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## JOE ALBERT'S FOX HUNT

..... and Other Stories from the Pine Barrens of New Jersey

REPEAT TELECAST ON SUNDAY, JUNE 29, 1980 AT 11:00PM ON WNET

A Videotape Documentary by Julie Gustafson and John Reilly  
with Karen Mooney

JOE ALBERT'S FOX HUNT... and Other Stories from the Pine Barrens of New Jersey is a videotape documentary by the award-winning team of Julie Gustafson and John Reilly, with Karen Mooney. In a significant departure from their other work, Gustafson and Reilly experiment with the short story form and achieve an unusual portrait of the people who have inhabited the Pine Barrens for hundreds of years and of a way of life now threatened by the conflict over land use.

Produced by Global Village in Association with the Television Laboratory at WNET in New York, it is scheduled for rebroadcast on Sunday, June 29 at 11:00PM on Channel 13.

When the program was first broadcast in February, it received favorable comments and reviews from critics, environmentalists, and the public. John O'Connor of The New York Times described the work as, "a series of self-contained vignettes featuring all sides in the conflict." He then added, "the videomakers ... raise important questions about issues being debated today in many other parts of the United States." Ann Wooster of The Village Voice wrote, "Autobiography and politics intermingle in personal tales from the last wilderness in the Eastern Megapolis. Residents take sides in the issue of land use in a complex and compelling orchestration of passions."

The Pine Barrens of New Jersey, located 50 miles south of New York City, is the last remaining wilderness in the Boston to Washington corridor. Once considered wasteland, it has become a battleground of conflicting interests. Housing and Building industries regard the region as an ideal area for planned growth. Environmentalists view it as a crucial expanse of wilderness which must be preserved. And the people who have lived there for generations are caught in between---struggling to retain some control over their homeland. Through a series of short

stories about the inhabitants, the conservationists, and the developers, this documentary explores and brings alive the conflicts surrounding the Pine Barrens of New Jersey.

In the title story, we accompany 81-year old Joe Albert on his daily fox hunt. The thrill of Joe's hunt lies in listening to the sounds of the chase and absorbing the beauty of the woods. During one pause he remarks, "These woods... will last me out. I'll always find some little spot to hunt. But if they start building like they was, it won't take long. It'll all be gone."

In "Mayor West's Tour," Mayor Floyd West of Bass River Township shows us the unique pygmy forest and its tea-colored water, coming from the world's largest fresh-water aquifer. Mayor West claims that we are all "stewards of the land" and argues that the Pine Barrens have inestimable value because they are "unique" and they are "wilderness."

"Crestwood Village" is a 6,000-unit housing development in the Pine Barrens. Developer Herb Wishnick shows us around the picturesque community and says, "The Great American Dream is to own a piece of land." He points out that Crestwood Village provides a "quality of life that (its residents) could not possibly have in an urban environment."

In "Home Rule," we watch while the Pinelands Environmental Council in 1977, debates the ownership of the Pine Barrens. The participants, who attack one another as "communists" and "speculators", differ over whether the Pine Barrens belongs to the local inhabitants, to the state of New Jersey, or to the people of the United States.

As the struggle continues, people begin to take sides. We meet cranberry farmer Charles Thompson and his daughter MaryAnn who seek state aid, rather than local aid, to preserve their generations-old farm from the development which surrounds them.

Other stories and other characters convey the special richness of the Pine Barrens---from the Johnsons of Philadelphia, who have come to the Pine Barrens for the last 20 years to pick blueberries, to the members of the Sierra Club, to 11-year old Erich Gordon, who we join on a canoe trip down the magnificent Batsto River. We experience the "Sounds of the Jersey Pines" with the Pineconers, a group who fears not only the loss of the wilderness but also the loss of their indigenous music and culture. One of them laments, "I never thought it would go. I always thought it would be there. That's how the Indians felt."



Joe Albert returns in "Joe Albert Again," the final story in this documentary. Listening to the sounds of the fox hunt, he concludes that after he is gone, the tradition of fox hunting will end. "Young people don't fox hunt anymore. They're working long days and riding around in cars." The impact of the surging tide of urbanization on the inhabitants of the Pine Barrens is clearly felt in this final story. It provides a starting point for those who have not yet begun to make the long journey down the road to an opinion.

JOE ALBERT'S FOX HUNT and Other Stories from the Pine Barrens of New Jersey was produced with the advisory assistance of Dr. Joan Goldstein (who has written a book on the Pine Barrens), Dr. Angus Gillespie, editor of New Jersey Folklore, and the late environmental scientists, Dr. Jack McCormick. Production of JOE ALBERT'S FOX HUNT began in April, 1977 and was completed on October, 1979. It was co-produced by John Reilly and Julie Gustafson (who also did the principal camera work and editing). Sound Recording was done by Nathaniel Merrill. Karen Mooney, associate producer, was second camera and associate editor for JOE ALBERT'S FOX HUNT. Julie Gustafson, John Reilly and Nathaniel Merrill are the producers of HOME, the highly praised documentary about families recently seen nationwide on PBS.

Funding for JOE ALBERT'S FOX HUNT was provided by the New Jersey Committee for the Humanities, the Charles E. Culpeper Foundation, and the New York State Council on the Arts.

## Advocacy shades documentary on the Pines

By JERRY KRUPNICK

Ever since it popularized the form a few years ago, television has been under constant fire for its production of "docudramas," offerings about real life people and situations which have been dramatized for more heightened effect.

In the course of this process, dialogue has been imagined, sequences have been adjusted, characters who do not exist have been added. And there have been many critics who have howled with anguish, damning TV for its "distortions of the truth and its outright lies."

Perhaps the best-known example of the docudrama has been "Roots." Certainly it has been the most successful. Lots of people got very upset, particularly with the

second series, because they felt Alex Haley and ABC had taken too many liberties with his own family background and with the history of the times.

What was overlooked by these doubters and naysayers was the overall intention of Haley's monumental work — and the overall result of its television airings.

Haley's tracing of his family's origins from Kunta Kinte to the present was only the framework for his real objective — to show through the history of one black family what had happened to his race from the days the white slaver first shipped the blacks from Africa to our shores.

It was a social history, rather than a familial history, and if Haley and the TV adapters added or subtracted a character, they did so for the flow of the narrative and not to distort the facts. Obviously, despite the carping and criticizing, they succeeded. "Roots" raised the consciousness of the entire world.

Like all other forms of television, it should be apparent by now, there can be good docudramas as well as bad, just as there are good situation comedies and bombs, good variety stanzas and sour notes, good documentaries and dumb ones.

All of which brings us to a documentary filmed with loving care right in our own backyard, which Channel 13 will air tomorrow night at 8 p.m. It is called "Joe Albert's Fox Hunt . . . and Other Stories From the Pine Barrens of New Jersey" and it introduces still another variation on the documentary form. The best way to label it would be "advocacy journalism."

The one-hour offering, filmed over the past three

years in our state's southern pine woods, makes only token pretense of objectivity. It was prepared by a group called Global Village and it is obvious that they are concerned that the ecological balance of the area is under grave threat by those who would develop the land for more housing and industry.

The Pine Barrens, it is pointed out, is the last remaining natural wilderness in the Northeast corridor between Boston and Washington, D.C. It is inhabited basically by a handful of people whose ancestors first came there with the early settlers. These people are very happy with their way of life, with their forests and streams, and they are dead set against "outsiders from North Jersey" moving in and destroying what they have.

So they are shown roaming the land and holding town meetings and disagreeing among themselves about the severity of the challenge and what they should do about it. And, even though it may not have been intended that way, it becomes obvious that they are pretty much involved in a losing battle.

Where the documentary falls down is in its objectivity. The hour is filled with "short story" vignettes about the "pinea" and we get to know them and sympathize with them well before the time is out.

But only in one small segment is there any attempt to explore the other side of the question. . . . and this is told in a quick conversation with one of the builders, whose basic contention is that development should be encouraged because "the Great American dream is to own a piece of land."

It is obvious that Julie Gustafson, John Reilly and Karen Mooney, who compiled the film and narrate the stories, did so as a labor of love. You know exactly whose side they are on, right from the beginning when Julie goes fox hunting with Joe Albert, who never takes a gun along, but just likes to hear the sounds of the dogs and their quarry.

The program is a strong advocate for the status quo in the Pine Barrens. As such, it is as much a violation of the usual documentary form as the docudramas have been. It is subjective, biased, with a very definite point of view.

It is also revealing and compelling television — and we welcome it as something that makes us think, stirs our curiosity, opens a new world to us. It may do the same for you.





*'Joe Albert's Fox Hunt and Other Stories From the Pine Barrens of New Jersey'*

## New Jersey Pine Barrens

By Alex Keneas

The setting for "Joe Albert's Fox Hunt . . . And Other Stories From the Pine Barrens of New Jersey" is a 1.2 million-acre tract of sand, scrub and stunted pine, cedar swamp and tea-colored water. It starts about 50 miles south of New York City and stretches almost to Cape May. It may not sound like it, but the Pine Barrens—a smaller version closer to home extends from south of Rocky Point to Riverhead—is New Jersey's greatest natural resource. Each year about 45 inches of rain seep into its aquifer, virtually a mammoth underground lake with enough fresh water to supply the state's needs for decades to come, to support the area's cranberry farmers and blueberry growers and, with its overflow, to feed rivers and swamplands that a rich variety of wildlife call home. We wish that we had come across most of this data, and more, in "Joe Albert" instead of in old newspaper clippings. But there you have it, anyway.



Keneas

The "stories" (tomorrow night at 8, Ch. 13) aren't really stories but glimpses of the barrens and the political changes and economic pressures that in recent years have been brought to bear on the area and its inhabitants—"Pineys" they're called—a close-knit society once thought to be mentally enfeebled by inbreeding, raw material for a James Dickey novel.

Two years ago President Carter signed a bill that designated the core area of the Barrens a national preserve and mandated a state planning body to regulate other parts of the wilderness vulnerable to the bit-by-bit chewing away by developers. The regulation of those areas by the state and the efforts of environmentalists have been met with approval, resistance and resentment. The Pineys, some anyway, consider the limits put on use and sale of lands they own as an encroachment of their rights, and they want representation on the planning body, which the state seems reluctant to grant.

What "Joe Albert" doesn't do is weigh the various, sometimes clashing, sometimes allied, forces presented here. It's hard to tell in which direction the Barrens are headed. There's a lot of talk, for example, about business interests pressuring Trenton's politicians, which sounds plausible, but it's never documented. Some mention might at least have been made of the developers' ongoing legal maneuvers to nullify restrictions on building. Still, "Joe Albert" offers an interesting bit of Barrens sociology. Among those who have their say about "the last remaining wilderness in the Boston-to-Washington corridor" are the oldtimer of the title who for years has been sending his dogs out after foxes in the pine woods; the Pineconers, a group dedicated to preserving the folk tunes of the Barrens' earliest settlers; local and state politicians; a builder; members of the Sierra Club, and a woman who for the last 20 years has come up from Philadelphia with her husband to pick blueberries—work she's proud of. Machines can't pick blueberries because they can't tell which of them are ripe. "Only human minds and hands can think," she says.



## TV Weekend

By JOHN J. O'CONNOR

Public Television is offering some unusual features this weekend. Tomorrow at 8, Channel 13 is carrying "Joe Albert's Fox Hunt — And Other Stories from the Pine Barrens of New Jersey." Co-produced by Global Village's Julie Gustafson and John Reilly, with Karen Mooney as associate producer and Nathaniel Merrill as sound recorder, the 60-minute documentary visits the last remaining wilderness in the Boston-to-Washington corridor.

Starting 50 miles south of New York and extending almost to Cape May, the Pine Barrens were once considered almost worthless. Now they are being fought over by housing developers and environmentalists bent on preservation. Trapped in the middle are the long-time residents, the "Pineys."

Global Village began the video project in 1977 with the attitude that state and Federal intervention was needed to "save" the area. But as the crew met with assorted residents, perceptions were "considerably altered." Using what they call a "short-story form," the videomakers offer a series

of self-contained vignettes featuring all sides in the conflict. They find no easy answers but finally raise important questions about issues being debated today in many other parts of the United States.

Incidentally, despite getting grants from the New York State Council on the Arts and the New Jersey Committee for the Humanities, Mr. Reilly notes that "Global Village has spent to date approximately \$30,000 on the program for which we have not been reimbursed." The financial road for independents remains hazardous.



## TV Weekend

# Shades of James Bond or CBS Movie

By JOHN L. O'CONNOR

**I**n this week's CBS Saturday Night Movie, at 8 P.M., the title "S.H.E." stands for Securities Hazard Expert. That's the occupation of the heroine, who is called Lavinia Keen but, dubbed but in Ian Fleming rip-off, is really Jane Bond.

The script was written by Richard Maibaum, adapter of such James Bond films as "Dr. No" and "Goldfinger." Lavinia, played with sleek curvaceousness by Cornelia Sharpe, is clearly a male fantasy's feminist equivalent of tongue-in-cheek machismo. In other words, it is still old-fashioned exploitation.

Even before the opening credits, Lavinia is seen in Rome in the clutches of a suspicious but panting Italian ("It's been heaven, baby — you're a real turn-on"). Before anyone can say Perils of Pauline, she is being chased across scenic ruins by the Italian and his bodyguard, skillfully using her pocketbook as a weapon. A helicopter appears suddenly, and Lavinia has closed still another case.

In the story proper, so to speak, an international crime ring is planning to

pollute the world's oil supplies unless the United Nations agrees to a scheme for paying enormous bribes all over perpetuity. The leaders of this caper are an Italian playboy (Omar Sharif) and an American Olympics champion (Robert Lansing).

The Italian is the son of a distinguished wine-making family and, at his castle laboratories, he is employing a brilliant research scientist, played by Anita Ekberg, the memorably statuesque phenomenon of Fellini's "La Dolce Vita." Looking understandably bored, Miss Ekberg moves through her scenes like some imposing luxury yacht.

In the course of chasing the culprits, Lavinia gets to participate in car chases, escapes on a jet-propelled hang glider, and, for the kinky crowd, participates in a fight with a 6-foot 4-inch Russian strong woman. At one point, in one of her many disguises, she becomes a belly dancer.

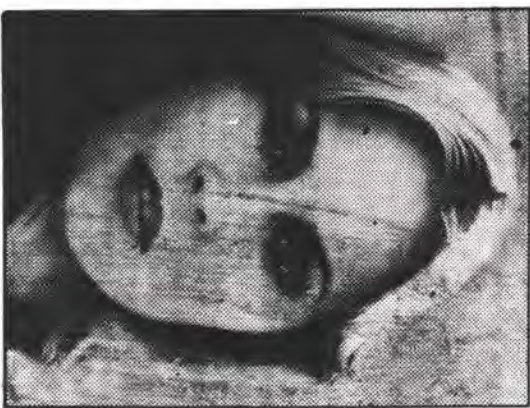
Among the more unbelievable characters are Lavinia's male assistant (William Traylor), given to needle-point and whipping up souffles, and Lavinia's Italian suitor (Fabio Testi), who talks a lot about making bamboos together. As the Italian playboy, Mr.

Sharif continues to display the space between his two front teeth with admirable charm. Robert Lewis gets credit for the lumpy direction.

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Cornelia Sharpe

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# 'Joe Albert's Fox Hunt...'

THE RECORD, FRIDAY, FEBRUARY 22, 1980  
BERGEN/PASSAIC/HUDSON COUNTIES, NEW JERSEY

By Allen Macaulay  
Staff Writer

In metropolitan areas of New Jersey, a lot of people seem to think that there's a wilderness out there in the Pine Barrens that has always been the way it is, and will be that way forever.

But, caught amid the surging tide of urbanization, the Pine Barrens have become a symbol of the way in which various groups come into conflict — the developers against the forever-wilderness types, the environmentalists against the bulldozer-crazies.

These conflicts will be analyzed tomorrow night at 8 when "Joe Albert's Fox Hunt" airs on Channel 13. In a series of short stories, the award-winning team of John Reilly and Julie Gustafson examine the ways in which the Pine Barrens people — derogatively called pineys, a term they embrace with pride — are caught in the middle, trying to hold on to the way of life they've clung to for centuries.

The Pine Barrens is a forested enclave about 50 miles south of metropolitan New York-New Jersey. It's on the official list of national reserves, and since the public land is lightly taxed (New Jersey pays 10 cents an acre), those who live in the area on private land are often assessed with ruinous taxes. And developers are always lying in wait, with cash.

Whether "Joe Albert's Fox Hunt" will help sway public opinion enough to aid the pineys' cause is a question. The footage is low-key — often without an apparent direction. In the opening sequence, 31-year-old Joe Albert is seen going out on his daily fox hunt.

He carries no gun; all he wants out of the hunt is to hear his two hounds baying with the scent of their prey. Later, Albert turns up playing bass fiddle — a broomstick, a piece of gut string, and a washtub — with a bluegrass group whose songs celebrate the Pine Barrens way of life. Hardly the stuff of which exciting documents are made.

Well, people in South Jersey react just as those in the north might. They don't like it. The series of short stories, as the producers dub them, show the mayor of Bass River guiding visitors around the Barrens, claiming they are unique. For evenhandedness, the producers take the viewer on a tour of Crestwood Village, where the developer extols a way of life few could afford elsewhere.

## Council meeting

There is also a tape of the Pinelands Environmental Council, meeting in solemn conclave, calling each other communists and speculators in a wrangle to see which way the Barrens will go. A cranberry farmer moves to seek state help to preserve his farm way of life.

There are other views of the Pine Barrens, as a multistate resource. A couple come from Philadelphia to pick blueberries for almost nothing, just to get away from the oppressive city summer. A young boy rejoices in his canoe trip down the Hato River. For bluegrass music buffs, there are a couple of sequences with the Pineconers — with Joe Albert on his makeshift bass.

During the American Revolution and in the days immediately after the founding of the republic, the Pine Barrens played a major role in the burgeoning industrial life of the growing nation. There was bog iron, dug up and forged from native deposits. There was the raw material for glass, which went to make the globes that surrounded the gaslights of Philadelphia.

In the 20th Century, the Pine Barrens have provided a surcease from everyday cares for thousands — perhaps hundreds of thousands — who have pitched camping tents and swum in the tea-colored water reddened by buried cedar logs.

How will this tug-of-war, between developer and environmentalist end? There are no clear answers right now. But "Joe Albert's Fox Hunt" will be a



Shooting in the Pine Barrens for "Joe Albert's Fox Hunt and Other Stories."



Channel 13 will air a special on the New Jersey Pine Barrens tomorrow night at 8. Allen Macaulay reports on Page B-12.



BOONTON, N. J.  
FEB 13 1980  
P.M. 5.00

DUNEDALE, N. J.  
SUBURBAN EVENTS  
FEB 13 1980

FEB 13 1980

FEB 13 1980

# The Pine Barren's problems air on WNET/TV

The delicate balance between economic and ecological concern is explored in "Joe Albert's Fox Hunt...And Other Stories from the Pine Barrens of New Jersey," a video documentary by the award-winning team of Julie Gustafson and John Reilly of Global Village with Karen Mooney, to be broadcast at 8 p.m., Feb. 23, on **THIRTEEN**.

Produced by Global Village in association with the Television Laboratory at **THIRTEEN**, "Joe Albert's Fox Hunt" looks at the struggle to control the future of that South New Jersey wilderness area. Once considered a wasteland of worthless scrub pine and dwarf trees, the Pine Barrens has become an ideological battleground for the conflicting plans of conservationists, land developers, and the local people, some of whom are known as "Pineys," as well as local and state governments.

Through a series of "short stories," this documentary presents the views of those who live in the Pine Barrens and of those who wish to change that area.

In the title story, 81-year-old Joe Albert sets out on his daily ritual of fox hunting. As Joe listens to his hounds chase the fox, he says, "These woods...will last me out. I'll always find some little spot to hunt. But if they start building like they was, it won't take long. It'll be all gone."

In "Mayor West's Tour," the second story, Mayor Floyd West of Bass River Township, points out the unique pygmy forest and the area's tea-colored water, flowing from the world's largest fresh-water aquifer. He says that the Pine Barrens are "the most precious real estate in New Jersey not, as some would have it, because it can be covered over with buildings and asphalt, but because it is unique and it is wilderness."

In "Home Rule," the third story taped in 1977, the Pinelands Environmental Committee conducts an emotional debate about whether the Pine Barrens belong to the people who live there, to all New Jersey residents, or to the entire United States population.

At "The Birches," cranberry farmer Charles

Thompson and his daughter Maryann talk about their farm, which is threatened by the land developments that are rapidly surrounding them. Wastes from the developments are contaminating the water, a resource critical to the growth and harvesting of the cranberries. The Thompsons want development curbed and look to the State of New Jersey for help rather than to local authorities who, they believe, favor development.

"Crestwood Village," another story, is also a 6,000 unit housing development in the Pine Barrens, and as developer Herb Wishnick conducts a tour of the community, he says, "The great American Dream is to own a piece of land."

Throughout the documentary, residents and visitors to the Pine Barrens tell their stories: from the Johnsons of Philadelphia who have come to the Pine Barrens to pick blueberries for 20 years because "nothing beats human hands," to the Sierra Club members lobbying to ensure that any development in the area be

compatible with the native environment.

The film also includes an informal concert by the Pineconers. A group devoted to the preservation of the music brought to the Pine Barrens by its earliest settlers.

In "Mayor Hill," Earl Hill, Mayor of Washington Township, an area where the state owns 60 percent of the land, points out that the government pays only 10 cents an acre in tax on lands designated as national reserve. This places an unfair burden on the land residents, he contends, and asks why should that small population "pay for the recreation of five-million people in New Jersey?"

In 1978 the Pine Barrens became a national issue. Federal legislation mandated a State planning body to determine proper land use in the area, and the debate over local versus state control continues as seen in The State's word.

And yet, people such as Earl Clayton, and Sally Ford — "Pineys" — proud and independent descendants of the earliest settlers, say, "Seems like you can't do anything anymore without the State getting involved."

Joe Albert returns in "Joe Albert Again," the program's final story. Joe is still chasing the fox, but he anticipates that the tradition of fox hunting will soon end. "Young people don't fox hunt any more. They're working long days and riding around in cars."

"Joe Albert's Fox Hunt...And Other Stories from the Pine Barrens of New Jersey," was produced with the advisory assistance of environmental scientist Dr. Jack McCormick, Dr. Joan Goldstein (who has written a book on the Pine Barrens), and Dr. Angus Gillespie, editor of New Jersey Folklore. Production began in April 1977 and was completed in October 1979.

Co-producers: John Reilly and Julie Gustafson (who also did the principal camera work and editing). Sound recording: Nathaniel Merrill. Associate producer, second camera, and associate editor: Karen Mooney. Funding was provided by the New Jersey Committee for the Humanities, the Charles E. Culpepper Foundation, and the New York State Council on the Arts.