EDITORIAL

Beginning with the Fall issue, the SAVICOM NEWSLETTER will be edited by Ira Abrams, Department of Anthropology, University of Southern California, Los Angeles, CA 90007. The contents of this newsletter is dependent upon items sent in by the readership. We hope to reflect your interests and act as a clearinghouse for information. We need your active support. Please continue to evince your interest in this field by sending materials to Ira the way you did to me. Thanks.

Jay Ruby

SAVICOM NEWSLETTER is a publication of the Society for the Anthropology of Visual Communication. It is published three times a year, Fall - Winter - Spring. It is provided free to all SAVICOM members. Subscriptions are available to individuals and institutions for $3.00 per year. All subscriptions, contributions and correspondence should be addressed to: Jay Ruby, Department of Anthropology, Temple University, Philadelphia, PA. 19122.

EDITOR: Jay Ruby  ASSISTANT EDITOR: Janis Essner
1978 SAVICOM ELECTIONS - NOMINATIONS SOUGHT

The members of the 1978 SAVICOM Nominating Committee are: Bob Aibel, Chairman; Laura Greenberg; Larry Gross; Margaret Yead; E. Richard Sorenson; and Carroll Williams. The Committee will nominate candidates for Fall elections, to be held by mail ballot, for: President-Elect; Secretary-Treasurer; 5 members of the Board of Directors; and 3 members of the Advisory Committee. With the exception of the Advisory Committee members, who serve a three year term, all officers serve for two years.

At the time of the elections the Board members will be: John Collier, Jr. (1977-79); Jay Ruby (1977-79); Carroll Williams (1977-79); and the five vacancies due to the expired terms of Philip Dark, Steve Feld, Gordon Gibson, Don Rundstrom, and Hubert Smith.

At the time of the elections the Advisory Committee members will be: Ray Birdwhistell (1976-79); Edmund Carpenter (1976-79); Walter Goldschmidt (1977-80); Edward Hall (1976-79); Dell Hymes (1977-80); Margaret Mead (1976-79); and the three vacancies due to the expired terms of Emily de Brigard, Karl Heider, and E. Richard Sorenson.

At the time of the elections the President will be John Adair (1977-79), the office of President-Elect will be vacant, and the office of Secretary-Treasurer will be vacant due to the expired term of Bob Aibel.

All SAVICOM members are urged to submit suggestions for candidates to fill the above vacant offices by sending them to Bob Aibel, c/o Nominating Committee, Annenberg School of Communications, University of Pennsylvania, 3620 Walnut Street, Philadelphia, PA 19104, no later than 15 July 1978. Nominations should only be made with the personal knowledge of the nominees and their assured willingness to serve. Please send a short biography, for publication on the ballot, for each proposed nominee who has not already served in some capacity.

FILMS AND TAPES

TEACHING MEDICINE TO KIDS is a videotape on the experience of teaching medicine to a group of first and second graders. The kids learned to take their pulse, use a stethoscope, and examine their tonsils. The tape is available for rental ($35.00) and there is also a resource guide to accompany the tape. Write to: Teaching Medicine to Kids, Box 718, Inverness, CA 94937.
A REFLEXIVE PAPER ABOUT A REFLEXIVE PROJECT

BY HUBERT SMITH

The Yucatec Maya Film Project is ambitious (it has become a monster). The National Endowment for the Humanities made an unusual dual-grant, funding from both their Media and General Research programs. This is what they expect: The media people look for a two-hour television program for the Public Broadcasting Service to document the Yucatec Maya and our own documenting of Maya life in a small farming community of South Central Yuacatan. That is, they look for some depiction and analyses of epistemology and methodology. The Research people expect us to give them a sizeable body of film on only the Maya, with no references at all to the North Americans in their midst. All the film that is shot is destined to be annotated and, with ancillary materials, become part of a resource on the contemporary Maya housed with the National Anthropological Film Center at the Smithsonian Institution.

But, for a number of reasons, there are further expectations that surround and permeate the project (these are the difficult ones). It is of these expectations that I write. Since 1966 I have been a documentary filmmaker who specialized in truth...(I think there actually was a time when I believed that). I filmed what people ordinarily did and edited that film into a statement which summarized the "reality" of their lives during the period they had been filmed (this should not be interpreted as contrition or recanting...they are pretty good films...hell, so long as we're being brutally reflexive, some of them are very good films). But, as I pursued this genre of filmmaking, I also fell in with new companions -- anthropologists.

They were not so sanguine about filmic truth as I. Their training did not bind them to the fiction convention which prohibits references to process or producer of data. Although most ethnographic film did follow that convention, this didn't mean that most anthropologists thought enough of ethnographic films to accord them the use in study and teaching that the medium's potential might warrant. I think it's safe to say that a major drawback was these films' "opacity," their tendency to present human behavior in ways which were unassailable by most standard tests for reliability.

Several things happened almost concurrently to bring about the informal expectations which attend this project. My anthropologist friends became insistent that we come out from behind the camera and let on what we were doing. The Vietnam War and Richard Nixon (plus a host of other things) brought a wave of public suspicion about any pre-packaged goods. And the funding agency, responding to God knows which of these influences, strongly intimated that they'd give me money if we filmed ourselves and what we did. (As to which one of these impulses was the decisive one, that is an imponderable. Not incidentally, an inherent flaw in any reflexive exercise is the difficulty of making definitive indications and, hence, fostering truly reliable judgements by the receiver.) But (and this is important), there is a lot of difference among self-reference, self-consciousness, and reflexivity. The first two activities are relatively simple.
SMITH REFLEXIVE PAPER

If I may paraphrase: (1) Self-reference, "This is what we are doing;" (2) Self-conscious, "This is why we think we are doing it." But: (3) Reflexiveness, "This is what we are doing and why; as they relate to the viewer's need to understand ourselves, our message-making, and its results." (All this, preferably in a context which takes cognizance of one's self as object - as others encounter him in this communication).

Hence we find ourselves making a television program which we fervently hope PBS will accept, a resource which we fervently hope scholars will use, and a body of reflexive cinema which we fervently hope will be sufficient as a first step in that direction.

When this paper was proposed it was to deal with the techniques by which we made information about ourselves available. That is to say (and this is a crucial distinction, one which I hope will save me a lot of trouble), the ways in which our voices and bodies became part of the films we made. It was not intended to deal with how we spoke or behaved.

The original proposal called for some four types of "self-conscious filming" (I hardly knew what reflexivity meant then. I don't know very much more now). These were: (1) Filming the Maya in a context which included the observers; (2) Filming the Maya and field team in mutual socialization outside the single observational setting; (3) Filming the members of the field team as they interacted among themselves away from the Maya; and (4) Other contributions - films of the advisory panel, films of the editing process, field notes, journals, etc. There are other techniques but they are not germane to the limited scope of this paper.

A casual reading of the four techniques will disclose that, reflexivity or no, there exists an unalterable "we/they" relationship between us and the Maya. One might speculate that this is a holdover from traditional documentary film convention. And they'd be partially correct. But, in any anthropological endeavor, there are the watched and the watchers. This is particularly true in ethnographic film. Even at this late date I can't imagine an ethnographic film whose vast majority of images would not be of those persons being described. Their images must be predominant in the film in order for the viewer to apprehend what they do. But those anthropologists who see communications as critically affected by their producers wanted data on those producers. The question was how to give it to them.

Several obvious ploys were discarded at the project's inception. A second film crew would have access to a more holistic representation of the enterprise. But we worked primarily with families and other small groups. Such a technique would have been exploitative and disruptive. However, it would have taken large amounts of control out of our hands, and made it impossible for us to be filmed when our own equipment was out of action. The result may have been more spontaneous and the films would probably have been more revealing about us.

We might have set up a camera on a tripod to film us as we watched and filmed. But people tend to move around - so much for that idea.
SMITH REFLEXIVE PAPER

We tried holding up a rearview mirror to create an "instant split-screen" of ways and investigators. This presented hideous problems for the cameraman (who is busy enough without such geegeaws) and anyway he sat on the mirror and broke it.

So we were stuck with the conventional cinematic and intellectual "set" of "us" looking at (and filming) "them." If one accepts this spatial orientation then one realizes the camera must travel a minimum of ninety degrees to make reference to an observer and sometimes a full one hundred and eighty (bear with me, this is going somewhere). The camera cannot move from place to place in an event with the rapidity of the eye. Hence, as subjects "do" things and observers "do" things which are synergistic or otherwise influential, the camera's ability to capture these with a congruence which makes them clear is limited. The referencing is, at best, crude (e.g., a mother tickling her child causes an observer to laugh which, in turn, reinforces the tickling - if all this goes on long enough the camera can manage to take it in). But, should a subject shoot a glance that finds the observer openly bored, forget it. By the time the camera reaches the observer he'll have seen it coming and snap to attention. As for then getting back to the subject for his reaction...you get the idea.

We did find it easy to reference our presences and, of course, to film social interactions with subjects and among ourselves. Within these will, of course, be found a great deal of information about the relationship between subjects and investigators.

Such information is significant when gleaned for assumptions, points-of-view, coercions (going both ways), attitudes, etc. But, insofar as such information is then used to speculate about the actual films of subjects, caution must be exercised.

All of us tend to think we "know" what others are thinking and doing. We make these intellectual commitments by the thousands daily. It is the way we order the world. But, unless we are familiar with the ways in which the craft of film creates filmic order, we are liable to draw erroneous conclusions (that is, if anthropologists would learn more about film they'd be less likely to misjudge filmed data they see), about what filmmakers are thinking and doing. And it's a sword which cuts both ways. Anthropologists do not apprehend us (or forgive us) in various malefactions as often as they jump to accusations or conclusions which are unfounded.

Let me cite a few thoughts which occur: (1) Film is a finite resource. It is also expensive. It costs $150 to shoot 11 minutes of 16mm sound film. We were in the Yucatan six months or 4,320 hours. We have approximately 80 hours of film - or 1/54 of that total time (come to think of it, that's not bad!). One can't "shoot up" film on every occasion which looks promising. One rations. Certainly this rationing has agendi which are important to a discussion of reflexivity, but it is also germane that the necessity to ration is always present. (2) One can't be everywhere one would like to be. Ethnographic filming is a combination of patience, calculation, and luck. If an activity takes place once and is not filmed then it ceases to exist. It may be "talked over" afterwards
but such discussions cannot bestow the tangibility of the event itself. (3) Even if one is present with the camera when an event takes place there is no guarantee that there will be sufficient light, visual access (hey, they climbed that tree!), or (and this is vital) cinematic access. That is to say, there is no assurance that the film as shot will "read" with sufficiency.

In short, there are many instances when the filmmaker has little opportunity to exercise the intellectual and emotional reflexive indications other ethnographers might. Yet, our Yucatec films are packed with "reflexive" information. The trick is to know where and how it applies to specific filmic instances.

Finally, and most importantly, it seems to me that true reflexivity is thorough-going. The message's receiver should be given sufficient evidence to make a judgement. However, no ethnographer/author would maintain that each morsel of data is surrounded by sufficient spoor to adequately qualify it. The ethnographer/filmmaker can make no such claim either. But reflexive activities on film may contain special dangers. One should take note of the aforementioned limitations on the filmmaker's ability to gather data, which are often quite apart from his intellectual or emotional influences. They should consider the critical problems of using language which is linear and time-consuming to make reflexive comments about complex events. They might conclude, as I have, that the viewer is inevitably faced with an incomplete but perhaps tantalizingly "sufficient" body of evidence.

If I as a filmmaker seriously contemplate acquainting a film viewer with the intellectual, emotional, and technical climate surrounding each filmic act (and something like that is required if one represents the film as, in fact, reflexive), then I must look for ways to dredge up types and quantities of information which, when " appended" to single filmic acts, would create a separate, thicker, and more complex layering of data. In short, such thoroughness is nearly impossible in the field when one is dealing with life at life-speed.

Now emphasis must shift to the editing process. The only way specific filmic events can be treated with anything like thoroughgoing reflexivity will be if the Advisory Panel takes them (and us) to task. If they use the many items of evidence created in Yucatan to plumb our thoughts, feelings, and actions. What we have given you is a beginning. (We found out it was a bigger job than we'd anticipated.)

PUBLICATIONS

PUBLICATIONS

THE DIRECTORY OF U.S. GOVERNMENT AUDIOVISUAL PERSONNEL is now available for $3.00 from: The National Audiovisual Center, General Services Administration, Washington, DC 20409.

EDITING, ANIMATION, AND SUPER-8 CATALOGUES are available free from the noted equipment supply house F&B/CECO, 7051 Santa Monica Blvd., Hollywood, CA 90068.

WORKING PAPERS - THE ROCKEFELLER FOUNDATION: FILM AND THE HUMANITIES is based on papers from the Rockefeller Foundation’s Humanities Program conference in New York City on October 19, 1976. It contains a narrative summary of the conference; reprints of articles on film and film use by scholars in the classics, history, literature, philosophy, and anthropology; a bibliography of books and articles relating film study to humanistic disciplines; and a guide to organizations and periodicals concerned with film and the humanities. Available free from: The Rockefeller Foundation, Publications Office, 1133 Avenue of the Americas, New York, NY 10036.

FREEDOM OF THE PRESS VERSUS PUBLIC ACCESS by Benno C. Schmidt, Jr., examines the complex issue of whether there is a constitutionally rooted right of access to the electronic and printed media. The book deals with historical and economic concerns, libel, antitrust, "commercial speech," and "public forum" cases as affected by the First Amendment - protection of the freedom of the press. It deals with such problems as: who should receive access; what authority should be responsible for granting access; what legal institutions will enforce access; what purpose will access be designed to serve? It is available for $6.95 prepaid including shipping and handling costs (customers pay these costs on charge orders) from: Aspen Institute Publications, 360 Bryant Street, P.O. Box 1652, Palo Alto, CA 94302.

THE ANTHROPOLOGY OF DANCE: A SELECTED BIBLIOGRAPHY is designed for the researcher and teacher. This updated bibliography (1977) reflects a conceptualization of the anthropology of dance. It is not meant to be comprehensive or to include items of uniform quality. It includes material relevant to all forms of dance in time and space. The categories include: General Theory Relevant to the Study of Dance - Communication and Semiotics, Symbolism and Ritual, Aesthetics: Arts and Performance, Cognition, Perception and Emotion, Mind and Body, Creativity, Play; Methods - General, Movement Notation and Analytic Units, Structural Analyses of Dance, Conceptualizations of Dance, Reviews of Dance Study; Aesthetics in Dance; Dance Group Dynamics and Change; Politics and Dance; Transcendentalism and Dance; Symbolism; Interrelation of the Arts - Art, Costume and Body Decoration; Music. The bibliography is available for $1.50 from the author: Judith Lynn Hanna, The University of Texas at Dallas, Richardson, TX 75080.
PUBLICATIONS

THE INDIAN IN AMERICAN FILM/A CHECKLIST OF PUBLISHED MATERIALS ON POPULAR IMAGES OF THE INDIAN IN THE AMERICAN FILM by Gretchen M. Bataille and Charles L.P. Silet appears in the Journal of Popular Film, 5/2, 171-82.

BIBLIOGRAPHY OF NONPRINT INSTRUCTIONAL MATERIALS ON THE AMERICAN INDIAN includes materials on Indians of Central, South, and North America. It is available from Brigham Young University Printing Service, Provo, UT 84601.

FILM WOMEN, a catalog of 150 films and videotapes is available for $1.00 from: Filmwomen, 490 Beacon Street, Boston, MA 02115.

CURRENT INTERESTS OF THE FORD FOUNDATION, 1976-1977 is a description of all the areas the Foundation is currently funding. It also lists some specific projects. For copies write to: Ford Foundation, 320 East 43rd Street, New York, NY 10017.

THE FORD FOUNDATION ACTIVITIES IN NONCOMMERCIAL BROADCASTING, 1951-1976 is a history of Foundation activity. For copies write to: Ford Foundation, 320 East 43rd Street, New York, NY 10017.

LEGAL HELP FOR VISUAL ARTISTS is a new handbook offering advice on copyright, sales, reproduction rights. Contact: Kim Mills, Hawthorne Books, Inc., 260 Madison Avenue, New York, NY 10016.

NONVERBAL COMMUNICATION RESEARCH

The Institute for Nonverbal Communication sponsors seminars, conferences, an information service, newsletter, and Institute publications on nonverbal communication research and its applications. There are specific seminars and conferences on anthropological study of body movement, spacing, touch patterns, and gaze behavior. Inquire: Martha Davis, Director, INCR, 5 West 85th Street, New York, NY 10024.
SOL WORTH MEMORIAL SCHOLARSHIP FUND

Dear SAVICOM Newsletter Reader,

Since Sol Worth's death last summer, many friends have been wondering how best to honor his work and his memory. I know Sol would be tremendously pleased by a means now established for this purpose, and remembering how wisely and deeply Sol cared for each of his students, felt you in turn might care to know about this project and participate in it.

Every summer Sol faithfully attended the Robert Flaherty Film Seminar, founded more than twenty years ago by Mrs. Flaherty and now sponsored by International Film Seminars, Inc., of which he was a Trustee. The seminar lasts eight days and brings together about a hundred makers, teachers, and librarians of non-fiction films to view and discuss new and old works in an atmosphere of re-commitment to excellence, integrity, and social responsibility.

I have attended Flaherty seminars from time to time since 1965 and have seen them inspire and focus many filmmakers whose work has since attained international renown. At the seminars Sol usually assumed the role of a loving, pesky professional conscience. Never content merely to congratulate good efforts, he wanted to help every filmmaker improve as a consequence of his sharing with the group. It was while attending the 1977 Flaherty seminar that Sol died peacefully in his sleep.

The Trustees of International Film Seminars, Inc., have now voted to establish a memorial scholarship to the Robert Flaherty Film Seminar in Sol's name, to be awarded annually to a deserving filmmaker or film student who would otherwise be unable to attend. A capital fund of at least $5000 is required to provide sufficient annual interest to endow the scholarship.

A single scholarship is a small gesture to such a full and generous life as Sol Worth lived, but if you have even a fraction of the feeling for him that I have, I know you will very much want to participate.

Contributions should be made payable to: IFS - Worth Fund, and sent to David Shepard, International Film Seminars, Inc., the organization which sponsors the Robert Flaherty Film Seminar is a non-profit corporation and all contributions are tax deductible.

Sincerely,

David Shepard
Directors Guild of America
Educational and Benevolent Foundation
Special Projects
7950 Sunset Boulevard
Hollywood, CA 90046
213-653-8052
ROBERT FLAHERTY FILM SEMINAR

The Trustees of International Film Seminars have announced that at its Annual Meeting in November Jay Ruby was elected President, and that he will be program director for the 1978 Robert Flaherty Film Seminar. Other officers of IFS elected were: Edith Zornow as Vice-President and Nadine Covert as Treasurer. Julia Reichert, David Shepard, George Stoney, and Melinda Ward were elected as new Trustees, and Emilie de Brigard, Richard Leacock, and D.A. Pennebaker have been invited to join the Advisory Committee.

The 1978 Robert Flaherty Seminar will be held from 16 August to 2 September on the campus of Pine Manor Jr. College in Chestnut Hill, MA. The seminar, now in its 24th consecutive year is named after Robert J. Flaherty, a pioneer among those filmmakers who use the camera to reveal the human condition. The week long residential seminar examines films made in the spirit of exploration which characterized his work. The seminar is aimed at filmmakers but is also open to critics, teachers, film librarians, and other professionals involved in film.

Jean Rouch, French ethnographic filmmaker, prime mover in cinema verite, and a proponent of ethnographic fiction has accepted an invitation to return to the seminar and a major retrospective of his work is planned. Rouch has said about his work that it is an attempt to bring together the cinemas of Dziga Vertov and Robert Flaherty. Rouch has been instrumental in the training of African filmmakers and is currently associated with the Musee de l'Homme in Paris.

For 23 years the Robert Flaherty Seminars have been one of the most important annual events of the film world. Started informally at the Flaherty Farm in Dummerston, VT. at the invitation of Mrs. Flaherty, they soon outgrew their original home. International Film Seminars, Inc., a non-profit corporation, was formed to carry on the seminars. At its invitation, scores of filmmakers from all continents have presented their works to fellow filmmakers in a specially programmed schedule selected each year by a different program director.

The tuition fee includes room and board. Only full-time residential participation is accepted. The closing date for applications is 15 July 1978. Applications for the seminar and further information is available from: Barbara Van Dyke, Administrative Director, International Film Seminars, Inc., 1860 Broadway, New York, NY 10023, 212-247-5536.

SUPER-8 SUBSIDY PROGRAM

R.G. Photographic, Inc. has begun a program to subsidize Super-8 productions in an effort to advance the state of Super-8 art. The subsidies are available to professionals, students and amateurs. The program aims to increase use of prescribed production techniques in filmmaking. The subsidies range in amounts of 25% to 50% of the proposed film's existing budget. The program also offers complete editing facilities as well as counseling and instruction. For details contact: R.G. Photographic, Inc., 1511 Jericho Turnpike, New Hyde Park, NY 11040.
DEVORE EXPLAINS SOCIOBIOLOGY FILM INTERVIEWS

BY IRVEN DEVORE

Many members of the Association have written to ask me how they could obtain the film *Sociobiology: Doing What Comes Naturally*; others have written to chastise me for taking part in a film of such dubious value. I would therefore like to quote at some length from a statement prepared by E.O. Wilson, Robert L. Trivers, and myself on March 30 of this year; to my knowledge there has been no change in the status or distribution of the film since that time.

In recent months a film *Sociobiology: DWCN* has been widely advertised in North America. Since the film is structured around interviews with the three of us, and since our names have been associated with its promotion, many persons have concluded that we played a major role in the production of the film. Nothing could be further from the truth, and we take this opportunity to explain our relationship to the film.

In March of 1972 a production crew filmed interviews with each of us for a program scheduled to appear in a television series for a Canadian television network, CTV. During their visit the crew made no mention of any plans to use the interviews in a subsequent film or indeed in any form beyond the single television showing. No script was available at the time, but we were promised that a copy of the production would be sent to us before it was aired. Since none of us ever heard from the production crew again, we assumed that the series, or at least this show in the series, had been cancelled.

In the fall of 1976 we were astonished to receive, as part of a mass mailing, a brochure advertising a film entitled *S: DWCN* with which our names were prominently associated. We immediately wrote to the distributor and asked to rent a copy; none has yet been sent. We were able to view the film for the first time in mid-December 1976, at a public showing, sponsored by Science for the People. We were chagrined to discover that the content of our interviews had been overwhelmed by a tasteless, sensationalized production that caricatured the field of sociobiology. Since we have taken care to present our views elsewhere in a spirit of responsible scientific inquiry, it is especially galling to see these views parodied by the material interpolated between the interviews: a naive and misleading narration, footage chosen more to shock than inform, and a hard-rock musical background that leaves little doubt that such impressions are intended. The result is a pastiche that seriously distorts our views. By contrast, the recent Nova television program "The Human Animal" demonstrates that the issues raised by sociobiology can be presented in a format that is at once popular, mature, and balanced. In this instance we were able to participate more actively in the planning and execution of the program.

Although we had assumed that the production crew who filmed our interviews was part of CTV's in-house staff, our subsequent inquiries have disclosed that an independent organization, Hobel Leiterman Productions Ltd, filmed the interviews for CTV, and have now released the film *S: DWCN*. Some indication of Hobel Leiterman's irresponsible and apparently deceitful methods is that, in making the film,
DEVORE FILM INTERVIEWS

they used footage from a film on baboons, directed by DeVore, and copyrighted in 1963 by Educational Development Center. When we called this to the attention of EDC, they protested strenuously against this unauthorized use of their footage in a film in which "many of the images and filmed sequences...that accompanied the spoken comments by scholars (are) irrelevant, misleading, and in poor taste." EDC has accordingly asked Hobel Leiterman to recall all prints of the film and return the footage used in violation of copyright. If Hobel Leiterman fails to comply with this request, we will also support EDC in seeking an injunction to prevent the further distribution of $S: DWCN$ and in the recovery of any damages due under the law. Further, since none of us was given a copy of any contract for the use of the interview material, and since the producers have failed to provide such a copy, (despite our telephoned requests), we are now investigating the possibility of enjoining the use of the interview footage as well.

Despite the fact that we explained the above sequence of events to the audience at the December screening of $S: DWCN$ and on various occasions since that time, speakers on behalf of Science for the People continue to show the film at public meetings. We deplore the vulgar misrepresentation of sociobiology by this film; we equally deplore the misrepresentation of the field by those who use this discredited film to imply that it represents an accurate statement of our ideas.

I regret whatever costs, inconvenience, or embarrassment my colleagues may have suffered by the rental or purchase of this film, and hope they will join us in discouraging its sale and distribution.


PERIODICALS

WORKING PAPERS IN THE TRADITIONAL ARTS is a new publication series aimed at establishing a forum for the exchange of ideas between scholars concerned with the traditional visual arts of Africa, Oceania, and the Americas as well as the folk arts of Europe and Asia. The series is published by the Institute for the Study of Human Issues and is edited by Paula Ben-Amos. The first issue is Fang Architectonics by J.W. Fernandez (published at $2.95 plus 90¢ postage and handling). The second issue will be out in November and will include An Ethnoscientific Approach to Akan Arts and Aesthetics by D.H. Warren and J. Kweku Andrews, and Symbolism of the Lega Stool by Daniel P. Biebuyck (this joint issue will cost $3.95 plus 90¢ postage and handling). Subscriptions to the series are available at a 20% discount per issue. The Working Papers can be ordered from ISHI, 3401 University City Science Center, Philadelphia, PA 19104.
PERIODICALS

VISIONS is a newsletter of the Boston Film/Video Foundation, Inc., a regional organization open to all film and video makers in the area. It features critical articles along with essays on the media from an aesthetic, production, and political viewpoint. The newsletter is given free to all members of the Foundation. Membership costs $10.00 from Boston Film/Video Foundation, c/o Jon Rubin, 323 Hurley Street, Cambridge, MA 02141.

VIDEO VIBES, an occasional newsletter published by the New Orleans Video Access Center, can be obtained by writing to them at 1020 St. Andrew, New Orleans, LA 70130.

MEDIA INFORMATION AUSTRALIA (MIA) is a new quarterly which deals with communications issues and problems in Australia. It is edited by Henry Mayer, Department of Government, University of Sydney. Subscription information is available from MIA, P.O. Box 1106, North Sydney, N.S.W, Australia 2060.

SPECIAL INTEREST PERIODICALS that deal with film and video are now published on a regular basis (this does not include the dozens of trade magazines and newsletters). For a listing of more than 75 periodicals, send a legal-sized, self-addressed envelope to American Film Institute, Kennedy Center, Washington, DC 20566.

TELEVISIONS is a periodical devoted to Cable TV, portable video productions and other aspects of the video world. It is available by writing to Washington Community Video Center, P.O. Box 21068, Washington, DC 20009.

THE POPULAR CULTURE SCHOLAR is a new journal of commentary and analysis. Its editorial policy will be to further the search for a philosophical and aesthetic structure for the study and analysis of popular culture. Articles submitted should explore the connections, influences, and relationships among elements of such cultures as popular, elite, and academic in literature, history, communications, art, and sciences. Send manuscripts with a self-addressed, stamped envelope to Dr. Pearl G. Aldrich, Department of English, Frostburg State College, Frostberg, MD 21532.

WOMEN'S PHOTOGRAPHY JOURNAL, a tabloid format newspaper, will begin publication in March. It will contain reviews, discussions of books, numerous reproductions and articles on photographers. Men will be included if their work has portrayed women in a positive way. For further information contact: Women's Photography Journal, P.O. Box 118, Manhattenville Station, New York, NY 10027.
PERIODICALS

JOURNAL OF EDUCATIONAL TELEVISION contains articles, reports, reviews, and bibliographies of current research in the educational use of television and other media. Published quarterly for members of National Educational Closed-Circuit Television Association and subscribers. For a sample issue and subscription information write: Patricia Kelly, NECCTA Coordinator, 86 Mickle Gate, York YO1 1JZ, England.

MASS MEDIA BOOKNOTES contains reviews on books and periodicals and extensive coverage of official international publications on the media. Available by subscription only for $3.50 per year, prepaid orders should be sent to: Christopher Sterling, Mass Media Booknotes, Department of Radio-Television-Film, Temple University, Philadelphia, PA 19122.

MEDIA REPORTER covers professional training of journalists, broadcasters, producers, directors, and other media practitioners; teaching of media studies and mass communications; and research into teaching and practice of all branches of the media. It is published quarterly by: Brennan Publications, 39 Legh Road, Sale, Cheshire, England.

THE COMMUNICATIONS AND DEVELOPMENT REVIEW is a newsletter of the Iran Communications and Development Institute. It contains articles on development problems in Iran, Iranian cinema, and Islamic preaching as a medium of public communication. Future issues will contain theoretically and geographically expanded news. Available from: Iran Communications and Development Institute, P.O. Box 33-183, Tajirish, Tehran, 19, Iran.

NEWSLETTER OF THE NATIONAL FEDERATION OF LOCAL CABLE PROGRAMMERS is available from: NFLCP, P.O. Box 119, Cambridge, MA 02142.

VIDEATION is a collaborative compilation of writings and images on video art by video artists. Each participant acts as printer and editor by meeting size and quantity restrictions for publication in the periodic notebook. Copies are $1.00 each from: Bob Martin, 110 North Mulberry Street, Richmond, VA 23220.

STATE OF THE ARTS is a free newsletter that deals with arts related funding and legislation in California. Available from: Cultural News Service, 452 I Street, Sacramento, CA 95814.
PERIODICALS

FILMMAKERS EUROPE, a monthly publication designed to link independent filmmakers and film exhibitors throughout Europe has listings of new works, locations of screenings, tour schedules, and other news of independent European cinema. For more information write: Filmmakers Europe, 35 Cross Street, London N.1., England.

FILM READER is an annual devoted to film scholarship and "the examination and application of current film theories and critical methods." It is available for $4.00 per issue from: Film Reader, Northwestern University, Speech Annex, Evanston, IL 60201.

NEWSLETTER OF THE EMERGENCY COMMITTEE TO DEFEND LATIN AMERICAN FILMMAKERS contains information on ECDLAF's campaigns plus articles about the repression of Latin American filmmakers. Send 13 cents in stamps to: ECDLAF, 339 Lafayette Street, New York, NY 10012.

THE BRITISH UNIVERSITIES FILM COUNCIL NEWSLETTER contains news and comment on audio-visual media in higher education, reports of conferences, notices of new publications and films, descriptions of technical services, letters, reviews, and articles. It is published three times a year. For more information write: Publications, British Universities Film Council, Royalty House, 72 Dean Street, London W1V 5HB, England.

COMMUNICATIONS, an international journal of communication research, is published by the Deutsche Gesellschaft fuer Kommunikationsforschung and the Internationale Vereinigung fuer Kommunikationsforschung, Vienna-Munich-Zurich. This is a trilingual periodical (German, English, French). For further information write to: Communications, Koelner Institut fuer Massenkommunikation, 5 Koeln 51, Leyboldstr. 62, West Germany.

SSSI NOTES, a quarterly newsletter, is published by the Society for the Study of Symbolic Interaction, which was developed to provide a regular means of interchange for people interested in the symbolic interactionist perspective. The Society hopes to publish a quarterly journal entitled Symbolic Interaction. For membership information write to: Regan Smith, Corresponding Secretary/Treasurer, SSSI, Department of Sociology/Anthropology, Sangamon State University, Springfield, IL 62708.
UFA SCHOLARSHIPS

The University Film Association Scholarships will be awarded during the Association's annual meeting, to be held 20 through 25 August 1978 at the University of Southern California. Two $500 awards will be offered by the Scholarship Committee, one for film or video production, and one for historical/theoretical/critical/or behavioral research in film. Two special awards of $100 each will be offered by Canon USA and by Victor Duncan. No other scholarships or fellowships are offered by UFA. The programmer/maker or writer must have been a college or university student during the time the materials were produced to be eligible for an award. Film/video materials must have been produced and papers written during the year beginning 1 September 1977. In addition to the film, videotape or paper, entry materials must include: (1) An entry form available from the address below; (2) A statement of purpose and educational goals; (3) A resume; (4) Certification by a faculty member that the work was done while the entrant was a student; and (5) A current college transcript. All materials should be sent insured or registered to arrive no later than 15 July. Return postage and address label should accompany films and videotapes. Papers will not be returned. Winners will be notified at the conclusion of the 1978 UFA Conference. Contact: Robert E. Davis, Department of Radio/Television/Film, University of Texas at Austin, Austin, TX 78712.

ALTERNATIVE CINEMA CONFERENCE

Preparations are now being made for the "U.S. Conference for an Alternative Cinema," a week-long meeting designed to bring together from all over the U.S. people involved in the production, distribution, and exhibition of social and political films. The Conference will consist of workshops, screenings, and panel discussions on areas of theoretical and practical concern to those engaged in the development of an alternative cinema. It is hoped that the Conference will encourage left film people to overcome their relative isolation, define areas of coordination and mutual support, and help them to develop an historical and analytical framework for their work.

An Organizing Committee -- including Peter Biskind, an editor of SEVEN DAYS; Deborah Shaffer of New Day Films; Marc Weiss of the Association for Independent Video and Filmmakers (AIVF); Judy Irola of Cine Manifest; and Gary Crowdus, editor of CINEASTE -- is now engaged in fund-raising and other preparations for the Conference which they hope to hold in New York City some time in 1978. They have prepared a prospectus for the Conference, including a tentative schedule of panels and workshops, and would like to hear from groups and individuals who would be interested in attending or participating. A copy of the prospectus may be obtained by sending a stamped, self-addressed envelope to: Alternative Cinema Conference, c/o CINEASTE Magazine, 333 Sixth Avenue, New York, NY 10014.
FILMOGRAPHIES

AAAS SCIENCE FILM CATALOG. The A.A.A.S. has published a guide to 5,000 films on the sciences. Each entry contains bibliographic information, grade level, and a short summary. The films are classified according to the Dewey Classification system. The catalog was compiled by Ann Seltz-Petrash and Kathryn Wolff and is available from the American Association for the Advancement of Science, Washington, DC.

FILMS OF A CHANGING WORLD, a critical international guide which contains reprints of commentaries on development oriented films that have appeared in the International Development Review has been compiled by Jean Marie Ackerman. It is available for $4.00 prepaid from SID International Headquarters, 1346 Connecticut Avenue, NW, Washington, DC 20036.

DISTRIBUTION INDEX TO FILMS ON 20TH CENTURY ARTISTS is available from the Film Department of the San Francisco Museum of Modern Art, Van Ness and McAllister, San Francisco, CA 94102.

AMERICAN FOLKLORE FILMS AND VIDEOTAPE: AN INDEX is now available from the Center for Southern Folklore. This 350 page volume locates over 1,800 films (16mm) and videotapes produced by major companies and independent filmmakers and includes the entire spectrum of American folk traditions. Each entry contains a brief description of the film, details on the producer, date of release, running time, format, and distributor. The book includes a Subject Index and 170 photographs. The price is $15.00 per copy. To order the Index write: Center for Southern Folklore, P.O. Box 5081. 1216 Peabody Avenue, Memphis, TN 38104.

COOPERATION COLUMN

Judith Lynne Hanna is studying communication similarities and differences in a multicultural elementary school (50/50 black and white, grades 2, 4, 6). References, comments, visual documents on nonverbal communication patterns and children’s perceptions of social interaction (expressions of friendship, anger, and peer support; causes of fights, notions of proper behavior and disciplinary procedures; and fears about other children) would be appreciated. Write to: Judith Lynne Hanna, University of Texas/Dallas, Richardson, TX 75080.

The Institute of American Indian Arts, Bureau of Indian Affairs, is compiling a list of Native Americans who have filmmaking experience as producers, directors, crew members, technicians, writers, etc. They are interested in planning future film projects employing Native Americans in all capacities (this is not a job announcement). Contact: Rae Mahar, Media Center, Institute of American Indian Arts, Cerillos Road, Santa Fe, NM 87501.
NETWORKS SCHEDULE AMERICAN INDIAN PROGRAMS

The three major television networks are scheduling programs dealing with the American Indian experience. The first of these programs was aired on CBS-TV on 12 October. The two hour telefilm THE GIRL CALLED HATTER FOX depicted a teenage Indian girl in a spiritual death struggle between her own Indian heritage and the hard realities of living in the white man's world.

NBC-TV's ISHI, a telefilm written by the late Dalton Trumbo and his son Christopher is based on Theodore Kroeber's book Ishi, The Last of His Tribe. Production has been scheduled to begin in November. The three hour film traces the life of a Yahi Indian, the last wild Indian of North America, from his childhood through his exposure to the white man's civilization to his death.

Also under development at NBC-TV is THE YAZZIES, a miniseries of eight two-hour teleplays which will begin production next March on location in Arizona for presentation during the 1978-1979 season. The miniseries is the story of a Navajo family's 100 year struggle for survival and human rights. It will be written in part by Budd Schulberg and produced by David Sontag-20th Fox.

ABC-TV, in association with David Gerber Productions and Columbia Pictures TV, plans to film a limited series based on a novel to be written by Dee Brown, author of Bury My Heart At Wounded Knee.