonetheless a beautiful and absorbing piece of work." (1925, 60 mins)

SALT FOR SVANETIA is an astounding Soviet documentary, showing the life of the people of Svanetia, an isolated valley 6000 feet up in the Caucasus, cut off from the outside world except for a single mountain pass open only during the brief snowless period. The desperate daily life struggle of the Svanetians is dominated by their hunger for salt, which is obtained on terribly dangerous expeditions from the valley into the high mountains. As Georges Sadoul has pointed out, "Many of the images are Buñuelian: a woman, close to childbirth, driven from her house; a horse galloping until its heart bursts; the pagan offering of a slaughtered horse; a cow thirstily drinking human urine for its salt; a newborn torn apart by a dog; a widow dripping her milk into the grave; money counted on a crucifix. The last part, urging the construction of a road to bring salt and civilization to Svanetia, is unnecessary; as Harry Alan Potamkin put it, "the entire film cries that convincingly enough." The director/cameraman, Mikhail Kalatozov, went on to direct fiction films, eventually making one classic, *THE CRANES ARE FLYING*. (1930, 65 mins, 35mm)

WEDNESDAY, DECEMBER 3

ETHNOGRAPHIC FILMS OF THE SILENT AND EARLY SOUND PERIOD

CHANG, 7:30, 10:00

Following *GRASS*, Cooper and Schoedsack produced this dramatized documentary of the life of Kru and his family in a Lao village in the jungles of Thailand. According to David MacDougall, *CHANG* is guilty of "blending contrived sensations with a naive portrayal of Lao culture." As a story film, *CHANG* is very engaging; most amazing in the film is the "acting" of the animals involved in the story of Kru's expedition against a predatory tiger and the villagers' combat with a herd of marauding elephants. Photographed and directed by Ernest B. Schoedsack and Merian C. Cooper (1927, 70 mins, 35mm)

RANGO, 8:45

After *GRASS* and *CHANG*, Ernest B. Schoedsack made *RANGO* — alone, without his previous co-director Merian C. Cooper. Like *CHANG* the film has extraordinary sequences involving animals, and is dedicated to the idea that in primitive jungle society, man and the animals around him are true brothers. Shot in the Achnin Jungle of Sumatra, the film deals with four characters: Ali, an old Sumatran hunter; Bin, his son; Tua, an old orangutang; and Rango, his son. Upon its release, the *New York Times* commented: "Mr. Schoedsack has endowed the entire film with a wonderfully intimate feeling of authenticity, the result of skillful editing and expert photography." Directed by Ernest B. Schoedsack. (1931, 67 mins, 35mm)

WEDNESDAY, DECEMBER 3

IN WHEELER AUDITORIUM

Admission \$2.00

RECENT HUNGARIAN CINEMA

ADOPTION (OROKBEFOGADAS), 8:00

Marta Meszaros directed numerous shorts and documentaries before making her feature film debut in 1968 with *THE GIRL*. Since then she has made *BINDING SENTIMENTS* (1969), *PRETTY GIRLS DON'T* (1970), *RIDDANCE* (1973), and her best and most widely praised film to date, *ADOPTION* (1975). The Grand Prize Winner at the 1975 Berlin Film Festival, *ADOPTION* was reviewed in *Films and Filming* by Ken Wlaschin, who wrote: "Marta Meszaros's Grand Prizewinner *ADOPTION* was most definitely of Golden Bear calibre and impressed nearly everyone. Shot in a style quite close to her earlier *GIRL* and *BINDING SENTIMENTS*, *ADOPTION* centres on a middle-aged woman who feels she needs to have a child to achieve satisfaction in life. Unfortunately the man she loves is already married with children and doesn't want any more. Gradually she becomes involved with a girl from a nearby home for wayward girls and begins to learn how to be a parent. Much of the film is shot in close-up and creates an almost scatological identification that effectively mirrors the emotional responses of the women (coolly characterised by Kati Berek)." Directed by Marta Meszaros. Screenplay by Meszaros and Gyula Hernadi. With Kati Berek, Laszlo Szabo. (1975, 89 mins, 35mm, English titles)

ELECTRA (SZERELMEM, ELECTRA), 9:30

The most recent film by Hungary's leading director, Miklos Jancso (*RED PSALM*, *THE RED AND THE WHITE*, *THE ROUNDUP*), *ELECTRA* was premiered at this year's Cannes Festival, where *Sight and Sound* correspondent Penelope Houston noted: "If Antonioni is stimulated by landscape — and *THE PASSENGER* is, in every sense, an astonishingly mobile film — Jancso's unchanging Hungarian plain is an open stage in which part of the object is to situate rituals in space. In his *Elektra*, the immutable elements are reassembled: horsemen, girls, jiggling peasants, men cracking whips, men trailing smoking torches. Against their shifting patterns, now as familiar as a ballet, Jancso makes the Greek tragedy both timeless and urgent. The film is swift, concise and dazzling; I didn't count the shots (though there seemed to be rather more than the eight that have been spoken of), but the remarkable thing about Jancso's almost seamless cinema is both its dramatic concentration (Mari Torocsik is a splendidly brooding *Elektra*) and its buoyancy. The end of the film brings on a scarlet helicopter, a red bird of hope; and there is no sense of incongruity, merely a kind of willed rightness, about this blend of the timeless story, Jancso country and toytown technology." Directed by Miklos Jancso. Written by Jancso and Gyula Hernadi. (1975, 76 mins, 35mm, Color, English titles)

THURSDAY, DECEMBER 4

THE FILMS OF D. W. GRIFFITH

THE STRUGGLE, 7:30

Griffith's second talkie proved to be his last film. When it was released in 1931, it already seemed of a bygone era, with its stilted biograph style and Victorian morality. The story concerns the struggle of Jimmy (Hal Skelly), a bandleader, to give up alcohol. Several current Griffith scholars and critics have argued that *THE STRUGGLE* is far from disastrous. With Zita Johann. Screenplay by John Emerson and Anita Loos. (1931, 90 mins, 35mm)

Plus two Griffith Biograph Shorts, *THE PAINTED LADY* (1912, 14 mins, 35mm) with Blanche Sweet and Lillian Gish; and *BRUTALITY* (1912, 14 mins, 35mm), with Mae Marsh.

Note: Admission to *The Films of D. W. Griffith* is by series subscription ticket only.

ETHNOGRAPHIC FILMS OF THE SILENT AND EARLY SOUND PERIOD

WHITE SHADOWS IN THE SOUTH SEAS, 9:30

Robert Flaherty was to have co-directed but he bowed out, leaving W. S. Van Dyke on location in the South Seas to adapt a story of the white man's corruption of the island paradises. Stunning photography and some genuinely effective melodrama — with Monte Blue giving a tremendous performance as a drink-sodden doctor who finally refuses to stoop to the level of the genocidal colonizers — not only place *WHITE SHADOWS* several cuts above standard Hollywood Polynesian fare, but rank it comparable to Murnau's *TABU* and Flaherty's *MOANA*. In fact, it could be argued that *WHITE SHADOWS* is better than both in its poetic (Flaherty) drama (Murnau), and for its stronger politics. Directed by W. S. Van Dyke. Based on the book by Frederick O'Brien. Adapted by Ray Doyle. With Monte Blue, Racquel Torres, and Robert Anderson. (1928, 99 mins)

the Eskimo hero. Then the mounties come to expedite the white man's "justice." In *Eskimo*, with subtitles. Directed by W. S. Van

popular songs. One of the more extraordinary things about Syberberg's film is that the cast is primarily composed of leading figures

and mannered conceits could have been taken from the pages of Dickens. Cukor had the good sense not to restrain Fields' hamming