MEMORANDUM

TO: Members of the Society for the Anthropology of Visual Communication (SAVICOM)

FROM: Sol Worth

DATE: December 6, 1973

At our annual business meeting held on Saturday evening during the annual meeting of the AAA the Board of Directors proposed, and the membership approved, the formation of a new publication to be called Studies in the Anthropology of Visual Communication.

In addition to the information about the new publication which is enclosed with this letter and upon which the membership voted, I would like to briefly report on some of the comments and emphases expressed by members of the Board and the general membership at the meetings of the Society.

First was the clearly expressed view that the nature of the publication be kept open, flexible, and as amenable to innovation as we could make it within our financial limits. (2) Everyone agreed that we didn’t want to call it a journal—that we did want to consider the possibility of “publishing” photos, drawings, films, and television tapes. I am going to begin exploring those possibilities immediately. (3) We agreed that we would try to publish “special” and “occasional” issues when the Editorial Board so agrees. The Board of Directors of SAVC or SAVICOM have asked the first Editorial Board to look into the possibility of our publishing Edward T. Hall’s new Handbook on Proxemics, a work which has not been published before, and which he has offered to the Society for its publishing program. We will publish such issues when work of high quality is available to us.

The Board of Directors of the Society nominated me as Editor of the publication series which the membership at the business meeting confirmed. I am delighted to try. So far Jay Ruby of Temple and Larry Gross of Penn have agreed to serve on the Editorial Board. We will try to find two others to join us.

Basically this is a call for material. If you or your students have been working in any of the areas outlined in the Guidelines, please let us know about it. You can submit finished work ready for publication or you can submit a short abstract and we will let you know as soon as we can whether it is the kind of thing we think the Board or the referees would accept.

We want this publication to reflect the work that we do. It is time to stop complaining that there is no place to publish. We now have a place; let’s make it the place.

EDITORIAL

Guidelines for a Publication
to be the Official Organ of
the Society for the Anthropology of Visual Communication

TITLE

The title “Studies in the Anthropology of Visual Communication” underscores the major emphasis of the publication: (a) actual studies; (b) an ethnographic anthropological approach rather than some other approach that could be labelled “experimental,” “cybernetic,” etc. The title is meant more as an indication of methodological direction than as a prescription outlawing other approaches; and (c) the terms “visual” and “communication,” separately and joined, are meant to indicate a wide variety of interests spelled out below but are also meant to distinguish our interests from that of journals of aesthetics, of art history, of perception and so on. Again the title is not meant as a restriction so much as
FOCUS OF INTERESTS

Contributors are encouraged to submit articles and brief reports describing specific studies in the anthropology of visual communication. The stress is on specific studies as opposed to prescriptive discussions on what “should be” studied or “how” things should be done.

The publication will focus on the following areas: (1) reports or original research in the study of visual communication; (2) descriptions of methodological approaches to that research; (3) critical synthesis of the literature; and (4) new theories. Words like “methodologies,” “literature,” and “theories” have, in the past, meant words and verbal articulations only. We would like to break that paradox in this publication. In the beginning we will probably publish primarily verbal materials. We hope, almost immediately, however, to be able to expand and to begin exploring the ways and costs of publishing a great deal of still (drawings and photos) materials as well as motion picture and videotape materials.

Phrases such as “methodological approaches,” “original research,” and “new theories” apply to the visual mode of articulation as well as the verbal. Frankly, we do not yet know just how visual ethnographies or studies in visual communication can best be accomplished through the use of visual, verbal, or combined symbolic systems. It shall be a prime purpose of this publication to encourage exploration in the articulation and study of visual communication by verbal and visual symbolic forms and systems.

Within the guidelines set forth above the journal will accept for review articles covering all areas of interest stated in the constitution of the Society. These areas have been agreed upon as follows:

a. the study, use, and production of anthropological films and photography for research and classroom teaching;
b. the analysis of visual symbolic forms from a cultural-historical framework;
c. visual theories, technologies, and methodologies for recording and analyzing behavior and the relationships among the different modes of communication;
d. the analysis of the structuring of reality as evidenced by visual productions and artifacts;
e. the cross-cultural study of art and artifacts from a social, cultural, historical, and aesthetic point of view;
f. the relationship of culture and visual perception;
g. the study of the forms of social organization surrounding the planning, production, and use of visual symbolic forms;
h. urgent ethnographic filming;
i. the use of visual media in cultural feedback.

ADDITIONAL FEATURES

The new publication shall have as one section a Newsletter to its membership covering the areas formerly covered by the PIF Newsletter.

We will publish reviews of books which the Editorial Board, after careful screening, find central and appropriate for review. Reviewing will be on a selective basis since the possible field of books to be reviewed is enormous. Reviews of large bodies of related literature will therefore be encouraged. Where quantity and quality permit, particular issues may, at the discretion of the Editorial Board, acting with the advice of the Board of Directors, be devoted to a particular topic or area of research in visual communication. Upon the discretion of the Editor and the Editorial Board special issues may also be published.

CRITERIA FOR EVALUATING MANUSCRIPTS

Standard scholarly criteria of quality will be the overriding factors. Coherence of argument, clarity of concept, relatedness to stated areas of interest, precision and stylistic clarity will generally govern the editorial choice. These criteria will apply to visual as well as verbal materials. Length within the practical confines of publication cost will not be a criterion.

An editor shall be elected at the annual meeting from a slate submitted by the Board of Directors of the Society. The Editor shall serve for a period of three years and shall be eligible (but not encouraged) to serve for an additional term. The Board of Directors and the Advisory Board of the Society shall serve as a full Publications Board for Studies in the Anthropology of Visual Communication.

The Editor shall choose from the Publications Board a group of five members to be the Editorial Board which will produce the publication. All articles will be initially screened by the Editor or a member of the Editorial Board. The initial screening editor will suggest two members of the full publications Board or members of the Society as referees. The readers will forward their evaluations and comments to the Editor within four weeks of receipt of a manuscript.

The manuscript style shall follow that of the American Anthropologist.
THE HIMALAYAN LANGUR AND SUPER-EIGHT

Naomi and I have recently returned from a year’s study of the Himalayan langur monkey (Presbytis entellus). Five thousand color slides, 5000 feet of super-eight film, and 150 rolls of undeveloped black and white film awaited us. It took many weeks to file the slides, catalogue the film, and develop and contact the black and white. Pictorially, the project was a success. Most credit goes to the langurs for their elegance and cooperation.

More instructive than the successes were the problems we faced and the errors we made coping with them. Working with super-eight in a field situation, I was very pleased with the advantages it afforded while at the same time learning about the equipment and special problems of that format. My previous articles [PIEF Newsletter 3(1):7-8; 4(1):9-10] dealt specifically with problems filming primates; this article will deal more with the super-eight format, specifically as it relates to primate studies but hopefully of general help to anthropologists.

We lost some good sequences to imprecise focus, which is easier to neglect than one would imagine because most super-eight cameras have aerial image focusing screens which appear in focus at all settings; focusing must be done on a microprism grid or split image which one must constantly remember to look at. The super-eight image is very small, and the focus becomes much more critical than with a larger image which is not blown up as much in projection. In addition, super-eight lenses are of short focal length and, consequently, more difficult to focus critically. One should always focus with great care first at the maximum telephoto extension of the zoom, and then frame the shot being careful to stay in focus if the animals move.

The second big problem is holding the camera steady. Super-eight cameras are light, small, and not anatomically designed (as are some 16mm) for easy, steady hand-holding. With monkeys one is generally at a telephoto setting of the zoom which augments any camera movement; a wide angle setting is often not an option in primate field situations. A tripod should be used at all times, or the camera rested on a solid surface, or the arms holding the camera pressed against something solid. When our big tripod became too heavy, I started using a Bolex minipod which was extremely versatile, but had no provision for panning or following animals.

I recommend that 24fps be used in super-eight filming (though I used 18fps). It is a standard sound speed for 16mm if one ever wants to blow up the footage and it gives better sound in 8mm magnetic stripe because the film passes faster over the sound head. Also it gives a sharper picture because 24fps is a faster shutter speed (at 1/60 sec.) than 18fps (at 1/30 sec.), thereby freezing the action of each frame. There is more information in terms of numbers of frames at 24fps. Thus very quick actions that appear as blurs of three frames become four rather better defined frames. The loss of filming time is not great—3:20 vs. 2:30 for a 50-foot cartridge.

Automatic exposure presents another problem. The meters are all of the averaging type which read the whole frame. If in the course of a shot, some bright sky or brightly lit surface intrudes upon any part of the frame, the exposure control will shut down several stops and the animals will be seriously underexposed. Imagine an average brightness monkey against a brighter background. Zooming back from closeup to an overview, the density of the monkey should remain constant and the bright background should be overexposed in relation to the monkey. Automatic exposure adjusts for an average rendition of the whole frame. When the monkey occupies the whole frame, it will be rendered average. But when the bright background shares the frame, the background will be rendered average (instead of bright) and the monkey will be dark. The effect is very unpleasant on the screen. The solution, of course, is to manually override the exposure control.

One should be wary of buttons on the camera to compensate for backlighting. They arbitrarily open up one stop which is often too much, and this sometimes introduces lens flare which negates the advantage of opening up. It is best to figure out what is required of each situation and set the exposure manually.

Built-in light meters, especially those that read through the lens, are generally quite good and can be used for determining exposures, but their readings should be interpreted by the exigencies of the situation and set manually.

Errors of focus, exposure, and camera shake are readily apparent when the film is viewed and can be minimized if one is keyed into the problems. Ideally, one should view footage as one goes along, but this is often impossible in field situations; it certainly was for us in a mountain village in Nepal.

In super-eight, one should use only the highest quality equipment. The savings over 16mm is already so great that spending a good deal more on superior cameras can easily be justified. I say this because there is a noticeable difference in the footage we shot with a Nikon super-eight and that which we shot with a Sankyo super-eight. The lens on the latter was considerably softer, and the film did not lie flat in the gate. These failings are much more noticeable in a small format. I would unreservedly recommend the Nikon line of super-eight cameras as rugged, easy to use, and having superior optics.

The ideal super-eight camera is not yet marketed. It would take either 50-foot cartridges, or 100- or 200-foot loads of double super-eight. This would give it a longer film run capability, as well as more precise alignment and flattening of the film in the gate which would result in sharper focus. Low contrast ECO and other 16mm films are available in double super-eight, extending the range of film stocks available to the super-eight filmmaker (a major drawback at this time). The camera would also have an interchangeable lens mount (such as is found on the Beaulieu) which would allow the use of cine wide angle lenses and telephoto lenses from still cameras, in addition to a high quality zoom lens such as the Angenieux 8-64mm. The motor should be switchable from continuously variable speeds (time lapse and slow motion which are both used in behavioral recording) to crystal controlled 24fps. This would make it compatible with the MIT/Leacock sound sync system (and possibly future sound sync developments) as well as providing a precise time scale on the film for temporal analysis. The camera should also be blimped to make it soundproof, either as part of the camera, or as an accessory. A through-the-lens light meter, power zoom, and choice of focusing screens (ground glass or split image on aerial) would round out the camera.

Super-eight has tremendous advantages in cost savings and portability. A mistake in super-eight gives rise to a wince where in 16mm it would engender a gnashing of teeth. Besides the savings on the original footage, projectors and editing equipment are much cheaper in super-eight. An analyst
projector, for example, costs $1600 in 16mm, whereas the Kodak Ektagraphic MFS-8 (with stop frame, auto focus, etc.) lists at only $325.

But there are serious limitations to the super-eight format. The throw of super-eight projectors is limited to about 15 feet, and even then does not give a very good image for classroom use. It is out of the question for lecture hall use. The problem arises of what to do with your really good super-eight footage.

At present, all super-eight camera film has projection contrast which makes it difficult to duplicate to very high standards. Every time film is duplicated, it increases in contrast. Because release prints are at least third or fourth generation from the original, they have gained considerable contrast. Camera films for 16mm (such as ECO) are designed to give a very low contrast. The subsequent contrast gain in reproduction brings this low contrast up to projection contrast in the release prints. Super-eight is marketed primarily for home movies where the original is projected and few if any duplicates made. An internegative (usually double rank on 16mm stock for super-eight) minimizes the increase in contrast somewhat and allows the inclusion of limited special effects such as fades. It is expensive to have the negative made, but subsequent prints are inexpensive.

Blow ups to 16mm are costly and quality control is difficult. Although few labs want to do it, we have had some of our footage blown up and the results are very good.

If my comments on super-eight seem ambiguous, it is because I still have mixed feelings about it. Because systems for releasing films made from super-eight original are not yet standardized, it cannot be considered a professional medium. However, super-eight has opened up the use of film as a research tool to many who previously could not use it because of cost or lack of expertise in the complex craft of filmmaking. Super-eight is a growing field, and one should remember that 16mm was for a long time considered an amateur medium unsuitable for serious work. Every month there are advances in super-eight technology and equipment, and the number of labs offering sophisticated services is growing. If I had used 16mm in our fieldwork, I would have been seriously limited in what I could have shot, both in terms of portability and amount of film. Nor would videotape have been any use, it being too heavy and the picture having much less resolution than super-eight film. By the time I go to the field again, I hope the technology of super-eight will have advanced to the point where I can unreservedly use it as a first choice in visual recording.

Of the 5000 feet we shot, 3800 was of langurs (our main interest), 400 feet of temple living rhesus macaques with which we worked while stranded by the monsoon, and 400 feet of dance and work which we shot specifically for Alan Lomax’s Choreometrics project (Columbia University). Though we did some minor ethnographic work in our village (when the monkeys were slow) the footage was meant for the growing library of work and dance footage at the Choreometrics project.

As I mentioned in previous articles, our primary purpose in filming was to do slow motion analysis. Of the 3800 feet of langur footage, only a few hundred feet are worthless either technically or circumstantially. We are duplicating 1800 feet of the best so as to preserve the originals (analyst projectors are even rougher on film than regular ones) and about 600 feet are of a quality worth making into a film.

In even the best films of primates, one rarely sees complete sequences of behavior. There are three reasons for this. The most obvious is that the camera wasn’t running when the behavior started. It is largely a matter of luck to get beginnings, even when one knows the animals well and is sensitized to what they are likely to do. It is also easy to lose the ends of behaviors, such as when the animals move out of camera range part way through. However, behavioral sequences are most often truncated because pure behavior is filmically boring to many people and either the cameraman or editor omits the follow-through, cutting to make a point about a particular gesture or interaction, and neglecting the baseline behavior of a troop which forms the context of filmically pleasing events. One gets the impression that monkeys are more active than they in fact are, and the pace of monkey life is speeded up.

We are planning a film of about 20 minutes duration (color and silent) that will contain long sequences of uninterrupted behavior (some three minutes in length). Among these will be some sections of the entire troop, showing the dynamics of spacing and troop movement as well as the diverse activities of individual troop members. In lieu of dramatic presentation, our film will hopefully be a source of data and an illustration of some aspects of langur behavior. I would like opinions on whether a film such as I describe would be of interest to anyone, and if so, in what format: 16mm which could be projected in lecture halls, or super-eight which would be most useful in labs and seminar rooms.

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THE ATTRIBUTES OF ETHNOGRAPHIC FILM

We need to rethink the basic problem of defining ethnographic film. As long as we phrase questions in the form “what is ethnographic film?” or “is X an ethnographic film?” we assume the existence of a bounded category. We direct our energies to discovering the boundaries, and set as the goal the definition of a set of boundary criteria which will allow us to mark off some films as “ethnographic,” and at least implicitly, the rest as “nonethnographic.” The underlying problems are real, but the terms of the inquiry have been sterile. I would suggest a moratorium on such questions.

A more useful approach is suggested in the title of the catalogue, Films for Anthropological Teaching. In the Fifth Edition (1972) I included nearly 500 films not on the grounds that they were “ethnographic” (or “anthropological”) but on the grounds that each has some potential use in some anthropology courses.

Thinking along these lines, we should ask: “What features make films more or less ethnographic?” and “How ethnographic is this film?”

The strategy, then, is not to define an ethnographic box-category, but to make explicit those features which contribute to the ethnographicness of films.

There are two overriding considerations: (1) How closely can films approach the standards and goals of ethnography?
and (2) How can films present information which written ethnographies cannot.

To resolve the apparent paradox of these two considerations, we can rephrase them as follows: How can the (visual capacity of) film complement the (lexical capacity of) ethnography?

The truism that a single picture is worth 10,000 words can be inverted as a single word can be worth 10,000 pictures. Depending on the situation, either may be true. The challenge of ethnographic film is to develop film along lines which make it more ethnographic.

Even though we refuse to define ethnographic film, we must make explicit those criteria by which we can tell some films more ethnographic than others. This will make possible a criticism of films from an ethnographic standpoint. More important for the future, it will allow us to explain clearly to ethnographers and to filmmakers how to make films which are more ethnographic, and thereby more valuable to anthropology.

In evaluating the ethnographic-ness of film, or in designing film projects which are maximally ethnographic, we need to consider a number of attributes, some of which emerge from primarily ethnographic constraints, and some of which emerge from cinematographic constraints.

We must stress early and often that when we are talking about "ethnographic film," ethnography must take precedence over cinematography. It ethnographic demands conflict with cinematographic demands, ethnography must prevail.

Sometimes this matter is phrased as an inevitable contradiction between art and science, with filmmakers arguing the case for art, and anthropologists the case for science. But this is a false and distracting approach. The analogy with ethnography-literature is pertinent here. We do not demand that an ethnography be written in great literary style. However, when poor writing obscures the ethnographic point we rightly object. Similarly, although we need not hold ethnographic films to the highest cinematographic standards, a minimal cinematographic competence is required in order that the film communicate at all. In fact, however, as one surveys the 460 films included in the catalogue, and those not included, it seems clear that films which are cinematographically incompetent are also ethnographically incompetent (even when made by an ethnographer). Most of the films which we use are far more successful in a technical cinematographic sense than they are in any ethnographic terms. The main problem, and the one to which this paper is devoted, is to show filmmakers as well as ethnographers how to make films which are more ethnographic.

The most important attribute of ethnographic film is the degree to which it is informed by ethnographic understanding. It would be difficult to define ethnography in a few words, but we can discuss those features of ethnography which are most relevant to ethnographic filmmaking.

First, ethnography involves the detailed description and analysis of human behavior based on a long-term observational study on the spot. A "come-in-shooting-and-get-out-fast" approach, or an intuitive-aesthetic appreciation of behavior and people may well result in a beautiful film, but it must inevitably be ethnographically shallow. The Nuer is a good example of these dangers. Although the filmmakers spent several months on location, and have captured the pace of life in a cattle camp, their ignorance of Nuer ethnography is obvious throughout the film. The sequence of the boys' initiation is dramatic and moving, but from any ethnographic standpoint it is incomplete. Most obviously the two boys are shown leaving boyhood, but their entrance to manhood is omitted except for slight reference in the narration. What in the world did the filmmakers think a boys' initiation was all about? The specific important steps in Nuer initiation ceremonies, and the structural relation of these ceremonies to rites of passage in general, both of which are well known in ethnographic literature, are hardly touched on in the film. The initiation sequence could have been shaped by these understandings without sacrificing any of the aesthetic qualities of the film. The result would have been much more ethnographic.

Another essential feature of ethnography is that it relates specific observed behavior to cultural norms. Many documentary films give a rich portrayal of an individual person or event but fall short of the cultural step. This is especially difficult, since film is by nature specific and visual, while the generalizing cultural statements must almost inevitably be made in words. One of the rare attempts to make a generalization visually occurs in The Nuer, where several quick sequences illustrate various pipes, or ornaments. The most common solution is to have the voice-over narrator read words which put the specific visual images into generalized cultural context. This way the film takes on some of the quality of a book, and diminishes its pure visualness. There is a real temptation to load too much information into the narration, which further weakens the filmicness of the film, and may even contradict the visual information. A recent innovation is to show a native speaking about his own culture. For example, in The Nuer an old man, probably in answer to the filmmaker's question, describes how "cattle are our life."

**Whole People in Whole Acts**

A general dictum which emerges from the principle of ethnographic understanding is that films should attempt to show whole people in whole acts. Most cameramen seem to have a compulsion for closeup shots of peoples' faces, and an urge to make short, snappy sequences of action. While a closeup shot of an interesting face may be aesthetically pleasing, decontextualized partial people in interrupted behavior is too often ethnographically unsound. The result is, literally, a half-assed film.

Like all dicta, "whole people in whole acts" cannot be followed slavishly. A 12-hour camera-eye view of life in the village square would not be effective ethnographically. But the dictum must be kept in mind as a corrective principle in making films more ethnographic.

**The Truth in the Distortion**

Another major feature of ethnography is the goal of truth. On some philosophical level it may be argued that reality cannot be truthfully represented. But for our present purposes we can usefully hold that accuracy and truth are essential to ethnography; that there are some accepted conventional distortions of reality which occur in the translation of the living act onto the printed page; and that ethnographers are fairly well aware of the conventions of distortion, and are fairly well agreed on what constitutes illegitimate (by name, "dishonest" or "unscientific") distortion.

The conventions of cinematographic honesty are completely different. Cinema has developed primarily as a medium for imaginative fiction in which questions of scientific-type
accuracy are simply irrelevant. Much of what is taught in film schools is how to distort reality so as to achieve a higher artistic truth. These techniques include selective aiming of cameras, staging acted scenes, editing for continuity effect, and dubbing in wild sound. Some of these reality-distorting techniques are inevitable in even the most ethnographic films. But in order to judge the ethnographicness of a film we have the need to know how much reality was distorted. And in making ethnographic films we can ask that distortions be kept to a minimum, and used for ethnographic purpose, not for merely cinematographic reasons. For example, when editing Dani Houses and Dani Sweet Potatoes, I chose not to use wild sound (it would have been possible to have found vaguely appropriate sound recorded by Michael Rockefeller two years earlier, during the filming of Dead Birds). The two films are tedious and empty for some viewers. But I decided, on ethnographic grounds, that the inappropriateness of the wild sound would override the viewing pleasure of audiences accustomed to more technically elaborate films.

This choice must be made deliberately, not by default. For example, when the Rundstroms and Bergum were making The Path, they wanted to show the flow of movement and the use of kinesic energy in the Japanese Tea Ceremony. In order to show this with greatest effectiveness, they shot and edited in a way which lost the casual social gossipy nature of the tea ceremony. The film represents only one side of the reality of the ceremony. But the decisions to depict and omit were deliberate ethnographic decisions.

The foregoing are the ethnographic demands for a general-use ethnographic film—one which is relatively self-explanatory for casual use, but which demands an accompanying written ethnography for more serious use and deeper understanding. It is difficult to imagine a film which could carry enough ethnographic contextualization and generalization to be fully self-sufficient even for serious use. At the other extreme, we are now beginning to see some films which use only sync sound, without any generalizing narration. Ethnographically such films can be extremely effective when used in close connection with a written ethnography or when presented by a well-prepared instructor/informant. But even though they may entirely relegate the generalizing to the written word, the degree to which these films are judged ethnographic must still depend on the degree to which they satisfy the other requirements of ethnographic film discussed above.

We have discussed only the most critical attributes of ethnographic film, those which determine the ethnographic-ness of the film. There are many other more specific attribute dimensions in terms of which ethnographic films can be analyzed, but that task is beyond the scope of this paper.

This paper has outlined the ways in which it is possible to make films more ethnographic. There are many other worthy directions which nonfiction or documentary film can take. I am making a conceptual point, not one of moral superiority.

It is very simple: ethnographic film must become more ethnographic.

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THE DEATH CHANT OF RED GODS AND MAN:

[This film was produced in 1930 on the American Indian. David Shepard, formerly of the American Film Institute, recently discovered the film and screened it at the AFI Theatre in Washington, D.C.]

The American Indian, who has never bothered much about telling his own story to the paleface who just came from nowhere and spread all over his land, has at last dug deep into the record of his past and chronicled, in “The Silent Enemy,” the epic story of his life and struggles in the Canadian wilds during the thousands of years that preceded the coming of Columbus.

There have been other pictures giving the white man’s version of the Indian. But “The Silent Enemy” is the first and only one of its kind to show the Indian as a human without his war paint, just as he lived, worshipped his gods, struggled against the tremendous odds of primitive nature, and went to the happy hunting grounds singing his “death song.”

The picture may properly be called the swan song of the American Indian as a race—the death chant of Red Gods and Red Men. And it was made just in the nick of time. After three centuries of desperate struggle he is “done and ready to depart.” In a few more years he will have joined the Aztecs, the Incas, the Mayas, and the other proud, mysterious races that ruled over the Americas in the days before the coming of the white man. With him also will vanish his natural environment, the primeval forests he used to roam, and the wild animals he used to hunt. Hence the picture, made for the purpose of leaving a visual record for the America that is to come of the America that used to be.

PROGRAM NOTES FOR THE SILENT ENEMY

Nature’s Own Settings

This is the first time that a race, realizing it is about to die, has itself acted out its own story, on its original stage and with the original settings, as its final “beau geste” to the race that destroyed it. Hereditary chiefs of the Sioux, Blackfoot, Cree, Penobsoc, and Ojibway, enemies of old, were gathered from far and wide to make an old drama live again on its ancient stage.

“The Silent Enemy” is the realization of the dream of W. Douglas Burden, a young man still in his twenties, already known for his explorations in hitherto unknown parts of the world.

It was his ambition to make not only a valuable record, but an exciting picture as well, with full-blooded Indians as the actors, and with a large variety of wild animals in their natural primitive environment to add to the authenticity and interest, and now, after two years of concentrated effort and the expenditure of large sums of money, “The Silent Enemy” has at last been released.

“Our first difficulty,” Mr. Burden says, “was to secure a number of Indian families of pure blood who would stay with us throughout the time of the filming. We scoured the country from Alberta to South Dakota and Temiskaming to Abitibi, and finally succeeded in getting an assortment of both sexes of all types and ages.”

Taught Forefathers’ Art

“Some old men we found could build birch bark canoes;
some old women could sew bark and erect wigwams; others could make skin clothing. We formed groups of workers and taught the others.

"After a few weeks of this we had wigwams, canoes, cooking utensils of bark and skins, bows, arrows, and quivers, some pointed spears and axes, tomahawks, winter clothing from fur, snow shoes, sleighs, medicine bags, fire bags, bone knives, tom-toms, drums, and war bonnets. Some of the Indians brought with them their family heirlooms, while a large assortment of original clothing and other objects were loaned to us by the courtesy of the American Museum of Natural History.

"Then with all the equipment and props ready, we had to teach the Indians their use. Old games, old dances, old methods of making fire and cooking, and many other customs forgotten by disuse were revived. To accomplish this we consulted authorities on Indian lore and sought the advice of the specialists on the subject. It took months of preparation before the first picture could be taken."

Very Real to Indians

The Indians in "The Silent Enemy," who were gathered by Mr. Burden, never learned the art of make-believe. They never even knew the meaning of the term. To them it was not acting, but living over again the lives of their remote ancestors. Only six of them had ever seen a motion picture. Some had never even heard of one. And there were even those who never were aware of that strange contraption grinding away in front of them.

"We had with us an old Indian, nearly 100 years old," tells Mr. Burden, "one of the few still left who know how to make birch-bark canoes as the original pre-Columbus Indians used to make them. One day we set him to work before his tepee making a canoe.

"It was only a short take and after an hour or so we had all we wanted of the scene. For about six weeks afterward we were busy with many other things and, in fact, were so preoccupied that we didn't notice anything strange about the old man's actions."

Centenarian is Naive

"One day he came to us and surprised us greatly with a request to get a day off, explaining that he needed a day of rest. It was only then that we learned to our great astonishment that during all those weeks the old fellow had been working away every day assiduously at birch-bark canoes. There wasn't a camera within miles of him and not a soul was even aware of what he was doing."

While not all of the 150-odd Indians were quite as naive, most of them, nevertheless, were not aware of any play-acting. The Indian is still at heart what he was 400 years ago, and after a few months of scratching his memory he just shed his outer layers of white man's civilization and became himself again.

Finest Scenes Unexpected

As a result there is in the acting a freshness, a spontaneity, a childlike joy of play, an inspirational quality, seldom, if ever, found in any professional stage or screen presentation. Some of the finest scenes in the picture came without warning, in instant flashes, by a sort of spontaneous, psychic combustion, bringing suddenly to the surface those deeply buried racial qualities which made the actors not merely act but actually live their parts. So unexpectedly did these flashes come that the producers were often taken completely by surprise and would stand enthralled at the spectacle they were beholding.

On approaching the Sacrifice Scene of the Great Hunter, a highlight of the picture, the producers knew that authenticity demanded the singing by the Great Hunter of his Death Chant, the chant every Indian makes up for himself, when still young, for chanting at the hour of his death. They never even suspected that the young chief who played Baluk had his own Death Chant, and would under no circumstances have asked him to sing it, anyway, since it is one of the most sacred of Indian rituals.

Baluk's Own Death Chant

The taking of the scene finally came without anything being said about it. Chief Long Lance (Baluk), grim and silent, ascended from the funeral pyre. Suddenly those present heard something—it was night, mind you, in the great Temagami Forest—that almost made their blood freeze. There stood Long Lance, surrounded by flames, beating the tom-tom as only the Indians of old knew, now slow, now regular, then increasing in tempo, until it seemed as though 40 devils were contriving to make one mad; then back again to a slow, monotonous tom-tom-tom-tom-tom-tom, and in the midst of it all a weird, unearthly chant that made icicles come creeping up and down one's back.

It was not until several days after that Long Lance told he had sung his own Death Chant. He had not planned to do it, he explained, but he had been so carried away by the scene that he had found himself singing, much to his own surprise.

Most of the filming was done in the heart of the great Temagami Forest Reserve in Northern Ontario, Canada, a government tract covered with virgin timber and beautiful lakes.

NOTICES

1974 Society Meetings Scheduled

The Society for the Anthropology of Visual Communication will hold its 1974 business meeting during the American Anthropological Association meetings in Mexico City on November 21-24. In addition, the society will continue to organize the film program at the annual AAA meetings and sponsor symposia and institutes. The film program for next year will be co-chaired by Rudolfo Serrano, University of New Mexico, and Lucy Turner, University of Western Ontario. The screenings will concentrate on films produced for, by, and about Latin American cultures, especially Mexican. If you have films or ideas for the film screenings please contact Lucy Turner, Department of Anthropology, University of Western Ontario, London, ON N6A 3K7, CANADA (Telephone: 519-879-6469).

If you would like to organize a symposium or an institute, or have an idea for one, and would like to find others who
would help you organize it, please write to us and we will put you together with others who have similar interests. The AAA meetings are a place where we can articulate our work in the anthropology of visual communication. At the 1973 meetings, we sponsored three symposia, one in Teaching the Anthropology of Visual Communication, another in Media, Symbols, and Society: The Analysis of Man's Culture Imagery, and lastly, Non-Verbal Behavior. In 1974, we should sponsor even more. For example, are there people interested in a symposium on "Folkloric Performances," "The Anthropology of Dance," "Non-Verbal Communication," "Cross-Cultural Aesthetics of Visual Form," "The Logics of Visual Form," "The Symbolic Uses of Space," "The Acquisition of Competence in the Visual Modes," "Teaching Visual Arts," "Socialization Practices in Becoming a Filmmaker, Painter, Potter, etc.," or "Visual Ethnography"?

We need to know what papers, symposia, or institutes you want to have by February 15. The deadline for submission to the AAA will probably be March 1. Please get to us so that we can help coordinate your presentations.

Jay Ruby, Richard Challen, and Sol Worth

UFSC Guides for Film and Filmmaking

Guide for Student Filmmakers

1. How to Find Money for Your Film: a basic guide to financing independent films.
2. Organizing a Film Production: from budgeting through dealing with the lab, including a sample budget form.
3. Distribution of Film: a guide to distributing independent film including both self-distribution and dealing with commercial distributors.

Film Festivals

A listing of the major film festivals for the independent filmmaker, including dates, fees, and relevant comments.

Projection

An instruction manual designed to equip both the beginner and the experienced projectionist to provide the highest quality image and sound possible.

Film Producers' Book List

A bibliography of basic books and periodicals for the film programmer, including rental source material for features, shorts, and independent films, plus guidance as to the use and value of the material.

Copies of the supplements are available from the UFSC for 25 cents each for the first 10, and 10 cents for each additional copy. Write to Ruth Mayberry, University Film Study Center, Box 275, Cambridge, Massachusetts 02138.

Have You Taken Movies in New Mexico?

New Mexico's Historical Film collection is attempting to collect and preserve all films of historic interest made in our state. Our collection ranges from commercial features to home movies. If you have taken film footage in New Mexico, we would appreciate viewing your footage and if it shows historic value, add it, or a print of it, to our collection. If you wish more information, please write to: David Margolis, Historical Film Collection, State Records Center and Archives, 404 Montezuma, Santa Fe, New Mexico 87501.

Request for Materials from Poland

Filometka Polska, film museum and center of scientific documentation and information about film art and culture, requests any material/publications, catalogues, photographs, posters, etc., that would enrich their knowledge of film and film culture. Additional information can be obtained by contacting: Kazimierz Michalewicz, Director, Filometka Polska, Warszawa Pulawakæ, 61.

Media Anthropologist Compiling Directory

In response to urging from members of the National Association of Educational Broadcasters, the editors of the Media Anthropologist are compiling a directory of anthropologists who will be able to cooperate with the media. Anyone interested in involvement on an informal basis for program production or supplemental research for programs in progress should send name, address, topic, and geographic area of expertise to C. A. James, Media Anthropologist, Prince George's Community College, Largo, Maryland 20870. Individuals should indicate conditions under which they will or will not cooperate.

Media Anthropologist continues to expand its liaison function and services. It requests short commentaries on TV and radio programs and specials, newscasts, and newspaper articles with anthropological background material. These reviews should include suggestions for improved presentation. Media will send the comments to the stations and papers and publish their responses. In a "Venture" section, the newsletter provides information on potential markets in the media area for anthropological expertise. Further, it will publish or make available to readers samples of successful popularizations written or produced by anthropologists which have retained authenticity. It also maintains a free service, sending articles selected from the press which might serve as models for anthropologists who want to improve their journalistic talents for freelance work. The newsletter carries without charge classified notices of positions wanted or open in either anthropology or the media, lists films available, and brings to notice recent publications by nonanthropologists which involve anthropological data.

The Media Anthropologist is published quarterly. Subscriptions are $2.00/year and should be sent to Editor C. A. James at Prince George's Community College. Advisory editors are Conrad C. Reining, Catholic University, and Martin Topper, University of Chicago.

Recently Published

Edmund Carpenter's book Oh, What a Blow that Phantom Gave Me has been published by Holt, Rinehart and Winston. The book deals with the effects of new media on culture and was excerpted in the Winter 1972 issue of the Newsletter [3(2):4].

Assistance Sought in Preparing Filmography

Anyone who has additions or corrections for Karl Heider's Films for Anthropological Teaching should contact him at the Department of Anthropology, UCLA, Los Angeles, California 90024.
An Ethnographic Film Orgy

When the University of California extension program asked me to do something for them with ethnographic film, I agreed on the condition that it all happen on one weekend. In part I was curious to see if normal humans could stand an entire weekend of film. I had been thinking about regular courses in ethnography and film: most undergraduates have seen very few ethnographic films. If one shows a class one or two hours of film a week, by the time that the students have a basic idea of the range of films, the course is over.

I had wondered if it might be possible to give such a course in which the first weekend was a full-time workshop—15 or 20 hours of films, from *Nanook* to *The Path*. Then one could start the second week with an enlightened, if exhausted, class.

The University of California Extension offered the ideal format for trying out the weekend workshop. They would make all booking arrangements, list the workshop in their catalogue, and if not enough people enrolled to meet costs, the workshop would be cancelled. In fact, there were enough customers—over 100 (at $45 for 1¾ quarter units credit, $30 for noncredit). They included teachers from all levels from primary through college, a few Bay Area film people, some Anthropology students, and some older people.

The workshop ran from 9 am to 10 pm Saturday and 9 am to 5 pm Sunday with 1½ hours out for meals. Saturday morning I had two one-hour introductory lectures with *Nanook* sandwiched in between. The lectures were fairly heavy intellectualizing and set the tone for the weekend. From then on it was mainly films, with short breaks and a 10-20 min. introduction/discussion on each film.

The weekend was apparently a success. Nearly everyone stayed to the end and seemed to get what they wanted. Three of the films which were scheduled did not arrive, but the time was easily taken up by discussion, and the balance between viewing and talking was about right (although with such a mixed audience it was impossible to satisfy everyone). Fortunately, the projectionist was very skilled and was able to keep the two projectors functioning.

In short, I can strongly recommend this sort of weekend to others who might like to try it. The choice of films is, of course, a fairly individual one, but also dependent on the usual problems with distributors. We showed the following films: *Nanook; Grass; Man of Aran; Song of Ceylon; Trance and Dance in Bali; Childhood Rivalry in Bali and New Guinea; The Hunters; Les Maîtres Fous; Dead Birds; Dani Sweet Potatoes; Gripping Beast; The Nuer; and The Path*. I had wanted to show *Eskimo, Wedding of Polo, or White Shadows in the South Seas* instead of *Man of Aran*. I had hoped to show *An Argument about Marriage, Intrepid Shadows, and The Feast*.

**Karl G. Heider**
Department of Anthropology
UCLA
Los Angeles, California 90024

From the first horse he bought without any teeth, to trading (and out-trading) with "black" and "Irish" gypsies, to buying 80,000 horses in La Plant, South Dakota, "Mr. Ray" constantly entertains customers in his saddle shop in Vicksburg, Mississippi. The film shows "Mr. Ray" at home and at his brother's sale barn in Vicksburg. During the day Ray sells whips and saddles, inspects horses and mules, auctions livestock, swaps tales, and continues to talk about yesterday and tomorrow.

**Greene Valley Grandparents** (16mm, black and white, 10 min.) was produced with a film commission from the Tennessee Department of Mental Health and the 1972 Sinking Creek Film Celebration. This documentary film describes the Foster Grandparent Program at the Greene Valley Hospital and School in Greeneville, Tennessee. These grandparents are retired businessmen, mechanics, truck drivers, farmers, and housewives who work with the mentally retarded children at Greene Valley. The film shows the grandparents dressing, feeding, and playing with the children. Since the grandparents arrived in 1970, the children have begun to respond to their surroundings, to pick up spoons and toys, to mutter words, and to walk. The film captures many of these accomplishments.

Both films are available for rental for $25.00. Sale prices are $150.00 for *Ray Lum: Mule Trader* and $125.00 for *Greene Valley Grandparents*.

Inquiries about both films should be addressed to the Center for Southern Folklore, 3756 Mimosa Avenue, Memphis, TN 38111, (901) 323-0127.

1973 Kodak Publication Index

The 1973 edition of "Index to Kodak Information" (L-5) is now available. It is an invaluable source of information on just about all phases of still and motion picture photography. It lists over 780 Kodak publications. The index can be obtained by writing Eastman Kodak Co., Department 412-L, Rochester, New York 14650.

Photo Essays Wanted

Marshall Lumsden, editor of *Human Behavior*, The News magazine of the Social Sciences, is interested in publishing photo essays authored by social scientists. If you have such an essay, write to: Marshall Lumsden, Editor, *Human Behavior*, 12031 Wilshire Boulevard, Los Angeles, California 90025.

Social Factors in Health Care: An Evaluation of Selected Films and Videotapes

This catalogue reviews 40 selected films and tapes which deal with the relationships of social factors and health care. Each evaluation tells the reader the name of the film or tape, when and by whom it was produced, where and at what cost it can be obtained, a synopsis of its content, and an evaluation of its strengths and weaknesses.

The catalogue is available from Dr. Girard J. Hunt, Department of Psychiatry, University of Maryland Medical School, 645 West Redwood Street, Baltimore, Maryland 21201. The cost is $2.00. Make check payable to Dr. Girard J. Hunt.

The Center for Southern Folklore Announces Release of Two Films

*Ray Lum: Mule Trader* (16mm, color, 18 min.) focuses on a man who practices a trade that is disappearing from the American scene. Ray Lum was born in Rocky Springs, Mississippi, in June 1891 and has sold horses, mules, and cattle all over the United States. With every sale, he has a tale to tell.
University Extension, University of California
Announces their New Film

Liebalala (16mm, 58 minutes, black and white, sound; purchase $350, rental $21), a remarkable 1935 ethnographic film on African culture, is now available in 16mm from the University of California Extension Media Center, Berkeley, California 94720. It may be purchased, previewed before purchase, or rented.

Considered to be a landmark in the history of ethnographic filmmaking in Africa, Liebalala ("Sweetheart") depicts scenes from the daily life of the Lozi, who inhabit a remote area along the Zambesi River in what is now western Zambia. It shows all stages of a courtship, along with an actual wedding ritual, and it also offers views of other aspects of Lozi culture, including the mining, smelting, and shaping of iron, the capture of giraffe and a cooperative fish hunt in which several villages take part.

The film was made by Margaret Carson Hubbard, a journalist, filmmaker, and author of several books about Africa. The original 35mm silent print, stored for many years in the American Museum of Natural History, has been transferred to 16mm with an added sound track containing authentic Lozi music and a narration by Mrs. Hubbard.

Those interested contact University Extension, University of California, Berkeley, 2223 Fulton St., Berkeley, California 94720.

The Academy Offers Services

Last spring, the Academy of Motion Picture Arts and Sciences initiated a survey of film classes, film series and miscellaneous film programs to determine what services the Academy might extend from the film study resources of its library. The response has been overwhelming. It can only be concluded that the need for library and information services is even greater than first imagined. Consequently, the Academy is now offering the following services, based on more than a thousand responses to their questionnaires:

1. An Information Service. The Academy will supply cast and credits, print availability, and other pertinent information, as requested on specific films. For the present time, no charge will be made for this service.

2. Program Notes. For many films, both foreign and domestic, reviews and production notes have been accumulated by the Academy from a variety of sources. Depending on specific titles requested, single copies of this material are now available.

3. Stills. The Academy's extensive still collection dates back to the origins of the industry. Copies of these stills may be ordered at cost ($2.00 each). Please be as specific as possible when ordering.

Projected for the near future in addition to the services listed above, the Academy plans to offer:

4. Periodic Mailings of Packets of Program Notes Brochures assembled from film series initiated both in the Los Angeles area and from across the country. With these packets, we hope to stimulate new ideas for series, to alert film groups to the availability of specific films, and generally to share programming ideas. Toward this goal, we encourage you to send us copies of your organization's programs, program notes, and other promotional and study materials for these packets. Your leftover materials can be mailed in bulk at the Library Materials rate of six cents for the first pound and two cents for each additional pound.

5. The Academy Bulletin, a small publication containing news of the activities of the Academy and other information of interest to film groups, will be mailed to those interested at no cost.

6. Assistance in arranging Artists-In-Residence Programs. Film industry personnel may visit campuses for extended periods to share their experience and knowledge. In certain instances, travel costs may be borne by the Academy when matched by living costs provided by host institutions.

The Academy aims to encourage interest in the arts and sciences of the motion picture. Your suggestions and comments are cordially invited. All inquiries and mailing should be directed to: Special Projects, Academy of Motion Picture Arts & Sciences, 9038 Melrose Avenue, Hollywood, California 90069.

New Book on Visual Anthropology

As the first volume in their new series, "World Anthropology," Mouton Publishers (The Hague and Paris) will be issuing Principles of Visual Anthropology in mid-1974. This book is a compilation of original papers mostly written for the International Conference on Visual Anthropology held in 1973 at the University of Illinois, Chicago. Most of the major figures in this discipline have contributed, including Margaret Mead, Jean Rouch, Colin Young, Edmund Carpenter, Richard Sorenson, Richard Leacock, Roger Sandall, David MacDougall, and a host of newer faces. The Editor is Paul Hockings.

New Film Catalog Available

A catalog of John Marshall and Tim Asch's films from Africa (Bushman), South America (Yanomamo), and Pittsburg (Ethnography of Pittsburgh Police) is now available by writing to Documentary Educational Resources, 24 Dane Street, Somerville, Massachusetts 02143.

New Perspectives in Ethnographic Film

A symposium will be held at the Southern Anthropological Society Meetings, April 7, on new directions in ethnographic film. Papers and/or visual presentations are solicited. Contact Dr. Ira R. Abrams, Department of Anthropology, Southern Methodist University, Dallas, Texas 75275. Abstracts should be submitted by March 1, 1974.

Sociologists Interested in Photography Organize

I have become the self-appointed center for a communications network for people interested in the use of photography and film in sociology. Some of us met at a roundtable at the 1973 American Sociological Association meetings and discovered that we share similar problems, and could benefit from one another's expertise. I will collect names and keep up a mailing list, perhaps send out miscellaneous items such as a newsletter. Anyone with large items to send out, such as a paper, can write me for a copy of the mailing list. Clarice Stoll, Department of Sociology, California State College, Sonoma, Rohner Park, California 94928.
Youth Grants in the Humanities

The National Endowment for the Humanities in Washington offers support for educational, research, and community projects in the humanities conducted by persons between 19 and 30 years of age in or out of school. The grants, called "Youthgrants," can be used for filmmaking as long as the film is not made solely as a creative, original art work, but as a project that relates clearly to the humanities. According to the act establishing the endowment, the humanities include, but are not limited to, the following fields: history, philosophy, languages, linguistics, literature, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing an historical or philosophical approach to problems. The latter category includes cultural anthropology, sociology, political theory, international relations, American minority cultural studies, and other subjects concerned with value and nonquantitative matters.

Grants are made four times a year. Out of 26 grants totaling $121,131 made last November, four went to support film projects. Complete information may be obtained from: Office of Planning, National Endowment for the Humanities, Washington, D.C. 20506.

Vanderbilt Television News Archive

The Vanderbilt News Archive, administered through the Joint University Libraries of Vanderbilt University, Peabody College, and Scarritt College, maintains a videotape collection of the evening newscasts of the three major television networks—ABC, CBS, and NBC. Begun in August 1968, this collection is added to daily as these news programs are broadcast from local stations in Nashville, Tennessee.

At present, the collection consists of more than 3,000 hours of news programs. The tapes are available for study, either within the Archive or through rental of the tapes for use outside the Archive. Charges depend on the extent of use and service and on the relationship of the user to the three institutions sponsoring the Joint University Libraries.

In March 1972, the Archive began publication of a monthly index to television news, entitled Television News Index and Abstracts. The index is combined with abstracts of the news programs as broadcast in Nashville during a given month. It is currently being published on an experimental basis and circulated without charge to selected libraries, institutions, and individuals. After a trial period, it is the intention to continue this publication as a subscription item.

The master recordings of the programs are made on Ampex one-inch helical-scan videotape recorders. The tapes, recorded on low band, are playable on all Ampex one-inch helical scan video recorder/players. Copies are also available for half-inch E1AJ-1 players, and three-quarter-inch U-matic cassette players.

Within terms of Archive policies governing charges and restrictions pertaining to public showings, rebroadcast of the materials, and duplication of the tapes, the material may be rented—unaltered and as aired—either in complete programs or as compiled subject-matter tapes. No material is sold, and none can be duplicated or rebroadcast. Basic rental charges are as follows: $30 per hour of compiled material; $15 per hour of duplicated material; $5 per hour of audio-only material. There is a half-hour minimum charge. Tapes rented for use elsewhere than in the Archive require deposits on the materials used. These are refunded when the tape is returned in reusable condition. Material deposits are: $50 per hour of one-inch tape; $35 per hour of three-quarter-inch tape; $25 per hour of half-inch tape; $1.50 per hour audio tape.

Viewing charges at the Archive are based on $2.00 per hour of viewing machine use.

For further information contact: Vanderbilt Television News Archive, Joint University Libraries, Nashville, Tennessee 37203. Telephone: (615) 322-2927.

Report of the Nominating Committee

Membership in the Nominating Committee was completed by the election of four new members from the Board of Directors. This committee, chaired by the present Secretary/Treasurer, Dick Chalfen, now consists of the following:

- Pheobe Diebold
- Laura Greenberg
- Thomas Schorr
- Margaret Mead
- Asen Balikci
- Larry Gross
- Richard Sorenson
- Carroll Williams

The Nominating Committee proposed the following slate of officers for the following year (terms beginning at these meetings). This slate was elected by acclamation during the Business Meeting of the Society.

- President: Jay Ruby
- President-Elect: Sol Worth
- Secretary-Treasurer: Dick Chalfen

The membership is reminded to submit nominations for new Society officers. The following offices must be filled for terms beginning in November 1974.

- 4 members for the Board of Directors
- 3 members for the Advisory Committee
- 1 President-Elect
- 1 Secretary-Treasurer

Nominations must be submitted to the Secretary, Dick Chalfen (Department of Anthropology, Temple University), by no later than July 15, 1974. The slate of nominees will appear in the Fall Newsletter for elections to be held at the annual meeting in Mexico City.

Resolution on Visual Anthropology

[The following resolution was passed at the International Congress of Anthropological and Ethnological Sciences meeting in Chicago in August 1973.]

Film, sound, and videotape records are today an indispensible scientific resource. They provide reliable data on human behavior that independent investigators may analyze in the light of new theories. They may contain information for which neither theory nor analytical schemes yet exist. They convey information independently of language. And they preserve unique features of our changing ways of life for posterity. Today is a time not merely of change but of spreading uniformity and wholesale cultural loss. To help arrest this process, and to correct the myopic view of human potential to which it leads, it is essential that the heritage of mankind be recorded in all its remaining diversity and richness.
Toward this end we propose to:

1. Initiate an immediate worldwide filming program to provide a systematic sample of traditional cultures, both urban and rural, with special attention to those isolated and unique cultures whose ways of life are threatened with extinction.

2. Locate, collect, preserve, and index existing ethnographic film records, with special attention to cultures which have already disappeared.

3. Institute an international distribution network to ensure that the people whose lives are filmed share fully in the results, and that the resulting documentation is freely available.

4. Encourage training in the techniques of modern ethnographic filming, especially for professional fieldworkers and for the peoples who are being filmed.

5. Provide an organization for the above tasks by establishing worldwide regional data centers where archiving, research, production, distribution, and training would be carried out, with special attention to the needs of the developing nations.

6. Reorganize the present CIFES to include an international commission on urgent filming to coordinate worldwide documentation programs, to standardize indexing and retrieval methods, and to facilitate the international exchange of visual data for scientific study and education. Under this reorganization, worldwide participation would be actively encouraged and invited.

Archaeological Film List Available

The Archaeological Institute of America has available a 35-page catalogue listing films dealing with archaeology available from renting libraries and universities in the United States. Films as an Aid to Archaeological Teaching provides rental cost, distributor addresses, running time, and a short description and is available for $1.50 from AIA, 260 W. Broadway, New York, New York 10013.

Conference on Visual Anthropology

Temple University announces its Annual Conference on Visual Anthropology to be held March 6-9, 1974. The Conference will have 8mm, 16mm, and VTR screenings and discussions, still picture displays, technical exhibits, seminars, symposia, and workshops. In addition to the continuing concern with the use of Behavioral Recording Media to portray the human condition, this year's conference will pay special attention to autobiographical film and parallel developments in anthropology and the other social sciences.

The registration fee for the entire conference is $20.00 ($15.00 for students and members of the Society for the Anthropology of Visual Communication). Registration forms and preliminary programs can be obtained by writing to: Registration, COVA, Department of Anthropology, Temple University, Philadelphia, Pennsylvania 19122 (215-787-7601). Registration by mail ends February 20, 1974.

Filmmaker Seeking Project

I am an independent filmmaker interested in doing documentary work with anthropologists. I am presently employed by Channel 13 WNET in New York. I have traveled extensively in both Western and non-Western countries, and speak French and Spanish. I am single, independent, and willing to leave the country to accompany expeditions. Resume sent on request. Joelle Shefts, 11 Montgomery Place, Brooklyn, New York 11215.