Documentary Educational Resources

New Releases | SUMMER 2008

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Friends, Fools, Family: Rouch's Collaborators in Niger
by Berit Madsen and Anne Mette Jørgensen
color, 59 min + bonus material, 2007

Jean Rouch is known to many worldwide as a French anthropologist and innovative filmmaker. Much of his work is linked to the birth of cinéma vérité. However, Rouch's fifty-year involvement with a particular group of people in Niger shines a more personal light on his work - one of friendship and collaboration. Together with this group, Rouch made numerous ethnographic films and developed their own cinematographic style. These films have been termed 'ethno-fictions.'

In 2003, two Danish anthropologists and filmmakers went to Niger to make a film with Rouch's friends. Their film was going to be an exploration of the methods of the group. It became a story about how this unique collaboration came to change the lives of both the filmmaker and his friends.

This DVD also contains a 15 minute clip of Rouch's friend and collaborator Damouré talking about the film *Jaguar*.

Dani Films
by Karl Heider
color, two DVD set, 1974

In 1963, under the auspices of the EDC curriculum project Man: A Course of Study, an elementary social studies curriculum, Karl Heider went to the central highlands of Irian Jaya (West New Guinea). He spent the previous two years in the Grand Balim Valley with Robert Gardner's Harvard-Peabody exhibition, and his intention was to return from this second trip with material to be used to teach American grade school students about digging-stick horticulture and house construction. However, after producing the *Netsilik Eskimo* series, the EDC curriculum project fell victim to the political climate of the time. Heider spent the following years presenting the Dani material himself, eventually producing the ethnographic classics, *Dani Sweet Potatoes* and *Dani Houses*.

This Special Edition two-DVD set contains the two films along with commentary by Karl Heider, and a narrated pictorial history of Heider's career in archaeology and anthropology.

The Key From Spain: The Songs & Stories of Flory Jagoda
by Ankica Petrovic & Mischa Livingstone
color, 40 min, 2000

According to legend, when the Jews were expelled from Spain in 1492, they took with them the keys to their homes and their synagogues in the hope that they would one day return. They never did return, but their spanish cultural heritage remained a powerful influence on their lives and their art.

In this uplifting tale of survival and continuation, acclaimed Sephardic folksinger Flory Jagoda tells the story of her life, of all our lives. With warmth and passion, she sings the songs of her ancestors and contributes melodies and lyrics of her own to this timeless musical canon. She celebrates life itself, delighting audiences with her songs and moving them with her story.

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Those With Voice (Los Con Voz)
by Jeff Arak
color, 55 min, 2008

Indigenous video makers, media activists and anthropologists explain the importance of community-oriented media to indigenous populations in Mexico and the world. This DVD also contains *Voice Through Film* (13 min), a short clip which further emphasizes the importance of media access and dissemination.

Running Out of Time
by Abhijay Karlekar
color, 104 min, 2006

This documentary locates the crisis of Indian Adivasi agriculture in the larger context of Jharkhand's political and economic history. Positing the indigenous Adivasi people and their ecosystem against overwhelming national interventions that have carved out an industrial and urban "state" in Jharkhand, it shows the fundamental impact of such development on Jharkhand's environment and demography.

Coding Culture
by Gautam Sonti in collaboration with Carol Upodhya
color, 85 min, 2006

The Indian software outsourcing industry has emerged as a key node of the global economy. The series of ethnographic films, *Coding Culture*, explores the cultures of outsourced work and the moulding of a new workforce to cater to this global high-tech services industry. Each of the three films focuses on a single company, representing one of the major types of software company found in Bangalore: a medium-sized Indian-owned software services company; the offshore software development centre of a U.S.-based IT company; and a small "cross-border" startup company that produces its own software products and markets them to customers worldwide.

The Films of Bess Lomax Hawes
by Bess Lomax Hawes
black & white, 107 min, 2003

This DVD brings together four films by American folklorist Bess Lomax Hawes:

Georgia Sea Island Singers (1964) - Shot when the Sea Island Singers were visiting Los Angeles, this program presents a small part of their repertoire of sacred music.

Buckdancer (1965) - Panaloa County fife player Ed Young does the Buckdance, demonstrates making a fife, and plays a tune on the fife.

Pizza Pizza Daddy-O (1967) - Looks at continuity and change in girls' playground games at a Los Angeles school.

Say Old Man - Can You Play the Fiddle? (1970) - Virtuoso fiddler Earl Collins, plays "Say Old Man Can You Play the Fiddle", "Dry and Dusty", "Bull at the Wagon", and others.

Made while Hawes was on the faculty at the Anthropology Department of San Fernando Valley State College, these films concentrate on performance and, by implication, how the performers' aesthetics both inform and reflect societal values.

FILMMAKER SPOTLIGHT :

Jacqueline Veuve
Switzerland

Before collaborating with Jean Rouch at Paris' Musée de l'Homme in 1955 and with Richard Leacock at the Massachusetts Institute of Technology, Jacqueline Veuve studied library research, cinema and anthropology in Switzerland and France. Today, Veuve has produced over 50 films, mainly in Switzerland – sometimes in France or in the United States – shown in a number of international festivals. Filming and describing her country with scant nostalgia through its army, its farmers, its wine growers, its craftspeople, the Salvation Army, and of course, its women, she has become one of the most important producers of Swiss documentaries.

A Peasant Chronicle in Gruyère
color, 100 min, 1990

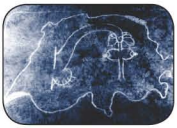
The shooting of this peasant chronicle in the Gruyère region lasted a whole year, from July 1989 to July 1990. A year of work and festivities in the family of Conrad and Louise Bapst, their children and grandchildren who live in La Roche (canton of Fribourg). In summer, part of the family goes with the herd to the upper pastures, and will move six times in the next three months, as the grass for the cows grows in higher and higher places. At the farm below, the rest of the family mows the hay and the after-crop, and tends the vegetable garden. Fall and winter bring new chores, along with feast-days. We see the family participate in a vote for or against the Swiss Army, and at a meeting to discuss whether to join or not the European Union. The film displays the patient and human approach of an almost silent minority of Switzerland.

Barracks Man (L'Homme De Casernes)
color, 90 min, 1990

For four months, from February to May 1990, filmmaker Jacqueline Veuve and her team filmed a platoon engaged in basic training at Colombier, Switzerland. Having previously filmed recruitment, Veuve was now allowed to document exercises, inspections and rest breaks. Although she interviewed the entire platoon on several occasions, the film focusses on five recruits from different parts of French-speaking Switzerland, each with a different background and a unique opinion on serving in the military. Time is also spent on the superior officers: the Colonel, the Major, the platoon-leader, and a Corporal. The recruits' remarks underline problems concerning not only the army, but life in general, including unemployment, drugs and the many changes going on in the world today.

Death of the Grandfather or: The Sleep of the Just
color, 87 min, 1978

A tale, told by his five daughters, of the life and death of a man very representative of a Protestant Switzerland in the early 20th century where life was conditioned by the work ethic. He was first a farmer, then a factory worker, then the head of a small family business where his daughters became his workers. The business grew into an large factory that would be eventually taken over by the only son. The five stories show us the family and professional context of the first half of the 20th century. They are also five different versions of the serene death of a man who felt he had done his duty.



Swiss Grafitti
color, 6 min, 1975

An animated cartoon about the Creation reviewed and corrected by two women. God the magician has decided to create a paradise: Switzerland. He covers it with trees and cows, until Adam is born. After exploring his paradise, Adam creates Eve from one of his ribs. Man is portrayed as an erect penis, Woman as a shapeshifting limbless trunk.

THE WOOD CRAFTS SERIES
(Les Métiers du bois)

by Jacqueline Veuve

Series of 9 films, 1987-1992

Pink Mountain Sand
color, 26 min, 1987

This method, which has disappeared since the beginning of the 20th century, allowed the peasants who built and looked after mountain chalets to extract sand from the soil on the spot to make their cement.

Marcellin Babey, Turner
color, 30 min, 1989

As there are no longer any apprenticeships in wood turning in Switzerland, Babey learned his craft from the former owner of his Lausanne workshop, and by going, on foot, to visit old turners in France and Spain. In the film he builds and plays on bagpipes.

François Pernet, Carpenter and Sculptor
color, 27 min, 1988

Like his grandfather and his father before him, François Pernet is a mountain peasant and works with wood. He trained as a carpenter and cabinet maker and owns the last working sawmill in French-speaking Switzerland. He also works with wood as a sculptor .

Armand Rouiller, Sledge-maker
color, 44 min, 1987

The first film in the Wood Crafts series. Armand Rouiller, 80, mountain peasant and woodcutter, is the last craftsman in Switzerland to build sledges and rakes in the old-time way.

Arnold Golay, Toy-maker
color, 28 min, 1992

Upon retirement, Arnold Golay, 91, a former watchmaker who once had learned to make a timepiece entirely by hand, became a toy maker. We follow his steps as he builds a toy cart.

Joseph Doutaz and Olivier Veuve, Shingle-makers
color, 29 min, 1989

The shingle-maker cuts and fits shingles into place. Shingles (called "tavillons" here) are one of the oldest methods of roofing or outside wall covering. There are no longer any official apprenticeships. Joseph Doutaz and Olivier Veuve have quite different techniques of cutting and placing their shingles.

The Bapst Brothers, Carriers
color, 26 min, 1989

The Bapst Brothers: Romain, Maurice and Jacques – whom we will also meet in *The Gruyère Chronicle* – are peasants and carriers and work with their father. In autumn and winter, they bid for the community's wood, cut down pine trees and bring the logs through the snowy woods by horse-drawn sleigh.

Michel Marlétaz, Cooper
colour, 30 min, 1988

After a serious car accident, Michel Marlétaz's rehabilitation began with a wood working course intended for mountain peasants. He now turns out small wooden hollow-ware like spoons and bowls, and is the only craftsman who makes the large butter-churns used in the Summer pastures.

Claude Lebet, Luthier
color, 35 min, 1988

Claude Lebet, who would have become a minister as his father before him, instead studied lute-making in Cremona, Italy. The "Musici di Roma" launched his career by buying the first violin he made and helped him acquire his house. It takes 6 weeks to fashion a violin, but the relationship of musician and luthier lasts a lifetime.

The Artist's Salary
by Jacqueline Veuve
color, 60, 2000

From 1989 to 2000, Jacqueline Veuve, together with cameraman Milivoj Ivkovic, followed the life of her son, Laurent Veuve, a young artist who lived in New York with his family. To these 11 years of filming are added some extracts from a short film from 1968 about Laurent, then aged 7, and a sequence made in 1986 by Pascal Chevalley for the Télévision Suisse Romande. Rapid success followed by failure forced the painter to reconsider his life choice and drove him to his present activity in Switzerland. Throughout filming, the artist progressively became co-director until at last he could turn the camera on the film's director. *The Artist's Salary* is a picture about the artist's social environment and those who live with his painting.

Vineyard Chronicle
by Jacqueline Veuve
color, 84 min, 1999

How does one make wine from grapes? Following the rhythm of the four seasons of a wine grower's year, *Vineyard Chronicle* shows us the work, the worries and the joys of a family of wine growers and producers, the Potterats of Lavaux, Switzerland. Three generations who live and work together, keeping up old-time traditions. Techniques may have changed and know-how may have improved, but the pitched region of Lavaux has seen relatively little mechanization due to the small size of the holdings. The love of a job well done is what sets these "gardeners of the vine" apart, with their delight in healthy grapes and the need to see and touch what they produce.

Little Lady of the Capitole
by Jacqueline Veuve
color, 55 min, 1997

Lucienne Schnegg is a little woman brimming with energy. At 80, she remains at the helm of the cinema Capitole. Hired as a secretary in 1949, she has become the heir of the movie house and its very soul. Cashier, cleaning woman and manager all in one, she tells us about her cinema, the grandest, the largest and the oldest of Lausanne. Right after the war, 25 people, including six ushers in uniform, worked here and audiences packed in to see movies like *The Longest Day*. Movie clips, posters, and film stills carry us back in time. The tiny lady, taking us through the magnificent hall in a thousand anecdotes, distills a whiff of the magic perfume of great stars she met like Audrey Hepburn, Roger Moore, or even the Queen of Spain... Today, the Capitole can no longer break even. Distributors far prefer multiplexes to launch important movies. But, despite the inevitable end of cinemas like this, the tiny lady keeps on smiling, as she comes and goes, from top to bottom of her ship.

No More Fun and Games
by Jacqueline Veuve
color, 25 min, 1974

In Cambridge, a suburban neighborhood of Boston, a group of women have organized to better protect themselves against surroundings which are often hostile. The rhythmic alternation of karate scenes and reports by some of these women permits a better understanding of the specific attitude of American women in this time and place. This DVD also includes *Susan*, a 15 minute short about a women's karate instructor.

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Market Day (Jour de Marché)
by Jacqueline Veuve
color, 90 min, 2002

Every Tuesday and Saturday, in the middle of the small town of Vevey in the canton of Vaud, one of the most beautiful country markets of Switzerland is held. It has existed for over 500 years in the exact same spot. In the old days people came from the surrounding countryside with wagons, carts and horses loaded down with wood, hay, chestnuts, butter and cheese. Today, market gardeners, mushroom pickers, fishermen and flower vendors sell the produce of their effort and passion, on which the rules of world trade are very harsh. They are all people who make a scant living, and who with each passing year are being replaced at the market by retailers. These merchants are people who have inherited a trade and a way of life that in most cases are on the verge of extinction. *Market Day* pays them homage.

Diary from Rivesaltes 1941-1942
by Jacqueline Veuve
color, 77 min, 1997

From August to October 1942, over 2250 Jews were deported from the internment camp of Rivesaltes to Auschwitz by way of Drancy. Among them were 110 children. Friedel Bohny-Reiter, a nurse with the Swiss Aid to Children, worked in this camp in the South of France. Like many others in the formerly unoccupied zone, it was run by the French. Once a military camp, it had been converted in 1941 into a transit camp regrouping Jewish, Gypsy and Spanish people living in the area or who had fled to the free zone as refugees. Thanks to the young nurse from Basel, many children were probably saved from certain death. Released in France in the fall of 1997, *Diary from Rivesaltes 1941-1942*, follows Bohny-Reiter on a visit to that still intact site as well as through the pages of the journal she wrote in those dark days, which was published by Editions Zoë, Geneva in 1993.

The Heart's Nebula (La Nébuleuse du Cœur)
by Jacqueline Veuve
color, 90 min, 2005

A trip through the heart. A poetic, moving, cruel, ironic, at times a cynical trip. A trip that takes us deep into the heart of the film maker, into her aches, her joys, her medical problems, among them the placing of a pacemaker. It gives her an excuse to take a closer look at other hearts: the Sacred Heart of Jesus, the small mummified heart of Louis XVII and its weird wanderings, the heart of a transplantee. How does one live with someone else's heart? Hearts of sugar, hearts of gold in the Brussels Heart Museum. Chicken, beef, and quail hearts at the butcher's shop. The heart of a surgeon who grafts hearts compared to a gardener's who grafts treees. The trips ends in the Ice Palace with a poem enjoining us to donate our hearts.

For more information and to view our complete catalog of films, visit our website:

www.der.org

Documentary Educational Resources is a 501(c)(3) non-profit organization founded in 1968 and incorporated in 1971 for the purpose of producing and distributing cross-cultural documentary film for educational use. We were early innovators in developing 16mm film and media based curriculum for classroom use. Our company focus, then and now, is to support filmmakers who have long-term commitments to the people that they film. We find that filmmakers who work collaboratively with their subjects produce film with integrity.

It is also our focus to distribute media that has the power to overcome barriers to cross-cultural understanding. Media can be the first step in growing sensitivity and awareness of other cultures. This in turn may lead to tolerance and acceptance and eventually give way to appreciation and admiration of other cultures.

Our archive is one of the most historically important resources of ethnographic film in the world today. In 1975 DER co-founders John Marshall and Timothy Asch were key figures in establishing the Human Studies Film Archives at the Smithsonian Institution and their bodies of work are among the most significant ethnographic collections within the HSFA. We continue to collaborate with the Smithsonian on the use of our films for research. Our films have been screened everywhere, from villages and refugee camps in Africa, Native American reservations, to classrooms, museums and theatres worldwide.

If you have further questions please visit our website

www.der.org

Or contact us by email, fax, phone or mail

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