EDITORIAL STATEMENT: Directions

There are two major problems confronting a new editor for a publication such as the SAVICOM NEWSLETTER. The first involves making decisions about the editorial principles that will serve to guide the selection of materials for publication. The second is to enlist the support of others who are willing to work diligently to make the publication interesting, attractive, and successful. This editorial statement will address these two major problems and indicate the directions that I intend to pursue during the tenure of my editorship.

The initial editorial policy that I will follow rests upon two basic principles: selectivity and encouragement. In arriving at decisions about what materials to publish, I will include only those that seem to me to be directly pertinent to the purposes of SAVICOM. This will be particularly the case in the publication of short, informational statements about conferences, media sources, and films, for example. The NEWSLETTER cannot possibly be a vehicle for the publication of notices concerning the entire field of visual communications. The field is simply too large and the limitations of funds and time disallow this possibility in any case. The principle of selectivity will also be applied in reference to the quality of the materials that are submitted to the NEWSLETTER.

I intend to encourage the submission of short essays (2 to 6 double-spaced pages) on topics related to the anthropology of visual communications, accompanied by visual materials if appropriate. I have the feeling that there are a number of individuals who would be interested in submitting a short article or statement of the kind that would be of interest to the readers of the NEWSLETTER but who simply need to be encouraged to do so. The NEWSLETTER can become an important vehicle for the exchange of ideas or the expression of a particular viewpoint as an alternative to the extended article-length journal format. I will, at this time, extend an invitation to anyone who wishes to write an essay for the NEWSLETTER or to anyone who wishes to propose a topic to which several individuals will jointly contribute to contact me. I will make every effort to assist them in any way that I can.

Finally, I would like to encourage any individual who wishes to involve himself/herself in the evolution of the NEWSLETTER to contact me also. The NEWSLETTER will become a quality publication to the degree that the readership is active in contributing to its success.

Jack R. Rollwagen

SAVICOM Business Meeting at the American Anthropological Association

The annual business meeting of the Society for the Anthropology of Visual Communication has been tentatively scheduled from 5:30 P.M. to 7:00 P.M. on Friday, December 5, at the Washington Hilton Hotel during the 79th annual meeting of the American Anthropological Association. The Executive Board of SAVICOM will meet from 10:00 A.M. to noon on that same date. Please check the final Program to verify the times and dates.

Call for Papers for Temple Conference on Culture and Communication

The fourth Conference on Culture and Communication will meet at Temple University, April 9, 10, and 11, 1981. Sessions will be held at the University’s Center City Campus. Proposals for individual papers and organized symposia relating to the following eight areas are being accepted:

1. Communication Theory
2. Research Methods in the Study of Culture and Communication
3. Interpersonal Communication
4. Government, Industry and Culture
5. Communication and Ideology
6. Mass Media and Acculturation
7. Art as Cultural Artifact
8. Education and Communicational Competence

Deadline for abstracts is December 1, 1980. Requests for proposal forms and other inquiries may be directed to Dr. Sari Thomas, Conference Director, Department of Radio-Television-Film, Temple University, Philadelphia, PA 19122.
MEDIA CENTERS . . .

Establishment of the Nippon Audio-Visual Library

We have decided to establish the Nippon Audio-Visual Library in Tokyo in cooperation with institutions in other fields to undertake research, collection, and preservation and to give public showings of these heritages of human visual culture. Specifically, the Library’s activities include:

A. Research and preparation of catalogues for audio-visual works and related materials, domestic and abroad, with emphasis on non-theatrical films.
B. Collection and preservation of the above works and their related materials.
C. Construction and operation of a full time public theater for showing such films to the public.
D. Cooperation and exchanges with libraries with the same purposes, domestic and abroad.
E. The organization of lecture meetings, seminars, and festivals, and the production and distribution of publications in conjunction with public showing of such films and materials.
F. Research and development of audio-visual technology and their publication.
G. Commendation of outstanding accomplishments, domestic and abroad.
H. Other activities necessary for achievement of the objectives of the library.

As the first step of this movement, we are proceeding with preparatory work for construction of a full time theater to be operated by the Library in the Yomiuri Kaikan Building located in Yuraku-cho, Chiyoda-ku, Tokyo. A wide range of audio-visual masterpieces of historical importance will be shown at the theater in a systematic manner. At the same time, lecture meetings and seminars will be held in conjunction with the films and videos that are shown. An outstanding feature of the theater is that every one of the 300 seats of planned accommodations will be equipped with simultaneous translation in three languages. The theater is to be operated not-for-profit by this Library and its facilities will be made available to ordinary citizens for minimum membership fees comparable to those of similar institutions in other countries.

The theater to be built at Yuraku-cho is going to be the very first step of the activities of the Library. In the future, when the Library is complete, it is planned to be operated in such a manner that users can choose any films or videos they want from the card indexes and view them individually as we do in a library of books. We sincerely hope that this Library will provide an impetus to exchange activities among neighboring countries in Asia and the Pacific Region and, thus, contribute to the cultural enrichment of those countries.

It is our confirmed policy that the Nippon Audio-Visual Library (including its theater, which is expected to open shortly) should be operated not-for-profit as long as they exist. However, this would be impossible without widespread cooperation and support. We would very much appreciate your most generous cooperation and assistance. Please write to Nippon Audio-Visual Library, 6-27-27 Shinjuku, Shinjuku-ku Tokyo 160, Japan.

Yosoji Kobayashi, Chairman
Nippon Audio-Visual Library

Proposal for a Post-Production Centre and a Distribution Clearing House in Holland For Third World Filmmakers

It is well known that a large part of the information about the Third World is collected and distributed by media companies which are located in the First World, and that only a small part of the information that is daily disseminated about the Third World comes from Third World news agencies. This is an indisputable fact which holds true not only for the press and television, but also for films (documentary and feature). In the area of news collection there is at present a strong movement to offer Third World news better chances for publication in the West (ILET, IPS, UNESCO, etc.). Third World film makers at this moment still have little chance to obtain distribution among the European public. In some cases Third World filmmakers can’t even get their films completed. This applies especially to documentaries and discussion films on specific social problems in the Third World. It also applies to films that deviate in form from the usual material that is fashioned for a mass European public as for instance ethnological films, and experimental films.

There are two bottlenecks that impede the distribution of Third World films in Europe. The first bottleneck is that many Third World films are in a state of incompleteness: the footage is shot but there is no more money, or due to lack of editing facilities and/or laboratories the work is stopped.

A second bottleneck is that for non commercial Third World films there are almost no distribution facilities in Europe. Today television still seems very difficult to be penetrated by Third World filmmakers.

There are many reasons why Third World film makers have to stop their film production half way. In most cases it is a question of finance. The filmmakers themselves had some money or could obtain money to shoot the footage, but did not have the means to finish the film for distribution. Furthermore, because of the circumstances of “under-development” there is a lack of sufficient technical infrastructure to complete a production in a professional way. In addition the political climate where the film was made may
change or sometimes makes it impossible for the film maker to complete the production in his/her own country.

Since we have in Holland a relatively sophisticated technical infrastructure which on many points is underutilized, it is only logical to presume that Holland could grant some cinematographic development assistance to Third World film makers who had to abandon their productions in developing countries. This could most easily be done by making available some post-production facilities. A post-production grant for a Third World film maker could consist of travel money and an allowance for residence as well as a subsidy for the completion of the films within the framework of the Dutch film industry. University facilities might be considered as sources of support for post-production research and for editing assistance. This function could be co-ordinated by the Foundation for Film and Science in Utrecht while the Sociological and Anthropological Institutes that work with film and video could play an advisory role (Royal Tropical Institute, Sociological Institute Utrecht, African Studies Centre, Ethnocinematographic Center - Leiden). In this way Third World film makers could in turn contribute to the knowledge and understanding within the Dutch University and Cinema communities. Their contribution could be implemented through visiting lectures, conferences, seminars and sharing of their participation in ongoing research and training programs.

A second problem that confronts non-commercial Third World film makers is that of securing distribution of their films in Europe. When we trace the number of Third World films that are yearly shown at European festivals, and we realize ourselves how very few of these films obtain a European distribution, then we must conclude that there does exist a need to improve the distribution chances for films that are made by the Third World about the Third World. There are at the moment in different parts of Europe a number of distributors who specialize in the distribution of Third World films. In Holland for example there are: CineClub, Fugitive Cinema, FilmCentrum (Hilversum) and Film International. In Belgium, West Germany, Great Britain, France and Scandinavia, there are similar distribution centres which distribute Third World films (many with study guides and other material). Besides this, each country had specific organizations (sometimes action groups) who utilize Third World films for consciousness raising of certain problems in the Third World (e.g. on the position of Indians in the Americas). In addition there are organizations which use films to present the problems of a specific country (e.g. the Dutch Action Committee involved with the Apartheid problems in South Africa). Furthermore, there are for instance in Holland those organizations which give out information on the former Dutch colonies such as Surinam and Indonesia which use films to promote the raising of consciousness of the Dutch public in regard to Surinam and Indonesia. In this respect the film archives of the ethnological museums are of great importance.

They are able to contribute at least a little to the distribution of Third World films inside European countries (Tropical Institute in Amsterdam, Ethnological Museum in Leiden and Rotterdam, Musée de l’Homme in Paris, etc.). At present most European countries have at least a few television producers who specialize in reporting about the Third World. They sometimes make use of films by Third World film makers in their broadcasts.

In Holland these TV-stations are mainly IKON and VPRO, in West Germany there are Georg Alexander and Werner Dutsch on channel 3, and in Sweden there are also a few possibilities for the screening of Third World films on public television. It is clear that contract mediation regarding the distribution rights of Third World films lies on open territory. It goes without saying that Third World film makers should get full payment for the distribution of their films in Europe. If this would be well organized it would eventually mean assistance of great importance to film makers, since it would in turn increase their chances to start new productions.

It is clear that there are interdependencies between the two proposed institutions: the Post-Production Centre and the Distribution Clearing House. The films that are completed via the Post-Production Centre could find distribution via the Distribution Clearing House. It could also happen that films which are catalogued in the Clearing-House contain archival material that could be of value to films that are in the post-production stage. It will be very important to create an adequate institutional framework within which the Post-Production Centre and the Distribution Clearing-House could operate. Safeguards should be provided that the film makers should maintain control over the utilization of their films at all stages of the production and distribution.

The initiative for this first proposal is the result of a series of conferences between co-workers at the Tropical Institute in Amsterdam and the Media Studies Program of the Sociological Institute of Utrecht. It is clear that many institutions will be involved with the designing and execution of these two projects. At this stage it would be premature to go deeply into the organizing aspects. It is however very important that many other ideas and recommendations should be generated at this point. The distribution of this proposal should be seen as a first step towards the design of a final proposal to be presented to UNESCO and the Dutch Ministry of Development Assistance and other institutions that could sponsor this new organization.

Leonard Henny,
Media Studies Center
Sociological Institute,
Utrecht, Holland.
IUAES Congress and Pre-Congress

The stated theme for the 1983 International Union of Anthropological and Ethnological Sciences meeting to be held in Vancouver, Canada, in September 1983 is "Anthropology and the Public: The Communication of Scholarly Ideas and the Human Context of Data." The mass media in the communication of anthropological ideas should play a major role in this congress. As anthropologists interested in visual communication or as producers of films and television shows which deal with anthropology, we have the responsibility to present these issues to our colleagues.

I suggest that a pre-congress conference on anthropology and television be held. I believe that the following topics shown be covered:

1. The anthropological study of mass media as intercultural communication systems.
2. The history of anthropology on the mass media worldwide.
3. The current state of anthropological shows on television.
4. The screening and discussion of anthropological television shows.
5. A call for worldwide co-operative action by anthropologists and producers to utilize all technologies for anthropological communication.

I believe that committees should be formed by each country interested in participating in the conference. The committees should solicit ideas, support, and funds from both anthropologists and television producers. For example, in the U.S. SAVICOM should assume the role of forming a U.S. committee. It is essential that both academics and television producers be involved from the beginning.

Since I am unclear about the current status of the Commission on Visual Anthropology, I am not certain whether there is an international organization of visual anthropologists. If the Commission is active they should act as the official organizing body.

If you are interested in participating in these meetings; assisting in their organization; or have any suggestions, please attend annual business meeting during the AAA where we can discuss these matters or, if you can't attend, please write to me.

Jay Ruby
Department of Anthropology
Temple University
Philadelphia, PA 19122.

ANNOUNCEMENTS AND NOTICES . . .

Funding and Volunteer Support for Field Research

Interested scholars in need of funds and volunteer support for their 1981 field research should contact The Center for Field Research. This private, non-profit organization and its affiliate, EARTHWATCH, arrange support for 70 research projects each year through the field assistance and financial contributions of interested volunteers.

Proposals are reviewed on the basis of scholarly merit and the project’s need for teams of volunteers in the field. There are no limits on geographic location, and proposals in any recognized academic discipline are considered, including the life sciences, social sciences, marine sciences and humanities.

The Center invites proposals from post-doctoral scholars of all nationalities, and actively encourages women and minority investigators to apply. Upon favorable review of a preliminary proposal, a full proposal will be invited for the May 15 deadline (for work taking place December-June) or the October 1 deadline (for work taking place June-December).

If you are planning field research in 1981, write for more information, or send a two-page preliminary proposal outlining your objectives, dates, and funding and volunteer needs to:

Nancy Scott
Research Coordinator
Center for Field Research
Box 127-S, 10 Juniper Road
Belmont, MA 02178.

The Human Condition, A Catalog of Photographs

The Human Condition, is a catalog of photographs selected from the 1980 Conference on Visual Anthropology Photographic Exhibit (edited by Jay Ruby, Associate Professor of Anthropology, Temple University). The catalog contains thirty-seven (37) duotone reproductions from the works of:

Bill Aron
"Religion in Cuba (1979):
The Case of the Jews"

Jane Bertholf
"The Troc: That was Burlesque?"

Guenther Cartwright
"Night Wind"

Douglas Harper
"Adaptation and Interaction"

Walter Holt
"County Nurse"

Mary Koga
"The Hutterites 1972-1979"

Linda Rich, Joan C. Netherwood, and Elinor B. Cahn
"East Baltimore:
Tradition & Transition"
Richard Tichich  "Los Presidentes Municipales"  
Stephen Williams  "In the Middle - The Eskimo Today"

Howard Becker, visual sociologist from Northwestern University wrote an Afterword. The catalog was designed and printed by Michael Becotte, Chuck Gershwin and Roger Gorman, Tyler School of Art. The catalog and exhibition were made possible in part by a grant from the National Endowment for the Arts, Visual Arts Program. Copies of the catalog can be obtained by sending a check for $5.00 (includes postage and handling) to Film Conference, Jay Ruby, Department of Anthropology, Temple University, Philadelphia, Pennsylvania 19122.

Journal Editors - if your periodical reviews catalogs please let us know and we will be happy to send a review copy. Address inquiries to Jay Ruby at the address above.

Spring Semester, 1981 at the Moving Image Laboratory

Applications are now being accepted for the spring, 1981, semester (January 12 to May 8) in the Social Science Film Program of the Moving Image Laboratory at the Anthropology Film Center. For further information, contact Carroll Williams, Director, Moving Image Laboratory, Box 493, Santa Fe, New Mexico 87501. (Telephone: 505-983-4127.)

MEDIA SOURCES . . .

Visual Literacy Newsletter is published by the International Visual Literacy Association. Your views and news are needed in forthcoming issues: write to VLN, Audio-Visual Center, 110 Mitchell Hall, Indiana University, Bloomington Indiana 47401. Membership of the IVLA is $15.00 per year: send to the Secretary/Treasurer, Center for Visual Literacy, Gallaudet College, Washington DC 20002.

The Center for Southern Folklore Newsletter is packed with the latest reviews and information on films, video, books and special events and more. The Newsletter has expanded from 8 to 16 pages, and the March issue features a special section on archiving and family folklore. In June subscribers will receive a special festival guide. Subscription rates are $3.00 for one year, $5.00 for two years. Write to Center for Southern Folklore, PO Box 4081-N Memphis TN 38104.

The British Universities Film Council's Newsletter carries news and comment on audio-visual media in higher education in Britain, and appears three times a year, once in each UK university term. Subscriptions run from January to December, and if a subscription is taken out during a year the appropriate back issues are supplied. Subscription rates are $3.50 for 6 issues; letters and articles are welcomed. Write to the Editor, Newsletter, BUFC, 81 Dean St., London W1V 6AA, England.

Photographic Conservation is published by the Graphic Arts Center, Rochester, NY 14623. It is a new forum type of information exchange for readers interested in the preservation and restoration of photographic conservation. Help Photographic Conservation locate its special interest audience by writing to its subscriptions department at R.I.T.

The ICA Newsletter is the newsletter of the International Communication Association and is available to non-members for $5.00 per year. It carries up-to-date and comprehensive coverage of developments in communications and media. Published quarterly: write to ICA, Balcones Research Center, 10100 Burnet Rd., Austin, Texas 78758.

The KINESIS REPORT is a quarterly bulletin on research, conference and publication activity in nonverbal communication with special features, interviews, book reviews. It is published by the Institute for Nonverbal Communication Inc., 25 W 86th St., NY 10024. For subscription write to Human Sciences Press, 72 Fifth Ave., NY, NY 10011.

The Rocky Mountain Film Center publishes a newsletter with useful information about film and filmmaking in the western US. Write to RMFC, University of Colorado, Hunter 102, Boulder Colorado 80309.

PLATEAU is the magazine of the Museum of Northern Arizona, and is published quarterly. Each issue features the work of a distinguished cultural photographer, and the printing is beautiful. Subscriptions are $10.50 per year. Write to The Museum of Northern Arizona Press, Route 4, Box 720, Flagstaff AZ 86001.

FILM NEWS & LEARNING RESOURCES is an international publication full of the latest film news, designed to match tools and needs in the field of nontheatrical films and audio-visual teaching. A two year subscription costs $10.50: write to Film News, 250 W 57th St., Suite 1527, New York, NY 10019.

EARTHWATCH is the magazine put out by the Earthwatch Program, which is the clearinghouse for research expeditions. It provides information which enables people to match their interests with planned or existing projects, as well as describing the funding opportunities provided by its partner organization, the Center for Field Research. $20.00 makes you a member of Earthwatch for a year: write to Earthwatch, Box 127, 10 Juniper Road, Belmont, MA 01780.

The New Americans is a four-part series designed to acquaint elementary school-age children with Indochinese culture and history and to ease the transition of Indochinese emigrants into the United States society. The Federal Department of Education awarded $229,113.00 to ECET Channel 28 (Los Angeles) to help fund the series.

"Doing it yourself" is a very useful handbook on independent film distribution. It is written by Julia Reichert of New Day Films, PO Box 315, Franklin Lakes, NJ 07417 and published by the Association of Independent Video and Filmmakers, Inc. The handbook is the first of what is expected to be a continuing series of self-help information for video and filmmakers, and takes the reader through the nuts and bolts of every single step of distributing an independent non-theatric film. It starts with the advantages and disadvantages of self-distribution and progresses through Getting the Word Out to Running the Office and ends with an appendix which includes business forms and sample letters, and a schedule of film festivals and conferences. Write to AIVF, Inc., 99 Prince St., New York, NY 10012.

MEDIA WOMAN is the first magazine dedicated to the professional woman in the film, television, radio and related industries. The focus
will be on the achievements of people—especially women—in the industry, as well as in alternative and independent media.

Each issue will feature:

* Articles and interviews with prominent and promising media women, and tributes to media women of the past
* Job listings and career tips
* News on the activities of media women from coast to coast
* Technical articles on latest industry innovations and new equipment
* Timely media events and issues
* Reviews of film, tape, television, and related arts
* Classifieds, cartoons, and more

Although the magazine will focus especially on the progress of women, it does not intend to separate women from the rest of the industry. Rather, by giving women the opportunity to relate their accomplishments, experiences, and aspirations, it plans to show media women as they are: a diversified, important, and integral part of the entire media industry.

MEDIA WOMAN is based in the Los Angeles area, with initial concentration on the West Coast media woman and eventual expansion into a national publication. For more information, write to

MEDIA WOMAN MAGAZINE
P.O. Box 5296
Santa Monica  CA 90405.

FILMS . . .

Disappearing World Series Now Available From ISHI Films

The Institute for the Study of Human Issues (ISHI) has available for rental or purchase Brian Moser’s award-winning DISAPPEARING WORLD series. Produced for Granada Television in Great Britain, Moser’s series is the result of a unique collaboration between anthropologists and filmmakers. The five films immediately available are “The Last of the Cuiva,” “The War of the Gods,” “Masai Women,” “Masai Manhood,” and “The Mursi.”

“The Last of the Cuiva” focuses on the last 600 people of the dying Cuiva tribe in Colombia. At the time of filming many of the Cuiva had been robbed of their land and killed by cattle ranchers. In “The War of the Gods,” Catholic missionaries compete with North American evangelists for the religious commitment of the Maku and Barasana Indians of the northwest Amazon in Brazil. “Masai Women” explores the roles of women in the male dominated Masai society in East Africa. “Masai Manhood” examines the elaborate initiation ceremony Masai youths undergo to acquire adult status. “The Mursi,” filmed in Ethiopia, is a superb analysis of decision-making processes in a society without rulers.

Also available from ISHI Films is “The Tribe That Hides From Man—the much acclaimed documentary by Adrian Cowell. This film is the story of the two year expedition by the Villas Boas brothers to contact the Kren-Akore Indians in the Brazilian Amazon.

For information, orders, or previews please call Maria Sanchez, Media Coordinator, ISHI Films, 3401 Market Street, Philadelphia PA 19104. (215) 387-9002.
BIOGRAPHIES OF NOMINEES

PRESIDENT-ELECT - To serve from 1981 to 1983
(One vacancy)

CARROLL WILLIAMS
Co-director, The Anthropology Film Center. Research interests: Generation and analysis of Anthropological film, research methodology in visual communication observation and perception. Publications: Toward a Researchable Film Language (with Steve Feld); A Filmography for American Indian Education. Longstanding member of SAVICOM Board of Directors.

SECRETARY-TREASURER - To serve from 1980 to 1982
(One vacancy)

BOB AIBEL

BOARD OF DIRECTORS - To serve from 1980 to 1982
(Five vacancies)

BOB AIBEL (See biography above)

EMILIE DE BRIGARD
AB, Radcliffe 1963; MA, UCLA 1972, is the principal of Film Research, a consulting firm engaged in research, criticism, programming, production, and management for clients including universities, museums, television, and independent film producers. Since 1973 she has organized three major anthropological film festivals and is the author of "The History of Ethnographic Film" (1975). In 1978 she produced the film MARGARET MEAD: A PORTRAIT BY A FRIEND, and in 1980 she taught Anthropological Film at Harvard.

JERALD DAVIS
Department of Africana Studies, Livingston College, Rutgers University, B.A., Fisk University; M.A. (Folklore), University of California, Berkeley; Ph.D. (Folklore), University of Pennsylvania. Interests: (1) understanding cultural performance as cultural group members experience it, and representing the results as fully as the most appropriate theory and technology will allow; and (2) exploring the interface between conventional social science and visual anthropology theory and method.

STEVE FELD
Teaching courses in visual and sound communication, and ethnography of communication at the Annenberg School of Communications, field research in Papua New Guinea in ethnography of sound, author of "Toward a Researchable Film Language" (with Carroll Williams), "Ethnomusicology and Visual Communication" and other studies, editorial board Studies in Visual Communication, Film Review Editor Ethnomusicology, films include "A Family Wedding."

LARRY GROSS
Associate Professor, Annenberg School of Communications, University of Pennsylvania. Co-Editor of Studies in Visual Communication. Co-Principal Investigator on Cultural Indicators Project: long term investigation of television drama and its impact on viewer conceptions of social reality - popular culture as social control. Studies on cultural and historical determinants of symbolic behavior, in particular, the arts.

JACK R. ROLLWAGEN
Ph.D., Cultural Anthropology; M.A., Documentary Photography. Associate Professor of Anthropology, SUNY College at Brockport. Editor, SAVICOM NEWSLETTER; editor, URBAN ANTHROPOLOGY. Author: "The Role of Anthropological Theory in Ethnographic Filmmaking." Interests: The presentation of anthropological information and perspectives in films and through television for general adult audiences.

ADVISORY COMMITTEE - To serve from 1980 to 1981
(Two vacancies)

BERYL BELLMAN

MARGARET BLACKMAN
Associate Professor, Department of Anthropology, SUNY Brockport. Cultural anthropologist; field research on Haida ethnography (1970-present) and contemporary Northwest Coast art, particularly graphics (1976-present). Special interests in photographic ethnography (the use of historic photographs in the investigation of culture history) and in innovation in contemporary North American Indian art.

OFFICIAL SAVICOM BALLOT FOR 1980 ELECTIONS

1. PRESIDENT-ELECT
(To serve from 1981-83)

VOTE FOR ONE CANDIDATE

☐ CARROLL WILLIAMS

3. BOARD OF DIRECTORS
(To serve from 1980-82)

VOTE FOR FIVE CANDIDATES

☐ BOB AIBEL ☐ STEVE FELD
☐ EMILIE DE BRIGARD ☐ LARRY GROSS
☐ JERALD DAVIS ☐ JACK ROLLWAGEN

2. SECRETARY-TREASURER
(To serve from 1980-82)

VOTE FOR ONE CANDIDATE

☐ BOB AIBEL

4. ADVISORY COMMITTEE
(To serve from 1980-82)

VOTE FOR TWO CANDIDATES

☐ BERYL BELLMAN ☐ MARGARET BLACKMAN

__________________________
Signature

__________________________
Printed Name

Return entire page postmarked no later than November 30, 1980 to: Bob Aibel, Department of Humanities-Communication, Drexel University, Philadelphia, PA 19104.