A NEWSLETTER FOR FILM AND ANTHROPOLOGY - AN EDITORIAL STATEMENT

The editorial attitude of this newsletter is based on the belief that every practicing anthropologist is, by the very nature of the field, involved in some aspect of "visual anthropology". The results of this work with "visual anthropology" are usually communicated through the spoken word or through print. So the purpose of the newsletter is to concentrate and increase the level of communication about the questions and problems we encounter in this process.

The problems are not new to anthropology. What has changed is the number of people concerned with the relationship of film to their work as anthropologists, in teaching and in research. There is so much to think about, so much to learn, to understand, and so much we don't understand. The newsletter's primary task is to function as an open forum for inquiry and for the exchange of information about film in anthropology, in all its aspects.

Each issue will include material of general interest, but before long an attempt will be made to have each issue deal with some specialized area of film in anthropology. It is too soon to hope for definitive this's and that's in anthropology film; but the newsletter can be a way of sharing what you are thinking and doing now, opening doors, not closing them. The best way you can have the newsletter reflect your needs is to send us your letters, your views, findings, interests and needs. Whatever images are and do, and what we do with them to further anthropology, is the concern of the PIEF Newsletter.

The newsletter has two editors, Carroll Williams and Jay Ruby. Carroll Williams is director of the Anthropology Film Center in Santa Fe. Since 1957, he has worked in motion picture production, in documentary and anthropology film taught graphic at Black Mountain College, published, lectured, and done consulting in film and anthropology and education. He is currently teaching anthropology film making and continuing to produce films. Jay Ruby is assistant professor of Anthropology at Temple University in Philadelphia and executive secretary of Program in Ethnographic Film.

the editors

Editor: Carroll Williams, Anthropology Film Center, P.O. Box 493, Santa Fe, New Mexico 87501

Co-Editor: Jay Ruby, PIEF, Room 200, South Hall, Temple University, Philadelphia, Pa. 19122
REPORT ON THE NEWSLETTER QUESTIONNAIRE OF 1968

During the fall of 1968, the Anthropology Film Center sent out a questionnaire to help shape a newsletter on anthropology film. The initial mailing of 250 went to anthropology department heads, institutions, and all persons having a specific interest in film in anthropology whom we could locate. We found from the returns, word of mouth and notices, another ninety persons, to whom we sent the questionnaire. 340 questionnaires were sent out and 233 were returned. 68% returned the questionnaire.
99% of those wanted to receive the newsletter.
83% were interested in using film in teaching.
76% expressed an interest in producing films.
54% said they would contribute material to the newsletter "now".
36% said they would contribute "possibly in the future".
14% said they would contribute in the future.
34% said they wanted film reviews.
32% wanted to see articles related to training in anthropology film.
40% wanted to use, and read about others using, film as a research tool.
29% mentioned value of film as archival material.
19% expressed an interest and/or concern with methodology in film.
10% wanted to see some space devoted to stills, slides, etc.
6% felt that film should be used more for public relations.
5% felt film has a job at museum functions.
2% expressed an interest in book reviews & bibliography.
2% mentioned video tape as something that should be included.
1% mentioned ethics in anthropology film.

On the basis of this response we felt that a newsletter was quite justified and that an audience for such a newsletter was probably much larger than we had imagined. The newsletter you are now reading came into existence through a collaboration between the Anthropology Film Center and Program in Ethnographic Film.

The newsletter is sent to you and all interested persons free of charge. If you know someone who would like to receive the newsletter, please send us his name. Requests for copies and inquiries concerning PIEF should be addressed to: Jay Ruby, Program in Ethnographic Film, Room 200, South Hall, Temple University, Philadelphia, Pa. 19122.

Carroll Williams

REQUEST FOR CONTRIBUTIONS

Many readers have perhaps already received a request for copy in the mail before the 1969 New Orleans AAA meetings. If not, please read on as this is an urgent request for material for the PIEF Newsletter. Now we need those notices, articles, letters, questions, anything that you could contribute, that you feel would be of interest to the field.
Some suggested areas are: anthropology film in teaching; equipment; materials; prints; want ads; who is doing what, where and why, with film in anthropology. Articles on theory; technique, methodology, discipline. Ethics questions in anthropology film. Film as publishing, status. Technical information; solutions to filming problems, planning, costing, production. Articles to circulate for comment. Art/entertainment films (in narrative, documentary or "experimental" formats) as basic anthropological artifacts. Training film makers for anthropology. Film archive design and use. Film in urban anthropology. Distribution of anthropological film. Stills. Scholarships; funding information. Translations of foreign language texts about anthropology film. Filmstrips, slides, records, tape. Film for fund raising. Film from other disciplines that might overlap anthropology. Bibliographical information, filmography. Videotape. Clearinghouse, notices, equipment you want to sell after a project is completed, equipment you want for a project. Film rental sources. Books and reviews on subject, with emphasis on critical appraisal and theory. Early anthropology film and early thinking about film in anthropology; an historical point of view. The realities of the economics of anthropology film in the classroom, in the field, in research and the film archive.

We need copy if we are going to have a worthwhile newsletter. So, please send your notices, thoughts, whatever, as there is a lot of information many of us want and need to know about, that we can't expect the journals to handle. The newsletter will do this job, if you contribute as often as you have something to say or something to request. As this is not a publication in the sense of "publishing" style is not important.

The newsletter will be published five times per year - September, November, January, March, and May. The deadline for the next issue is April 3. Copy should be sent in duplicate to: Carroll Williams, Anthropology Film Center, P.O. Box 493, Santa Fe, New Mexico 87501.

the editors

PROGRAM IN ETHNOGRAPHIC FILM (PIEF) - A REVIEW OF ITS HISTORY

PIEF came into existence under a grant from the Wenner-Gren Foundation for Anthropological Research in early 1966. It's founding chairmen were Asen Balikci, professor of Anthropology at the University of Montreal, and Robert Gardner, Director of the Film Study Center, Harvard University. Two others joined the chairmen as members of an executive committee, Professor Irven Devore of Harvard and Professor Karl Heider of Brown. Several other distinguished anthropologists and filmmakers were asked to serve in an advisory capacity, Margaret Mead, Walter Goldschmidt, Colin Young, Sol Tax.
PIEF, in its beginning, drew encouragement from the fact that professional anthropologists, teachers and researchers alike, were showing a marked interest in the medium of film. Whereas there had always been an articulate sponsorship of visual methodology in and immediately surrounding anthropological circles, these voices began to speak to others than themselves only fairly recently. We all felt that the time had come to institutionalize our concerns and to try and draw upon the growing interest and support of a larger social scientific community.

It was felt that the principle task was one of coordination and promotion. There should be, it was reasoned, an agency which could help effectuate the ideas and energy of those engaged in visual anthropology. At the same time it was considered equally important that these ideas and this energy be put to promising use. All this was particularly important considering the unusually high cost of such work and the concomitant scarcity of funds available for it.

There were three areas in which PIEF wanted to make a contribution - teaching, production and training. For teaching we had in mind general and also specialized instruction in anthropology in which we hoped to foster the use of anthropological films. To this end, PIEF has published a descriptive catalogue of Films For Anthropological Teaching now in its fifth edition under the editorship of Karl Heider. Approximately 1500 of these documents have, until the last edition, been mailed free upon request. In this area we also hoped to attract finished films from other countries that had no American distribution. Until now we have brought over only one, Cancees et Filles, a film about circumcision among the Gbaya of the Central African Republic.

In the area of production our plans were and still are based largely on hopes. We hoped that projects for ethnographic filmmaking could be implemented all the way from conception to funding by acting as a kind of braintrust for anyone in or out of the profession having such interests. It was never PIEF's intention or desire to produce such projects itself. On the contrary, it was a firm policy that PIEF would act only as a sort of broker in setting up such ventures by bringing together ideas, people, and funds.

Sadly, our success in this area has been very limited. The reason is not hard to find. Such an activity to succeed in even the most limited way requires someone's full time attention. For those most closely identified with PIEF these past few years, the inability to generate more than a succession of brilliant ideas for ethnographic film production has been the most melancholy aspect of our association. It is clear to us all that such ideas must be implemented if the basic purposes of PIEF are to be advanced. PIEF was started because of the acutely felt urgencies brought about by the cultural breakdown throughout the world and because of a shared zeal to document as quickly as possible the most important surviving remnants of traditional culture.
Our third area of concern, that of training, is closely linked with the other two, but especially with production. PIEF wanted to organize a program to train individuals and teams for a variety of ethnographic film projects. The chairmen proposed such an institute to the National Science Foundation in 1967 and met with an encouraging response. Because key individuals could not commit time over a summer convenient to all, this program has not yet been tried. That it should still be encouraged is beyond question since the whole notion of integrating the techniques of film documentation and analysis with behavioral research and teaching depends, ultimately, on developing a new and young group of professionals who will carry the work forward.

As a subcommittee of the American Anthropological Association PIEF has benefited from the advice and concern of that body's membership. Most recently, at the New Orleans meetings a decision was reached to augment the effort of PIEF by appointing an executive secretary. This move was necessary if PIEF was to contribute at all substantially in the areas of production and training. To organize and administer programs of such detail and complexity absolutely requires some executive permanence and continuity.

Everyone who has worked for or on behalf of PIEF looks forward to its new configuration with Jay Ruby of Temple University as its active executive secretary.

Robert Gardner
Film Study Center
Harvard University

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PROGRAM IN ETHNOGRAPHIC FILM - A PROGRESS REPORT

After the American Anthropological Association meetings in late November, a grant proposal was submitted to the Wenner-Gren Foundation for Anthropological Research to finance PIEF for the next three years. On February 1, the foundation approved funds for the first years' operation. During this initial period, our emphasis will be on advertising the existence of PIEF and in attempting to find ways of making this committee representative of all shades of opinion. A brief article announcing the reorganization of PIEF and a questionnaire on film and anthropology appeared in the March issue of the AAA Newsletter. The response from this questionnaire will help us to determine the role film now plays in the discipline, who is interested in film, and what aspects of this field need the most attention. Because the lines of communication among the various people involved in anthropological film have been informal and irregular, we felt the need for this survey. The results of the questionnaire will be published in detail in the next issue of this newsletter and a summary statement provided to the AAA Newsletter.
As of February 1, PIEF has moved its offices from the Film Study Center at Harvard to the office of the executive secretary at Temple in Philadelphia. This office will serve as a central clearinghouse for inquiries on all aspects of anthropological film. We trust that you will make full use of this service.

In addition to publishing this newsletter, PIEF will continue to publish and distribute Karl Heider's *Films for Anthropological Teaching*. Copies of the third edition of this filmography are available from our office for one dollar. Heider is currently completing work on a fourth edition which should be ready sometime this spring. PIEF will also start a reprint service to make available at our cost, articles on film and anthropology. The initial list of these reprints will appear in the next newsletter. If you have published articles or have suggestions about articles pertinent to our interests (particularly if they were published in journals not commonly read by anthropologists), please let us know.

Besides providing the informational services mentioned above, PIEF intends to pursue the following activities during the next year:

1) To encourage the development of courses in anthropological film training - both in production and analysis - within the regular curriculum of departments of anthropology. A request has been sent out to all persons who are known to be teaching such courses for a description of their curriculum. This information will be made available to students who are looking for this training and to anthropologists who are interested in establishing their own courses. PIEF is also exploring the possibilities of sponsoring a summer institute in anthropological film. It would have the dual function of training students and providing a model for anyone interested in creating a similar course in his own department.

2) To aid anthropologists in securing the financial and academic support necessary for their film projects. PIEF does not have the funds nor the desire to become a film producing agency. However, many people feel that the high cost of producing a film is the major stumbling block in our path. PIEF intends to thoroughly explore this question and hopefully come up with some solutions. Granting agencies will be contacted and statements secured regarding their policies on granting money for anthropological film. These statements will be published in this newsletter. PIEF will also lend assistance in the preparation of proposals, particularly in the areas of equipment and production costs and the securing of film crews. It is our hope that all of us will be able to make these agencies more aware of the urgency of supporting anthropological film.

3) To assist the Smithsonian, the National Institute for Neurological Diseases and Stroke, the Ethnographic Film Encyclopedia at Penn State and other institutions in their efforts to create and maintain anthropological film archives.

At the present time, PIEF has no membership or any other organization beyond the offices of chairman and executive secretary. We plan to hold an organizational meeting at the AAA meetings next November. At that time we can decide together the question of whether a more extensive organization is required.
In order for PIEF to succeed it must truly represent everyone interested in anthropological film. No one approach or philosophy can be emphasized. We believe that visual media will become an increasingly more important part of anthropology. They provide us with a unique data gathering device, a source of data in its own right, and a powerful means of presenting man. PIEF is dependent upon your support, advice, and participation. Please let us know how PIEF can be of service to you and how we can work together in this effort.

Jay Ruby
Executive Secretary, PIEF

REVIEWS OF ANTHROPOLOGICAL FILMS

Since 1965, reviews of anthropological films have been a regular feature in the AMERICAN ANTHROPOLOGIST, and 65 productions have been reviewed in the period 1965-1969. The number of motion pictures useful in anthropological teaching and research is growing at an accelerated rate, and the volume of reviews should increase correspondingly. In order for this to happen, anthropologists interested in films and film makers who are concerned with anthropology must assist by bringing new releases deserving of review to the attention of the Film Review Editor, encouraging producers and distributors to make copies available on loan for review, and offering to serve as reviewers in their areas of expertise. So that all will know the steps followed before a film review is published, the procedure is here outlined:

When the Film Review Editor learns of a new film he sends a form (the "Anthropological Film Index" card) to the producer or distributor, on which the following data are to be entered: title, producer, filer, anthropological director or consultant, width, duration, color or black and white, sound (optical or magnetic), date filmed, date released, rental cost, purchase price, name and address of distributor, and time required to fill orders. Also requested is a brief synopsis, some indication of the amount and kind of editing and sound effects, and relevant bibliography. Finally, the respondent is asked to agree to send a copy on loan to a reviewer selected by the Editor, and to pay the round trip transportation and insurance costs. (The Film Review Editor is not provided with funds to cover these expenses.)

When the completed form and signed agreement are received, and if the film is not more than two years old and seems worthy of review in the AMERICAN ANTHROPOLOGIST, the Editor chooses a reviewer, attempting to pick one primarily with special competence in the area of the film's content, and only secondarily one who is known to have special knowledge about films. The person selected is invited to write a review of a suggested length and is asked to meet a specified deadline. If the reviewer chosen does not agree, another is sought.
When a reviewer agrees to provide a review, the Editor sends him information (derived from the Anthropological Film Index card) for the heading and may ask him to fill in any additional details necessary from the credits on the film itself. The Editor also writes to the distributor, asking him to send the film to the reviewer at his earliest convenience, and reminding him that he is to pay all expenses.

If all goes well, the review reaches the Film Review Editor before the deadline, it is edited, and is forwarded to the Managing Editor of the American Anthropologist. The Film Review Editor is expected to submit copies at periodic deadlines about five months in advance of the publication date. If all does not go well, the Editor must determine whether the film distributor or the reviewer or both are at fault, and urge one, the other, or both to carry out the agreement - but by this time, of course, the original deadline has been missed.

In certain instances distributors have failed to send films promptly or have refused to make films available at no charge, or have failed to carry out their promise to do so; and in other instances reviewers have failed to produce the reviews, even after the distributor has provided the film at his own expense, and in one case, even after the Film Review Editor had spent several hours translating the accompanying printed information for a reviewer! As the Editor gains experience and with the continued cooperation of his colleagues, these difficulties should become less frequent.

It has recently been decided to announce new anthropological films as soon as possible, and therefore a section entitled "New Films Available" will soon appear regularly in the American Anthropologist. Many films listed here will be reviewed later, but listing should not be taken to mean that a review will necessarily follow. The Film Review Editor would like to receive full information about new films so that they can be listed promptly. Please follow the outline of the Anthropological Film Index card, given above.

Gordon D. Gibson
Film Review Editor
American Anthropologist
Department of Anthropology
Smithsonian Institution
Washington, D.C. 20560
FILM IN TEACHING

Film Making as Adjunct Activity

I have recently finished a film for high school-college classes and am planning to do another this year which I think are examples of film making as adjunct activity. That is, ethnographic or archaeological films can be made as a side activity to other kinds of research by an anthropologist and still end up as a professional commercial product. I am not suggesting this procedure as the most desirable way of making teaching/documentary films if the cost barrier can be easily surmounted. But I am saying that professional quality films can be produced in this manner, and at less cost than it would take to send a professional crew into the field.

The example film is: SOUTHEAST ASIA: A CULTURAL HISTORY
16 minutes, 16 mm, color
Distributed by Sigma Educational Films
5508 Cahuenga Boulevard
Hollywood, California

The material for the above film was shot on two field trips to South and Southeast Asia, was rough edited by myself, but was finally edited and processed by a professional, and is now being distributed by a commercial company.

I have recently come to the realization that certain minimum requirements must be fulfilled in order to obtain a professional product in this manner. These I would like to briefly discuss. First, however, it is worthwhile to consider the various functions or uses served by documentary films which anthropologists make. These I think are: research, lecturing, commercial products.

The research film is taken primarily as a means of visually recording action, the action to be analyzed later. Examples would be the filming of dances and other activities in Pacific Areas by Margaret Mead and Jane Belo. Also, Barrett's work in filming surviving Amerindian cultural remnants would be of this kind. I am not here concerned with this kind of film use. Film making for lecturing in the broadest sense has an educational goal, though usually the quality is sub-professional. Since the film is used for classes or for public lecture audiences (often local) the maker can frequently get by with less than professional quality. The last kind, the commercial teaching film, has the most rigid requirements since it must be competitively marketable. However, it does have the advantage of wide dissemination. It is like the commercial book in this sense.
I believe the minimum requirements necessary to produce the commercial teaching film as adjunct activity are the following:
1. Knowledge of the subject.
2. Knowledge of filming;
   a. technical
   b. artistic
3. Film, cameras, and other equipment.
4. Professional editing and finishing.
5. Professional distribution outlet.

Anthropologists should have least difficulty with item no. 1. They will normally have chosen a film topic primarily because they know it well, or are in process of learning about it.

Item no. 2 will cause more problems for anthropologists, and it can only be suggested that those who wish to make films devote some energy to learning a minimum about the technical needs (basically, how a camera works) and artistic needs (basically, what makes a good picture).

The third item is principally one of cost, though this can be considerably more than some enthusiastic beginners may imagine. Good films are cut extensively in the editing process, and this means considerably more footage must be shot than will be kept.

The fourth and fifth requirements are the most essential for professionalization of the film. One or both of these requirements have often been ignored by part-time film makers in the past which has caused the films to remain amateurish and undistributed. Moreover, it is even more desirable to have the editing and distribution people consult with one another, as well as with the anthropologist. It must be remembered that the teaching film distributor depends on sales for his continued existence just as the book publisher does; and if he is consulted throughout the editing process there will not be much likelihood that he will refuse to handle the completed film. Another advantage of working closely with the distributor is that other educational devices, such as film strips and teaching guides, can be developed on the anthropologist's specialization topic.

It should be pointed out, finally, that item no. 4, professional editing, is the second unavoidable cost, along with costs necessary for film and equipment. Item no. 5, distribution outlet, will of course not only not be another cost, it may actually return to the anthropologist-film maker some recompense for his efforts.

Arthur H. Niehoff
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NOTICES

African Film Archive at Indiana

The Center for African Oral Data, under the sponsorship of the African Studies Association, has recently been established at the Archives of Traditional Music at Indiana University with the aid of a Ford Foundation grant. The large collection of African music and the spoken word on tapes and discs already in the Archives is now being supplemented by deposits of large collections of oral data including genealogies, tales, and histories. Besides this interest in sound recordings, the Center is seeking filmed material. This was initiated by the deposit by Henry Morgenthau of all original unused film, audio-film, and tape material from his films in Tanzania and South Africa. At this time we are only interested in obtaining filmed material made in the field that would otherwise go unused (i.e., out-takes, fragments, a few rolls) and making it available for scholarly use. Although we have no funds for purchase, we can copy deposited material. As there is no single repository for ethnographic films at this time, this project may expand in the future.

Any persons interested in depositing filmed material obtained in Africa should contact the Center for African Oral Data, 013 Maxwell Hall, Indiana University, Bloomington, Indiana 47401.

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Translators Needed

Upon occasion we see something we feel should be in the newsletter but is in a language other than English. We would like to find translators from among our readers who would be willing to translate these papers for the newsletter. Drop us a note telling us what languages you can translate and what part of the year is best for you in terms of your schedule.

the editors
Funds Available for Urban Ethnographic Films

The Center for Urban Ethnography has been established at the University of Pennsylvania under a grant from the National Institute of Mental Health. The Center - which is directed by Erving Goffman, Dell Hymes, and John F. Szwed - is designed to encourage and support field research that applies anthropological, folkloristic, and linguistic skills to the study of American cities, though priority is being given to the study of ethnic groups in Philadelphia. Funds are primarily available for the support of students who have completed ethnographic training and who wish to undertake doctoral research, although a small number of post-doctoral grants are also available. Proposals for research which incorporate film will be considered.

For further information write to:

Center for Urban Ethnography
University of Pennsylvania
Philadelphia, Pennsylvania 19104

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Nepalese Filmography

The "Centre d'Etudes Népalaises", Nepal Research Center, (Centre National de la Recherche Scientifique et Musée de l'Homme) is preparing for publication a list of all documentary films edited on Nepal, Sikkim and Bhutan and the Northern part of India, and would be glad to obtain contacts with scientific institutions and agencies on this subject.

We would be glad to receive reference on films with the following indications (title, producer, year of production, length, synopsis, place where the film is stored). Reply to:

Corneille Jest
Rcp Nepál
Musée de l'Homme
Palais de Chaillot
Paris-16, France
AAA Film Program

PIEF is in charge of organizing the Film Program for the 1970 AAA meetings. We hope to have enough films of anthropological interest to have continuous screenings for the entire meeting. At New Orleans we started informal open screenings each night after the scheduled program. We plan to continue this policy at the San Diego meetings and hope that people interested in film will use the room and the occasion to come together and discuss their interests.

If you have a film to submit or have one you wish to recommend, please let me know soon. The deadline is May 1. I am also looking for people who are willing to chair the film sessions.

Jay Ruby
Executive Secretary, PIEF

New Film Catalog

Films: The Visualization of Anthropology is a new and expanded catalog of Anthropological Films, incorporating films from the Psychological Cinema Register, the Encyclopaedia Cinematographica, the Nursing Education, Biological Sciences, Language Arts, and Animal Behavior catalogs.

The new anthropology catalog will include both general and topical films. Now available in over 700 films is footage documenting single phenomena without narration from the Encyclopaedia Cinematographica. This leaves the instructor maximum freedom to emphasize or illustrate lecture topics. Films in the Psychological Cinema Register are selected for current relevance and scientific validity. Also available for rental and sale are selections from our extensive Primatology and Animal Behavior collection.

If you are interested in receiving descriptions of over 1000 anthropologically relevant films, please write to:

Audio-Visual Services
6 Willard Building
The Pennsylvania State University
University Park, Pennsylvania 16802
Social Action International for Development (S.A.I.D.)

This organization was formed in 1969 in order to explore the possible roles of the social scientist with regard to development studies and development programmes. The center is at present in London, but membership is international, as are the general aims, and it is hoped that a bulletin of discussion and of research will be published from London, in French and English, beginning in 1970.

Members fall into two categories: research members and corresponding members. The research members will form a consortium of specialists in the social sciences and related subjects whose major field of interest and competence is rural development and urbanization; it is proposed that, after an initial period of perhaps two years, during which certain fundamental aims and objectives will be established, these research members will be available to local, national and international organizations and institutions on short term, low-cost contracts to act as advisors on social aspects of development. At present the organization welcomes correspondence and discussion on the general topic of 'Social aspects of development' and intends to produce a first number of the Bulletin if the response is sufficient.

The organization has a film unit and one of the major areas for discussion and research will be that of the roles that can or should be played by such a unit in the general field of development studies. SAID is particularly concerned with the ethical problems of objectivity/subjectivity in the applied social sciences and, more specifically, in the Film Unit, with the problems of film as revelation, translation, education, information, indoctrination and finally as weapon - as an instrument of suppression or of liberation.

Comments and discussion would be welcomed; general reactions could be expressed through the Anthropology Film Newsletter or else sent directly to the temporary center of S.A.I.D.

c/o J.D. Seddon
Department of Anthropology & Sociology
School of Oriental & African Studies
University of London
London, W.C.1., England
Abstracts in Anthropology

If you have done books, monographs, journal dissertations or papers that have already been presented at learned meetings, on anthropology film, please submit your abstracts for inclusion in the new Abstracts in Anthropology. Abstracts are limited to a maximum length of 300 words.

Scripts should be typewritten on one side only of standard, letter-size paper, double spaced and should be submitted in quadruplicate (original and three copies). Typescripts should be checked carefully to keep all corrections to a minimum.

The following arrangement of material is strongly recommended to aid in most fully presenting the essence of the publication in a minimum of space:

1. Identify the main focus of study (e.g., a peasant community, an upper paleolithic site, etc.) and time/location of study.
2. The hypothesis examined or orientation of study.
4. Results and/or theoretical implications and directions for further study.

Contributors should send all material being submitted for publication and all editorial correspondence to the Editor: M. Estellie Smith, Ph.D., Abstracts in Anthropology, Department of Anthropology, Eastern New Mexico University, Portales, New Mexico 88130.

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Film Seminar

A twice-yearly seminar on Film and Society will be held in London in November and April. Each seminar will last for 2 - 3 days and a summary will be published. The first seminar will be held in November 1970 on War Films and Films on War. For further information write to:

J.D. Seddon
Department of Anthropology & Sociology
School of Oriental & African Studies
University of London
W.C.1., England
Request For Peruvian Slides

I have some 16 mm color footage on the Amahuaca of eastern Peru which I have not yet edited. I would like to make contact with persons who have used 35 mm color stills to supplement 16 mm motion picture footage in editing an educational film, and to learn from them what are the problems and the feasibility of using this technique. Reply to Gertrude E. Dole, 4499 Henry Hudson Parkway, New York, New York, 10471.