Selected film references

This filmography is not intended to be a systematic catalogue, but merely a listing of the films that are referred to at some length in this book. The listing is alphabetically by title, but disregarding definite and indefinite articles if these form part of the title (i.e. ‘The’, ‘A’, ‘An’ or foreign language equivalents). When foreign films have an established name in English, I use that by preference and give the original name in parentheses, if known, for example, Chronicle of a Summer (Chronique d’un été). When foreign films do not have an established name in English, I may offer a translation in parentheses. If the title is one proposed by the original production entity, it is indicated in italics, for example, Pour la suite du monde (For The Ones To Come). If the translation is my own, it is not in italics, for example, Rituais e Festas Borôro (Bororo Rituals and Festivals).

The entries should not be regarded as definitive. Many of the details in the sources are contradictory: some sources date films from the year of production, others from year of release. In this listing, I have aimed to give the year of release, but release dates may vary from one country to another, or a film may have been released several times in slightly different forms. There is often a contradiction between the year indicated on the film itself and the year given in accompanying literature or on the DVD case. In this instance, I have generally preferred the year given on the film. Running times and even titles may also vary for a range of different reasons. In many instances, I have made a judgement as to which source of information is most likely to be correct, but I certainly cannot guarantee to have always got it right.

Nor are the entries comprehensive. In general, I list only the director(s) of the film, though when there has been a consultant anthropologist and I know their name, I include them as well, indicated by the abbreviation ‘Anth.’. Where I know the film to have been part of a series of some kind, or a television ‘strand’ (a recurrent series of series, continuing over several years) I list that too. All the films should be presumed to be in colour, unless it is indicated that they are monochrome by the abbreviation ‘b&w’ (i.e. black and white). Similarly, all films should be assumed to have sound unless indicated to the contrary.

Often the entity responsible for the production is not clear from the sources, nor from the film itself: here too, I have often made what is only
a partially informed judgement as to the entity principally responsible. When a film is distributed by an agency that I know to be different from the production entity, I include that as well, indicated by the abbreviation 'Dist'. A given film may be distributed by more than one agency but in most instances, I give only the one best known to me or most likely to be accessible to readers of this book. Many early films can be accessed through my own website, *The Silent Time Machine*, at www.silenttimemachine.net.

A number of production or distribution agencies recur frequently in the listing, and I refer to them by the following acronyms or abbreviations:

AIAS/AIATSIS – Australian Institute of Aboriginal Studies, which in 1989 became the Australian Institute of Aboriginal and Torres Strait Islander Studies.

ANU – Department of Anthropology, Research School of Pacific Studies, Australian National University, Canberra.

BFI – the national British Film Institute, which distributes films both online and in the form of DVDs. One can access the BFI archives at www.bfi.org.uk/archive-collections.

CNC (Centre national du cinéma) – this includes the French national film archive which holds a large collection of early films of ethnographic interest, many of which have been digitised. The online catalogue can be consulted via www.cnc-aff.fr/internet_cnc/Home.aspx?Menu=MNU_ACCUEIL.

CNRS Images – the audiovisual department of the French national research institute, the Centre National de Recherches Scientifiques. See http://videotheque.cnrs.fr/ for a complete listing of ethnographic films available online or in the form of DVDs.

DER – Documentary Educational Resources, based in Watertown, on the outskirts of Boston, Massachusetts, USA. Founded by ethnographic film-makers John Marshall and Timothy Asch in 1968. For a comprehensive listing of films distributed by DER, see www.der.org. Many of their films are also distributed through the online streaming platform, Kanopy, at www.kanopy.com.

Penn Museum – this is the abbreviated name of the University of Pennsylvania Museum of Archaeology and Anthropology. This museum offers a substantial archive of films of ethnographic interest online, most of which it produced itself. See https://archive.org/details/UPMAA_films&tab=collection.

NFB/ONF – National Film Board/Office National du Film, Canada. Many of their films are now available online at www.nfb.ca or through the Kanopy on-line streaming platform at www.kanopy.com.

RAI (UK) – Royal Anthropological Institute, based in London, UK (not to be confused with RAI – Radiotelevisione italiana, the Italian state broadcasting company). For a comprehensive listing of films distributed by the Royal Anthropological Institute, see www.rai.org.uk/film.
Selected film references


*Altar of Fire*. Robert Gardner and J.F. Staal. 1976. 45 min. Film Study Center, Harvard University. Dist.: DER.


*At Patantja Claypan*. Ian Dunlop. 1967. 55 min. b&w. Australian Commonwealth Film Unit for the Australian Institute of Aboriginal Studies. Dist.: Film Australia.


*Awareness*. David and Judith MacDougall. 2010. 67 min. Rishi Valley trilogy, no. 3. Centre for Cross-Cultural Research, ANU. Dist.: RAI (UK).

*Ax Fight, The*. Timothy Asch and Napoleon Chagnon. 1975. 30 min. Pennsylvania State University. Dist.: DER.


*Balinese Family, A*. Gregory Bateson and Margaret Mead. 1951. 20 min. b&w. Character Formation in Different Cultures series.


*Bathing Babies in Three Cultures*. Gregory Bateson and Margaret Mead. 1954. 12 min. b&w. Character Formation in Different Cultures series.


*Bitter Roots: The Ends of a Kalahari Myth*. Adrian Strong. 2010. 71 min. Anth.: Claire Ritchie. Dist.: DER.

*Blyden Harbor*. Robert Gardner with William Heick. 1951. 22 min. b&w. Dist.: DER.

*Bougainville*. Patrick O’Reilly. 1935/early 1970s. 72/37 min. b&w. Dist.: CNRS online videothèque.


Chester Grimes. David Hancock and Herb di Gioia. 1972. 50 min. The Vermont Center for Cultural Studies Inc.

Childhood Rivalry. Gregory Bateson and Margaret Mead. 1954. 16 min. b&w. Character Formation in Different Cultures series.


Conversations with Dundiwuy. Ian Dunlop. 1995. 50 min. Film Australia. Dist.: RAI (UK).


Croisière noire, La. Léon Poirier. 1926. 52 min. b&w. Société anonyme André Citroën.


Dances of the Kwakiutl. Robert Gardner with William Heick. 1951. 9 min. Dist.: DER.

Danse indienne (Indian Dance). Gabriel Veyre. 1898. 50 sec. (†). b&w. silent. Lumière Frères.

Dead Birds. Robert Gardner. 1964. 83 min. Film Study Center, Harvard University. Dist.: DER.

Deep Hearts. Robert Gardner. 1979. 49 min. Film Study Center, Harvard University. Dist.: DER.


Desert People. Ian Dunlop. 1967. 49 min. b&w. Australian Commonwealth Film Unit for the Australian Institute of Aboriginal Studies. Dist.: Film Australia.

Diary of a Maasai Village. Melissa Llewelyn-Davies. 1985. 220 min. In five parts. BBC Bristol. Dist.: DER.


Duwayne Masure. Herb di Gioia and David Hancock. 40 min. b&w. University of California Los Angeles, Motion Pictures Division. MFA Thesis Film.


First Days in the Life of a New Guinea Baby. Gregory Bateson and Margaret Mead. 1952. 15 min. b&w. Character Formation in Different Cultures series.


Foreign Parts. Véronique Paravel and John Paul Sniadecki. 2010. 80 min. Sensory Ethnography Lab, University of Harvard.


Forest People (Lesnye liudi). Alexander Litvinov. 1928. 45 min. b&w. silent. Sovkino.


Good-bye Old Man. David MacDougall. 1977. 70 min. AIAS. Dist.: RAI (UK).


Hopi Indians of the Southwest and Snake Dance of the 9th Day. Unknown director. 1925. 17 min. b&w. silent. American Museum of Natural History.


Imbé Gikegü (Scent of the Pequi Fruit). Takumã and Maricá Kuikuro. 2006. 36 min. Video in the Villages.

In Search of a Bororo Mr. Right. Flavia Kremer. 2019. 30 min. University of Manchester, Brazilian Ministry of Culture.

In the Land of the Head Hunters: A Drama of Primitive Life on the Shores of the North Pacific. Edward S. Curtis. 1914. Originally approx 90 min. b&w (colour tinted). Re-released in a substantially re-edited 47-minute form 1973 as In the Land of the War Canoes by Bill Holm and George Quimby. Released for a third time in 2008, under the original title and closer to the original editorial structure, by Milestone Films in a 66-min. version supervised by Brad Evans and Aaron Glass.


Karam in Jaipur. David MacDougall. 2001. 54 min. Doon School Quintet, no. 3. Centre for Cross-Cultural Research, ANU. Dist.: RAI (UK).

Karba’s First Years. Gregory Bateson and Margaret Mead. 1952. 20 min. b&w. Character Formation in Different Cultures series.


Land Without Bread (Las Húndes – Tierra sin pan). Luis Buñuel. 1933. 30 min. b&w.


Leap Across the Cattle, The: an initiation rite of the Hamar, southern Ethiopia. Ivo Strecker. 1979. 46 min. IWF.

Learning to Dance in Bali. Gregory Bateson and Margaret Mead. 1978. 10 min. b&w.


Loved by a Maori Chiefess. Gaston Méliès. 1913. 34 min. b&w. Star Film.


Marathon. Robert Gardner and Joyce Chopra. 1965. 28 min. Film Study Center, Harvard.


Matto Grosso, the Great Brazilian Wilderness. John Clarke, Floyd Crosby and David Newell. 1932. 48 min. b&w. Dist.: Penn Museum.


Naim and Jabar. Herb di Gioia and David Hancock. 1974. 50 min. Faces of Change series. Dist.: DER.
Nanook of the North. Robert Flaherty. 1922. 65 min. Revillon Frères.
Nuer, The. Hilary Harris and George Breidenbach, with the assistance of Robert Gardner. 1971. 73 min. Film Study Center, Harvard University. Dist.: DER.
People of the Australian Western Desert. Ian Dunlop. 1967. 314 min. b&w. A series in 19 parts. Australian Commonwealth Film Unit for the Australian Institute of Aboriginal Studies. Dist.: Film Australia.
Selected film references


Peter and Jane Flint. David Hancock and Herb di Gioia. 1975. 120 min. The Vermont Center for Cultural Studies Inc.

Peter Murray. David Hancock and Herb di Gioia. 1975. 50 min. The Vermont Center for Cultural Studies Inc.

Photo Walls: An Encounter with Photography in Mussoorie, a North Indian Hill Station. David and Judith MacDougall. 1991. 59 min. Oxnard Film Production. Dist.: RAI (UK).


Pour la suite du monde (For the Ones to Come). Michel Brault and Pierre Perrault. 1962. 105 min. b&w. NFB/ONF.


Rituaux e Festas Borôro (Bororo Rituals and Festivals). Luiz Thomaz Reis. 1917. 20 min. b&w. Conselho Nacional de Proteção aos Índios. Dist.: Museo do Índio on-line archive.

Rivers of Sand. Robert Gardner. 1974. 83 min. Film Study Center, Harvard University. Dist.: DER.


SchoolScapes: Scenes from a School in South India. David MacDougall. 2007. 77 min. Rishi Valley trilogy, no. 2. Centre for Cross-Cultural Research, ANU and Fieldwork Films. Dist.: Berkeley Media (US) and RAI (UK).

Secrets of the Tribe. José Padilha. 2010. 98 min. Avenue B/ Zazen Productions. Dist.: DER.


Sixth Part of the World, A. Dziga Vertov. 1926. 73 min. b&w. silent. Sovkino. Dist.: Austrian Film Museum, DVD no. 53.


Ssor: rite indigène des Etons et des Manguisas. Maurice Bertaut and René Bugniet. 1935. 56 min. b&w. Haut Commissariat de la République française au Cameroun.


Selected film references


*Transfiction.* Johannes Sjöberg. 2007. 57 min. Centre for Screen Studies, University of Manchester. Dist.: RAI (UK).


*Two Girls Go Hunting.* Joanna Head and Jean Lydall. 1991. 50 min. *Under the Sun* strand. BBC Television.


*Under the Men's Tree.* David and Judith MacDougall. 1973. 15 min. b&w. University of California Los Angeles, Ethnographic Film Program. Dist.: RAI (UK).

*Under the Palace Wall.* David MacDougall. 2014. 53 min. Research School of the Humanities, ANU and Fieldwork Films. Dist.: RAI (UK).

*Village, The.* Mark McCarty and Paul Hockings. 1968. 70 min. b&w. University of California Los Angeles, Ethnographic Film Program. Dist.: DER.


