"... I got Brando, Redford, Nicholson and Streisand!! Bill Goldman'll do script. Paul Simon'll do the score. Lumet'll direct!! I got 'em all... Committed!... I got a double-tier tax deal with a negative pick-up waiting at the wings and all I need is you..."

White Ox Films: Funding the Future

WOMEN ALIVE!
Interview with Joan Shigekawa

Other Ideas: Ed Lynch
The INDEPENDENT GAZETTE is published by the Association of Independent Video & Filmmakers, Inc. This first issue was made possible by a grant from the New York State Council on the Arts.

The INDEPENDENT GAZETTE is the newspaper of independent film and video artists. It is an extension of the work of the Association of Independent Video and Filmmakers Inc. in New York, and is published through the participation and volunteer work of its membership as a service to and reflection of the independent film and video community.

The independent community began in New York City. Whatever may be said about our city, it is brutally real. New Yorkers know that the problems are not going to go away by themselves. We are learning a hard lesson, and that lesson is teaching us that the birth of our city (and our country) depends on the rebirth of the community. Like the city, independent film and video artists are not assured of survival. The mechanism for that survival can only be created by ourselves. And it depends as much upon our successful communication with one another (our willingness to help one another) as it does on successful communication between us and our audiences. The creation of the AIVF was the beginning of that process. In the last two and a half years our numbers increased and we have experienced the growth of our strength, a vital crossflow of information, a sense of belonging and our development as a force for change. It has been a good feeling.

As independent artists we speak individually through our work. Collectively we speak through our community and this newspaper. But we don't just speak about our films and tapes just as we don't make films and tapes simply about the process. Our work reflects our lives and visions as well as the lives and visions of others, be it in narrative or abstract, documentary or theatrical form. In this respect, whether or not you are a member of the AIVF, or even an independent film or video artist, the INDEPENDENT GAZETTE can be your newspaper as well.

The INDEPENDENT GAZETTE has the potential to become an essential element in the growth of the independent community. But to do this it must be an accurate and representative reflection of that community, not just in the city, but the state and country. We need a broad range of input, ideas and opinion. I hope you will consider the GAZETTE your newspaper and use it as such. We are all independent, and we now have another vehicle for that vital expression.

Ted Churchill

EDITOR'S NOTE

Dear Friends,

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Ted Churchill

How then to acknowledge the legions of unpaid people whose volunteer energies have enabled the Association to survive and grow in its first two years? To list all those who have given of their time and intelligence is an undertaking too vast to consider. Members have made speeches, brewed coffee, answered phones, sat through six-hour meetings, donated their films or tapes to be screened, stuffed envelopes, drafted statements, served on the Board, been ruled out of order, driven across town and country in the middle of the night, formed committees, transcribed tapes, turned their living room couches into beds, borrowed their relatives' trucks and typewriters; come to the Association meetings to speak and share their expertise...unsung heroes and heroines...
the INDEPENDENT

dec.'78

inside-
festivals
media advocacy
resources
opportunities
buy/rent/sell
regional report
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Letter From The President

My association with AIVF began one spring night in 1974 at the Lion’s Head bar when Ed Lynch became infused with John Culkin’s brainstorm to form a group from all the independents in New York. By AIVF’s first meeting we already had 250 members. And we’ve been growing ever since.

As AIVF’s first president, Ed was an eloquent spokesperson. Ting Barrow bravely stepped into his shoes. Dee Dee Halleck renewed the fervor of our commitments.

We are fortunate to have someone like Alan Jacobs as our Executive Director to aid us in the design and execution of AIVF future service to its members. That we now have an executive director rather than an administrative director reflects the growing importance of what we say and do. Orchestrating our many positions is more than a full-time job.

In the future I think we ought to shoot for the moon with all the energy we summon in making our own films and tapes.

When I was younger my girlfriend’s mother would give us rather Victorian advice. A woman’s role was to “brighten her own little corner”. This idea puzzled me for a long time but I finally decided that if you wanted more light in a room you ought to get right down to it and change the room. Put in windows and get some real light.

In the future we must be more than a brightness in the corner of the film business. AIVF-FIVF must redesign and expand the space for independents. As your president I look forward to my part in this work.

Jane Morrison.
Dear Editor,

While I like to think I’m as appreciative of a clever phrase as the next person (if not more so), Dee Dee Halleck’s reference (the Independent, Summer Issue, 1979) to “Gerry Mander and the electronic Luddites” as a prime cause of “the political impotence of the public in dealing with the media”, is really stretching history and language to obscure the point of her article (Media Awareness — The Independent, Summer 1979). Mander’s book, Four Arguments for the Elimination of Television, in spite of its flaws, does present a great deal of information that I haven’t seen elsewhere, and it deserves to be taken seriously, particularly by individuals in the broadcast media. But I’ll let him fight his own battles.

The much-maligned weavers of 19th century Nottingham, however, are another matter, since they have passed (for the most part) anonymously into history. The Luddites were not, as Ms. Halleck implies, simple back-to-nature idealists, but workers attempting to protect themselves from capitalist greed. They did not fight technology per se — power looms were already a fixture in England at the time — but faced with new machines that would further depress their low wages in a glutted market, they took what we might today call “direct action”: they formed organized bands and broke the looms. The popularity of our political party shouldn’t justify irresponsibility.

As for Ms. Halleck’s more general discussion of television, I’m probably more of a “Sunday school teacher” than Marie Winn author of The Plug-In Drug, and another cause of our political malaise. I wish I could say that my children’s on-going relationship with the familiar figures of Sesame Street and Happy Days have enriched their lives, but I can’t. In fact, if pressed, I probably couldn’t come up with a single program or series that has made a positive difference in their lives, and while I applaud the actions of A.C.T. and other grass roots organizations working to elevate TV content, I am one of those reactionaries who feel that as far as TV for children is concerned, less is more. And I sincerely doubt whether the few people who take to shooting their tv sets that Ms. Halleck refers to, are seriously handicapping the struggle of independent filmmakers “toward changing their own material position within the dominant media structures”.

The problem of the role of “independent” filmmakers and producers in our society goes deeper than the question of nay-saying critics, public apathy, or de-regulation. It’s really a question of independence from what, and independence for what. While the independent media producer’s political involvement may have “consisted of documenting the struggles and confrontations of other groups”, it is not surprising to find filmmakers looking out for their own interests in the neo-conservative late 70’s.

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Application to mail at second-class postage rates is pending at New York, NY.

COVER: Heartland, Richard Pearce, Beth Ferris, Annick Smith

ROBIN WEBER Says Goodbye

I remember when we started the advocacy work. Few of us had ever done “straight” politics. We didn’t believe you could affect anything that way. Gradually we created an identity for ourselves, developed a voice and a level of public acceptance. We had to figure out the power structure. We then realized that we needed the support of other groups. We’re still learning. But I think it’s clear that there’s more than a self-interest at stake here for indies — we’ve become facilitators and monitors of public telecommunications. The issue is more than getting a piece of the pie, but of enabling public participation in the decision-making process. The laws are changing. But it’s our own energy that will make them work. And every month or so, a new local chapter of indies organizes someplace, from Minneapolis to Vermont, each a new link in an expanding network. I guess the biggest thing I’ve come to see is that we’re not powerless. And that most importantly, we believe in ourselves.

I am privileged to have been able to see the fruits of my labor in a very real way, through my work in the Association.

—Robin Weber

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Business by Mitchell Block and Film Clinic by Sol Rubin will return next issue.
IT'S TIME TO RENEW

Your membership in AIVF is about to expire, and the next issue of THE INDEPENDENT will be your last unless you renew immediately. Not only will you miss important information on the latest legislative and technological developments, festivals, grants, conferences, gigs, who's who and what's what in the art and business of independent media, but you'll also lose the other benefits that come with membership:

- discounts on publications
- free admission to screenings, workshops and special events
- use of information center, including consultations
- listing in Skills File to help you obtain work
- the satisfaction of knowing that your membership in AIVF means a show of support for a healthy Independent community.

So don't let your membership lapse — we need each other! To join or renew, send your check for $20.00 (New York City residents), $15.00 (individuals outside NYC) or $40.00 (institutions) to:

AIVF
99 Prince Street
New York, NY 10012

or call (212) 966-0900 for additional information.
It would indeed be unfortunate if the controversy over the four films excluded by WNET from this season's Independent Focus obscured the films that were accepted, and the role of the peer panel in that process. In spite of its omissions, this year's programming is more diverse, and even "controversial", than in the previous two years, and the independent film community should not lose sight of this fact. Even in its limited, advisory role, the panel did have an effect.

For a program like Independent Focus, one of whose aims I would like to think is the expansion of the form and content of public television, this outside opinion is crucial. Bureaucracies are conservative by nature — and WNET is a bureaucratic organization. It operates according to the laws of gravity: it's always harder to push things up from below than it is to have them fall down from above.

The pull is always there to take the safe, competent films, to avoid the controversial, the outrageous, and the interesting failures — anything that may not fall within the obscure yet rigid boundaries of "broadcast standards". Given the amount of work a programmer has to face in sorting through hundreds of films in a short amount of time, outside opinions are helpful.

This is not to say that the resulting group of films is, or should be, the product of a consensus. Nor does it mean that all the films have to appeal to all the segments of the WNET audience (past, present, or future) — or to the WNET management. But if the station is, as it says it is, committed to expressing diverse points of view, and developing new audiences, it has an obligation to include those points of view in the decision process itself.

Film programming is neither an art nor a science, nor simply a question of selecting "good" films; it's what you do with the films that have "problems" that makes the difference. There were, for example, no objections to Salt of the Earth, With Babies and Banners and
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BOARD NOTES

The Feb. 5th AIVF/FIVF Board meeting evaluated two health plans for the membership and reviewed the procedures for Short Film Showcase, resolving that past and future SFS winners be allowed to participate equally in all SFS competitions, that special solicitation be extended to minority producers, and that solicitation be as broad as possible. Nominating procedures were designed and recommended for upcoming Board elections.

On February 9th, a few days after its regular monthly meeting, the FIVF Board met for a full day to review its national structure. The Board was responding to an increasing national membership, governed by a Board whose directors are based in New York City. Presentations identifying the needs and concerns of regional film and video makers were heard from Glenn Silber, Madison, Wisconsin, and Barbara Zheutlin, Los Angeles, California.

The FIVF Board resolved to create, on a preliminary basis, regional representatives who will facilitate development of FIVF membership in their region and provide a live, two-way channel between that membership and the FIVF Board.

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New York, NY 10012

or call our new telephone number: (212) 473-3400 for additional information.
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COVER: FREE VOICE OF LABOR: THE JEWISH ANARCHISTS

The Independent
Vol. 3 no. 3
APRIL 80

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correspondence

John J. Iselin
February 14, 1980
WNCT/13
356 West 58th Street
New York, New York 10019

Dear Mr. Iselin,
It is quite unfortunate for a Public television station to refuse to show our film 'Finally Got the News.'
Prints of the film have been sold all over the world. The film has been shown at numerous festivals and has been aired on European television and Public Television in Detroit. The film is one of a handful of films that concerns itself with a Black workers' organization and therefore is heavily used by colleges, community colleges, churches, labor organizations, and especially by minority groups.
The fact that NET calls the film "outdated" is not a logical argument. In fact, many of the same conditions exist in Detroit and continue to make the film vital. What the film depicts in 1970 in Detroit is important for all of us to know, as it is an important history that helps us see the present with more understanding.
Any one of the filmmakers on 'Finally Got the News' would be happy to give a brief introduction on videotape and set the specific time and circumstances of the film. However, we suspect you are covering up for not wanting to show a film that you think is too political. The Independent Panel, made up of community representatives and independent filmmakers, is a crucial vehicle for selecting representative films. If NET flies in the face of this procedure we can only surmise that it is incapable of breaking away from its upper middle class British programming that fails to represent 90% of the people in the New York, New Jersey area. NET has not fulfilled its function as a Public Station, by exhibiting political repression using public funds.

Peter Gessner
Stewart Bird
Rene Lichtman
Center for Educational Productions, Inc. New York, N.Y.
cc-Walter Goodman

(See Mr. Goodman's article in this issue.)

Dear Editor:
Just a quick note to share my thoughts with you concerning the new format of the Independent. I find the expanded text to be more encompassing and truly informative regarding issues, concerns, and experiences that affect the independent producer.
Its condensed and intelligently written articles provide a substantial and significant foundation by which ideas may be generated and discussed. I feel the inherent complexity of the Telecommunications Rewrite Act has been beautifully articulated by the Independent, insuring an informed and knowledgeable constituency. I, for one, feel that the Independent is essential reading and look forward to future publications.

Sincerely,
Nancy Sher
Director
Film Program
New York State Council on the Arts
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BOARD NOTES

The April 1st AIVF/FIVF Board meeting opened with a report on the Independent Feature Project (IFP) and their potential affiliation with AIVF/FIVF. IFP's Board has voted unanimously to work toward affiliation and has set up a committee for this purpose, chaired by Randall Conrad and including Mark Berger, Mark Rappaport and Herb E. Smith. FIVF's Board nominated a committee to investigate the nature of affiliation further, comprised of Alan Jacobs, Pablo Figueroa, Kitty Morgan and Jane Morrison.

An update on the CETA/MEDIA WORKS project followed. There was a presentation on the possibilities of FIVF becoming a Prime Contractor with the Department of Employment of the City of New York. Advantages and disadvantages of becoming a Prime Contractor and/or Subcontractor under the auspices of the Cultural Council Foundation were discussed extensively and a consensus was arrived at: FIVF would consider becoming a Prime Contractor providing certain conditions were met regarding FIVF's responsibilities and commitments to other community groups, to maintaining core services with appropriate personnel, and to working for employment for film/video artists. There will be further investigation of issues involved and Vince Pinto, administrator for the Cultural Council's CETA Artists Project, will be invited to field questions from the Board.

The next item on the agenda concerned Arden House. A discussion of the value of AIVF's participation took place and it was agreed that the Executive Director or his representative and a minority representative from the Board should attend. A recap of the voting procedures for the upcoming Board election followed, with much debate over whether the resolutions should be sent out at the same time. This was agreed to.

Finally, a draft of a letter to the CPB, regarding Lewis Freedman's visit to AIVF, was presented for the Board's response. A motion was passed to send a letter stating FIVF's position with copies going to the CPB Board.

BOARD MEETINGS are held monthly at AIVF, 625 Broadway, 9th Floor, and are open to the public. The next meeting is scheduled for Tuesday, June 10th. It will start promptly at 8:00 pm. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm.

AIVF/FIVF BOARD MEMBERS: Executive Committee — Eric Breitbart, Treasurer; Pablo Figueroa; Dee Dee Halleck; Alan Jacobs, Ex Officio; Stew Bird; Robert Gardiner, Vice-President; Kathy Kline, Secretary; Jessie Maple; Kitty Morgan; Jane Morrison, President; Marc Weiss; Jack Willis, Chairperson.

Dear Alan:

We're independents living and working out of Dallas who have also been members of AIVF for the past two years. Last month we filed suit against public television station KERA-TV for withdrawing from an agreement to co-produce with us a documentary film about the experiences of growing up in a low-income housing project in Dallas. The film had already been selected by the station as their contribution to a documentary consortium organized by the Eastern Educational Television Network. We brought $25,000 to the production from a private foundation; KERA would provide the approximately $30,000 additional funds through in-kind services and cash. We had also negotiated the rights to everyone's satisfaction. The other details are spelled out in the accompanying suit.

We tried to discuss their sudden and unexpected withdrawal and the possibility of alternatives, to no avail. Until they
IN MEMORIUM

JAMES BLUE 1930-1980
A EULOGY FOR JIM BLUE
By Gerald O'Grady

YOU'RE INVITED TO A PARTY
By Lewis Freedman

OUTER SPACE By John Schwartz

TRAVEL NOTES By Dee Dee Halleck

BUSINESS By Mitchell Block

MATHTECH SURVEY

NEW ORLEANS VIDEO ACCESS
By Stevenson Palfi

COVER: JAMES BLUE, BUFFALO 1979. PHOTO: JANE HARTNEY

STAFF MEMBERS: Alan Jacobs, Executive Director; Leslie Tonkonow, Assistant Director; Judith Ray, Public Information Coordinator; Alan Mitosky, Short Film Showcase Project Administrator; Nancy Gerstman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Media Works: Lillian Jimenez, Project Director; Bob Wiegand, Executive Producer; Karen Brinkman, Project Coordinator; Frances Platt, Project Coordinator.

BOARD NOTES

The June 10 AIVF/FIVF Board meeting opened with a report by representatives from a coalition of individual independent film and video makers on the NAMAC meeting in Boulder, Colorado. They asked AIVF to reconsider its position concerning NAMAC's policy of restricting full membership to organizations. It was decided that any revocation of AIVF's position would require extensive debate, and the question was tabled for the next full Board meeting. AIVF's representative at NAMAC, Alan Jacobs, gave his report on the conference, stating that he had resigned from the NAMAC Steering Committee and will not be running for the NAMAC Board.

The second item was a report on the expansion of the Short Film Showcase into new markets such as disc and home video. The question was raised as to whether this expansion would conflict with services already provided by ICAP. It was recommended that a proposal be submitted to NEA with the stipulation that it not compete with other FIVF proposals, and that an agreement be worked out with the ICAP Board. Discussion ensued concerning whether it was appropriate for FIVF to market films, and on alternatives to the proposed expansion of the program. A motion was made to ask NEA for a 1-month extension of the application deadline, so that these issues could be reconsidered at the next Board meeting and Alan Mitosky's (Project Administrator) proposal could be reworked. An amendment was added specifying that FIVF would negotiate with ICAP. The motion passed.

Also on the agenda was a report on a NYSCA-funded tour of New York State Public TV stations to discuss ways to increase independent programming. Due to time limitations, the report was tabled for the next meeting.

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AIVF
625 Broadway
New York, NY 10012

To the Editor,

I have much interest in the success of AIVF. Being a former public TV producer with KPBS-TV in San Diego, and now a struggling independent, I welcome the attempts of AIVF to open up public television to public input. I also welcome the idea of a supportive community of independents working collectively for what they could not achieve individually. I would also welcome the opportunity to know more about AIVF, perhaps leading to membership.

Thank you,

Dennis Cramer
San Diego, CA
correspondence

Eloise Payne
Independent Anthology
Program Fund
Corporation for Public Broadcasting
1111 Sixteenth Street, N.W.
Washington, DC 20036

Dear Eloise:

I am writing to express my disagreement with your policy of excluding any film that has been broadcast from the Anthology competition. Most independent filmmakers have made an effort to have their work broadcast. In my own case, I have had two of my films shown over WETA's local program, "Independent View". The audience for this program was small, and restricted to WETA's broadcast area. Payment was also minimal ($8 per minute), but most of us were happy to have our films on television for the local exposure, the encouragement it gave to the independent film community, and because we believe a local broadcast enhances a film's chance of being broadcast nationally. Now we have your invitation for proposals (which incidentally has no statement of ineligibility because of prior broadcast) and the chance for a national audience in a well-funded series.

It is really unfair to have our work penalized because of such limited broadcast. If I had known about the CPB restriction, I never would have gone ahead with the WETA broadcast. I know that many other filmmakers will he in my position. It may be that you wish to encourage new productions, but the invitation indicates that completed work is eligible. You can bet that if it is a completed work, the filmmaker has done his best to have it broadcast, and if the film is of any quality, it has probably been shown on a PBS station. But that shouldn't penalize the film. It should indicate its potential value for a national show.

Maybe you can restrict completed works to those made after a certain date or exclude films that have been broadcast to a large percentage of the PBS network, but I think that it is unfair to be ineligible for the Anthology competition because of local or even regional broadcast. You'd better get the word out fast, because you're going to have a lot of angry filmmakers who will spend days on your application only to find their film disqualified because of something that isn't even mentioned in the guidelines.

Sincerely,
Tom Davenport

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The next two meetings are scheduled for Tuesday, October 7th and November 4th. Both will start promptly at 7:30 p.m. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm.

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Associate Editor: Judith L. Ray
Assistant Editor: Fran Platt
Contributing Editors: Mitchell W. Block
Dee Dee Halleck
Sol Rubin
Layout & Design: Bill Jones
Typesetting: Josephine Coppa, Compositype Studio

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STAFF MEMBERS: Alan Jacobs, Executive Director; Leslie Tonkonow, Assistant Director; Judith Ray, Public Information Coordinator; Alan Mitosky, Short Film Showcase Project Administrator; Nancy Gerstman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director

BOARD NOTES

The September 10 AIVF/FIVF Board meeting opened with program updates by staff members and a financial report by Alan Jacobs. The following items are highlights from these reports.

THE INDEPENDENT: Advertising has been accepted as of the September issue with much success. However, the need for a commissioned advertising representative has become apparent. Much discussion centered on policy concerning the publication of critical letters and membership views. It was decided that all such letters be shown to the Board and that a more encouraging invitation to members to attend Board meetings and express their views be published. CETA: The continuation of the Media Works project is still being pursued through the possibilities of contracting under CETA Title VI or Title VII. MEDIA AWARENESS: Recommendations were made concerning AIVF's position on Community Service Grants to PBS stations. A calendar of activities was presented which included a presentation to WNET's Community Advisory Board on September 15, representation at the Transponder Allocation Committee meeting on October 7, a meeting with New York City groups using Manhattan cable where collaboration and networking were discussed, and a meeting with the Mayor's Office of Motion Pictures to discuss the problem of high insurance rates required by independent filmmakers to shoot in this city. FESTIVALS: A committee was formed to formulate policy and help build up information so that FIVF can assume the role of information service distribution. PERSONNEL: Staff evaluations and a general fiscal plan for the organization are planned for the next month.

The biggest news concerned Alan Jacobs' formal resignation from his post as Executive Director, pending his replacement. After two years of full-time commitment to administration, Alan plans to return to production. A search committee was formed to find his replacement and the Executive Committee was expanded for the duration of this transitional period. MISC: The Independent Feature Project's Feature Film Market was given general support by AIVF.

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The next two meetings are scheduled for Tuesday, Dec. 2 & Jan. 6. Both will start promptly at 7:30 p.m. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm.

Dr. John Colkin and Alan Jacobs at Alan's Farewell Party.

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PRINCIPLES AND RESOLUTIONS

Here presented are the founding principles of the AIVF, followed by new resolutions that were approved by vote last April of the entire membership, at the same time the Board of Directors were elected.

Since the addition of any new resolutions constitutes a by-law change, the consent of the membership was required.

FOUNDING PRINCIPLES OF THE ASSOCIATION

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, commitment, and independence; it stands for the principle that video and filmmaking is more than just a job — that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational, and moral support for independent video and filmmakers and is dedicated to insuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

RESOLUTIONS

The AIVF resolves:

1. To affirm the creative use of media in fostering cooperation, community, justice in human relationships and respect of age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and video maker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic, and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF’s services to independents, in order to help reduce the membership’s dependence on the kinds of sponsorship which encourages the compromise of personal values.

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Be it resolved, that the following five principles be adopted as the Principles of the Association of Independent Video and Filmmakers, Inc.

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corrsonde

To the Editor,

In the interview with me printed in The Independent, some errors appeared that were probably a result of faulty transcription. I am eager to correct the worst of these: Leo Horowitz = Leo Hurwitz; Mia Derrin = Maya Deren; Sydney Myers = Sidney Meyers. At one point I indicated eagerness for the audience to have its own reaction to what is presented. "Reaction" came out "recreation." Taking on Leo Hurwitz as my "master" was meant in the Frank Lloyd Wright sense of "Lieber Meister." "Claw" was my fourth completed independent film, not my first.

Thanks again for the AIVF's friendly support towards "Stations of the Elevated."

Manny Kirchheimer

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SUMMARY OF MINUTES

The AIVF/FIVF Board met on March 2, 1981. The full minutes are available for inspection at FIVF. The highlights of the meeting were as follows:

Executive Director Larry Sapadin announced that Michael Goldberg has been appointed director of the Independent Feature Project. The AIVF/FIVF Board expressed an interest in continuing its involvement with IFP in its annual Independent Feature Market. Goldberg will be invited to discuss possible AIVF-IFP cooperation on the Market with the Board.

Media Awareness Project Director John Rice announced that CPB oversight hearings have been scheduled by the House Subcommittee on Telecommunications for March 25 and 26, 1981. Oversight hearings will be followed by legislative hearings at which AIVF will testify. The hearings may be broadcast by WETA in Washington DC. AIVF will begin to meet with subcommittee members to present our views on the proposed cuts in CPB's budget, and on CPB's performance under the Congressional mandate to reserve substantial funding for independent productions.

At a recent CPB Board meeting, attended by AIVF, the CPB Board agreed that the Reagan Administration should not be allowed to rescind Congress's advance funding of CPB by cutting CPB's budget now. Concerning the allocation of CPB's funds, some CPB Board members considered that CPB funding of public TV stations should be reduced from the current 62% to about 40%. The stations, on the other hand, will lobby for such funds to be increased to 80%. The AIVF Action Committee will compile data on the relative costs of production by independent producers, not through the stations.

New memberships continue to come into the AIVF office as a result of the membership drive begun in January. The second half of the mailing will go out within about two weeks.

The Board voted to purchase a seat at the new Film Forum in recognition of the important role the Film Forum has played in the advancement of independent video and film. The vote was coupled with a statement of intent that the Film Forum and AIVF work together in the future to further promote independent work.

The AIVF Board resolved to commit certain funds toward coordinating lobbying efforts to oppose the Reagan Administration's proposed cuts in the NEA/NEH budgets. A special fund will be set up, and contributions sought from members and others in the industry and the independent community.

Matt Clarke was elected, by unanimous vote, to serve as Board Chairman until the June elections.

The next Board meetings will be held on April 7 and May 5, 1981 at 7:30 PM. To place any matters on the agenda, contact Matt Clarke, c/o AIVF, 625 Broadway, New York NY 10012.

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• COVER: EARLE MURPHY from EARLE MURPHY'S WINTER OLYMPICS — a video tape by Skip Blumberg
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Correspondence

Mr. Bill Jones, Editor
The Independent
Foundation for Independent Film and Video
625 Broadway (9th Floor)
New York, New York 10012

Dear Mr. Jones:

Mitchell Block's piece, MARKETS AND MORE MARKETS, in the Independent (Volume 3 Number 9) raises more questions than can be answered in a short response, but it might be useful to clarify one matter concerning CPB's new program screening facility.

CPB does not sell the programs it screens for foreign broadcasters and producers. If a potential program buyer expresses an interest, we put him directly in touch with whoever owns the foreign rights — normally the program's producer.

Our job is to make public TV programs more visible and accessible to foreign broadcasters. It is a service offered to both independents and stations. Inquiries should be directed to Susan Stone at CPB, 1111 Sixteenth Street, N.W., Washington, D.C. 20036

Sincerely,

David C. Stewart
Manager
International Activities

Correction.

In Volume 4 Number 1, the interview with Fran Spielman omits as founders of First Run Features, Barry Alexander Brown and Glenn Silber.

Works-in-progress

THE INDEPENDENT is developing a column, tentatively titled "In Production," reporting on independent works-in-progress. If you are in any stage of production, send us your press materials, or a brief description of the project: subject matter, format, approximate running time, production schedule, etc. Send to FIVF/THE INDEPENDENT, 625 Broadway, 9th Floor, New York, NY 10012.
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VOL. 4 NO. 4

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Cover: BRONX BAPTISM by Dee Dee Halleck.

The Independent relies on its member contributors for their exceptional work in making the Independent a valuable source for video and filmmakers. If you have newsworthy items or interviews or articles and would like them to appear in the Independent please send them to The Independent, FIVF, 625 Broadway, New York, N.Y. 10012.

correspondence

AIVF
c/o Bill Jones, "Independent" Editor
625 Broadway, Ninth Floor
New York, NY 10012
Dear Mr. Jones:
We finally have received a copy of the April issue, and I thank you for the attractive spread.
I have to report two inaccuracies. The Video 80 budget was miniscule for so ambitious an undertaking but not the microscopic figure which appears in my copy. I dropped a cipher, and the true amount should read $23,000. Also, the event's director Stephen Agetstein amends that an entry free of $10 was charged.
Sorry to inconvenience you with this correction, but I think it will allay some confusion about the event’s financing.
Also, thank you for including the notice about the Film & Video issue of our publications, "The Working Arts." The Spring issue is on the press and includes a lengthy primer on music clearances for live, filmed or otherwise recorded performances. I will send a press notice about it when it’s off the press.

Very best regards,
Paul Kleyman
Publications Director

The Foundation for Independent Video and Film, Inc.
625 Broadway
9th Floor
New York, NY 10012
The letter is in reference to our telephone conversation per Friday, May 8, 1981, pertaining to the article which appeared in Vol. 4, No. 2 of The Independent, page 19.

The National Black Programming Consortium, Inc. was formed to serve as a center for the collection and distribution of quality Black programming. The Consortium distributes programs to its members, which includes approximately fifty public television stations, organizations and institutions, via satellite and a bicycling system.

Frank Rhodes is no longer in the NBPC's employ and has not been since December 1980. Requests for information should be sent directly to the NBPC.

We would appreciate a retraction and correction in a subsequent issue of The Independent as soon as possible. For your information, I have enclosed a NBPC brochure.

Thank you for your anticipated cooperation in this matter.

Sincerely,
Chetuan L. Shaffer
Services Coordinator
The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

**correspondence**

**OUT OF FOCUS?**

Mr. H. Carl McCall  
Senior Vice President  
Metropolitan Division  
WNED/THIRTEEN

June 15, 1981

Dear Mr. McCall:

By this time last year, solicitation for the season’s INDEPENDENT FOCUS series had already begun. This year, Liz Oliver’s departure and the station’s unexplained delay in beginning the solicitation process has raised serious questions about WNED’s intentions concerning INDEPENDENT FOCUS. We believe that there is every reason to continue the series:

1. INDEPENDENT FOCUS, more than any other series aired or produced by THIRTEEN, reflects the diversity of the community that this public licensee serves. FOCUS selections have dealt with the black and Hispanic community, issues of labor history, drug treatment, nuclear energy, and other matters rarely explored even on public television.

2. INDEPENDENT FOCUS has been critically acclaimed as “precisely the type of project that public television should be cultivating vigorously” (John O’Connor, THE NEW YORK TIMES, 4/26/81), and “one of the most interesting series in sight on home screens.” (Richard F. Shepard, THE NEW YORK TIMES, 2/1/80). INDEPENDENT FOCUS selections have also received such awards as the Columbia-Dupont award for broadcast journalism (WITH BABIES AND BANNERS) and have been nominated for Academy Awards (A JURY OF HER PEERS).

3. The importance of FOCUS to WNED’s viewers is more than symbolic: FOCUS has earned consistently high ratings in its regular Sunday night berth. These ratings have increased from season to season as viewers have come to expect and look forward to the series. Average FOCUS ratings have been higher than Dick Cavett, Masterpiece Theatre reruns, and other late night programming on THIRTEEN. In short, the viewers want INDEPENDENT FOCUS.

4. Having drawn about 300 submissions by independent producers for just over two dozen slots last season, INDEPENDENT FOCUS has provided WNED with a continuing source of exposure to current independent work that has nourished the station’s general schedule and promoted cooperation with local producers. Furthermore, the peer panel review process has offered a democratic structure to sift and select FOCUS submissions, making the schedule even more responsive to the needs of the community.

On behalf of the 750 independent producers in the New York Metropolitan area represented by AIVF, I would like to meet with you at your earliest convenience to discuss the future of INDEPENDENT FOCUS. Lillien Jiminez, Program Coordinator of the Film Fund and Michael Goldberg, Director of the Independent Feature Project have joined AIVF in its unqualified support for the INDEPENDENT FOCUS series and wish to meet with you at the same time. Denise Oliver, Executive Director of the Black Filmmakers Foundation may also attend.

I will telephone you later this week to make the necessary arrangements. My thanks in advance.

Very truly yours,

Lawrence Sapadin  
Executive Director.
October 81

the Independent
Film and Video monthly

4/6

Progressive cats support movement, says Felix, "I'm no Tom!"

Daily Snare
Mice claim discrimination
Reject studio scenes as "demurring"
Mickey wants greater voice!
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Subscription is included in membership in the Association of Independent Video and Filmmakers, Inc. (AIVF), the trade association sister of FIVF. AIVF is a national association of independent producers, craftspeople and supporters of independent video and film. Together, FIVF and AIVF provide a broad range of educational and professional services and advocacy for independents and the general public.

Articles in The Independent are contributed by our members and supporters. If you have an idea for, or wish to contribute an article to, The Independent, contact the Editor at the above address.

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CORRESPONDENCE

1625 West 26 Street
Minneapolis, Mn. 55405
July 20, 1981
To The Editor:
This writer shared your concerns about the operation of the CPB/Program Fund “Crisis to Crisis” series.
Now, as the newly appointed Executive Producer of that series, I trust I will be in a position to represent the concerns of AIVF members such as myself.
I am in the process of relocating from Minneapolis to Washington. I look forward to hearing from AIVF members concerning their interests in submitting proposals to the Program Fund for this series.

Alvin H. Goldstein
Executive Producer
“Crisis to Crisis”

P.S. I am not employed by CPB. I function under a grant, as an independent, to American University, Wash., D.C.

June 18, 1981
Dear Sirs:
Over the past two years I have read your publication more or less from cover to cover and find it to be the most interesting, informative, practical and useful source that I have yet run across — and I do get the other film magazines as well.

In short, I think that your publication should be required reading for anyone making independent films!

Keep up the good work.

Very best regards.

Yours sincerely,

Robin Lehman

July 28, 1981
Dear Whomever Reads Inquiries like this:
...I am a professor of film and broadcasting at Ithaca College in upstate New York, and teach filmmaking and documentary film. I would like to distribute your literature in my classes, and plan on giving a lecture on your organization in my documentary course this fall. So any materials to that effect that you might send to me there would greatly help de-Hollywoodize my students. Also, if you supply names for mailing lists to independent distributors, please include my name. I rent a lot of films for my classes. Please send the materials to me at: Department of Cinema and Photography, School of Communications, Ithaca College, Ithaca, New York 14850.

I look forward to hearing from you, and please, keep up the wonderful and important work you’re doing. I’m expecting Hollywood to crumble and hope you are there to rebuild.

Thank you for your help,

Patricia R. Zimmerman
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Chester Cornett harvests wood on Pine mountain in eastern Kentucky for his hand carved "Two-in-One" rocker.

THE INDEPENDENT

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NOTICES are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVF, 625 Broadway, 9th floor, New York NY 10012. Free writers’ guidelines available. For further information, call (212) 473-3400.

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**FESTIVE IDEAS**

Dear Independent:

Thanks for the excellent article (round-up) on the festival books. That was an extremely well-put-together and useful piece (INDEPENDENT, Nov. 8). Although I haven't seen the Springer publication yet (in fact haven't seen any of them) I suspect you may have been a bit hard on it. It does sound a bit expensive but almost all such limited-target newsletters are like that. They offer a very special service to an extremely small readership and it's the only way they can stay afloat. For example, if you want to receive the 8-page Television Digest it will cost you about $650 a year.

The announcement on the first page about group shipments to foreign festivals is another excellent idea. May save not only money but, more important, in my view — customs hassles. Thanks.

Ralph Arlyck

**LEGAL LAURELS**

Dear FIVF:

I attended your workshop on contracts for film and video distributing. As an attorney who is starting to do work in this area, I found it well-presented and quite informative. I would appreciate it if you would keep me informed of other such workshops. Keep up the good work!

Patricia Broadbelt, Attorney at Law

**IN ANTICIPATION**

Dear FIVF:

Just a note to commend you on the great series of programs you've lined up for this year. I think it's the best calendar of events FIVF has ever had. The only problem with it is there are so many good things happening I'm going crazy trying to get to them all.

Keep up the good work, and thanks! It's a real service for all of us.

Jennifer Stearns

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**IN MEMORIAM**

AIVF/FIVF joins family and friends in mourning documentary kit Clarke of Blue Point, New York. Kit died on December 6, 1981 after a long illness. A former film producer for WNET/THIRTEEN, she worked as an independent in recent years and was a longtime member of AIVF. Her body of work includes Sticky My Fingers, Sit My Feet, and an ongoing video project in New Jersey prisons called The Unheard Unseen.
Access? What Access?
The State & Fate of Cable's Electronic Soapbox
**THE INDEPENDENT**

**MARCH 1982 VOLUME 5, NUMBER 1**

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- Assistant Editor: Fran Platt

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Cover Photo: Kenneth Stier (l.) and Julio Worcman (camera) conducting interview outside City Hall for NYC's government/community cable access Channel L... See page 9

**CORRESPONDENCE**

**HEROIC EFFORTS FAIL**

Dear AIVF:

In the December issue of the **Independent**, Howard Patric is writes of the political considerations that he thinks are preventing his film, *The Case of the Legless Veteran: James Kutcher*, from being broadcast on PBS. I read of this with great interest because I have been faced with similar disappointments during the past year. While circulating my own half-hour documentary entitled *Hobie's Heroes*, I've found it perplexing to have it highly praised by many sources and then so coldly turned down by others. One never knows quite what to make of a rejection. It is certainly an affront to the ego and this can blur one's assessment of the situation. However, there are times when one must question the politics of the person or organization involved in rejecting the film.

An example of my experience was the day I brought my film in to be considered for screening by AIVF. For five years, as a member, I had been inspired by fellow-members' films at AIVF screenings. I was looking forward to having people from AIVF see my work, as many had not. AIVF and the monthly **Independent** were instrumental in the making of *Hobie's Heroes*. They provided me with valuable production information and encouragement as I worked for two years to finish the film. Articles by Mitchell Block assisted me in dealing with confusing legal questions and in choosing between four non-theatrical distributors who wanted to handle the film. Upon completion, notices in the **Independent** were responsible for directing the film towards these successes:

1. Awards in several major film festivals.

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Correspondence

Working in a Hinter Wonderland

Dear Independent,

For those of us who choose to live elsewhere than in the Big Apple, the remainder of the United States is not the “hinterlands” (as your articles Voices from the Hinterlands suggest), and you would do well to cease using this noun in an arrogant and naive context.

Peter Bundy
Minnesota (West of the Hudson)

Author Bernard Timberg of Omaha, Nebraska replies: You’re right.

WHERE ARE HIGH BUYERS?

Dear Independent:

Your January ’82 issue contained an excellent article, Satellite Networks, by Sandy Mandelberger. Because we are involved in many video projects and have no immediate access to buyers, we found this piece quite interesting, particularly the Buyers Profiles section.

We would appreciate any assistance you can give us in obtaining the addresses of such buyers. Thanks.

Scott Shirai
Visual Perspectives, Hawaii

Editor’s Note: Send $4 to AIVF for “Access II: The Independent Producer’s Handbook of Satellite Communications.”
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COVER PHOTO: Civil rights demonstration from Strange Victory, (1948) a film written, directed and edited by Leo Hurwitz

CORRESPONDENCE

END TO FLUFFINESS
Dear Independent:
It is with great pleasure and interest that I have read the article A Call for Democratic Communications, and the Willow Declaration which followed. (The Independent, Feb. '82) I find the article and the endorsed declaration a positive recognition of international information realities. However, it does not go far enough to reccommend positive action to effectuate the endorsed change. I sincerely hope that challenging step will be taken soon. It will only be through real efforts and not a lot of fluffy talk that present inequities in the world information order (or disorder) will change.

It is a great pleasure and challenge for me to be presently contracted through Lutheran World Relief (360 Park Ave. South, New York NY), whose farsighted policies and strategies for development in the world’s poorest nations has led them to send me to the Republic of Niger’s Ministry of Information to help change existing inequities in information production and distribution, which in turn will change the economic order for positive development.

As an American fed up with the single-minded profiteering from our media services as their one and only raison-d’etre, I’ve cheered the MacBride Commission report from its inception and praise Lutheran World... Continued on page 18

The Independent welcomes letters to the editor. Send them to The Independent, FIVF, 625 Broadway, 9th Floor, New York NY 10012. Letters may be edited for length and clarity.
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COVER PHOTO: Emile de Antonio in his Manhattan studio. Insert stills are from his documentaries “In the Year of the Pig,” and “Underground.” See Interview on page 7.

CORRESPONDENCE

Purloined Copies

Dear Independent:
Many thanks for the back issues of The Independent. Issues from the collection here in Washington always seem to be missing. I guess that’s a sign of a good magazine!

Debbie Bouchard
Librarian, American Film Institute
Resource Center

Horse Sense

Dear Independent:
I recently attended a social function entitled A Day at the Races. The audience was asked to bet on one of eight horses. A member of the audience then picked a small canister from a box containing several. The film was wound onto a projector. The audience then watched a film of eight horse racing. The winning bet was the first horse past the post. The races were very obviously of American origin.

As I may wish to import these films I would be grateful if you could supply me with the names of the manufacturers or suppliers of these films so that I can contact them directly. Thank you for any help you can give me in this matter.

Ian Paton
Shields Loan, Lanark, Scotland

Editor replies: Your bet is as good as ours—if any producers out there with horse sense know of this deal, write to: Ian Paton, 1 Shields Loan, Lanark, Scotland.

The Independent welcomes letters to the editor. Send them to The Independent, AIVF, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.
On the Road
Successful European Tour for the Black Filmmakers Foundation
Warning: Do Not Enter

Preview is a subscription TV service owned by ATC which, in turn, is owned by Time, Inc. It programs feature films and shorts. Preview is known to pay very, very low rates for shorts. Our sources say this “festival” is an obvious attempt to obtain free programming. Participating in such a bogus event will probably have the effect of lowering the general rates paid for shorts. Consider yourselves warned.

Dear Preview:
We received your announcement today for your short film competition. As a film educator, distributor and maker, I am appalled at your thinly disguised effort to take advantage of independent and other filmmakers. Preview’s a profit-making venture, not a 501(c)3 operation.

You are asking film and video makers to license their films to your company for over-the-air subscription television service for almost nothing. Offering to give prizes totaling $2,100 to five of the top fifteen entries in exchange for having these films air on television is a rip-off. Your prizes may relate to film or video production quality, but only one in three “winners” will be getting any compensation for their film’s use. Your compensation schedule does not reflect value as a function of air time. Thus it is possible that a ten-minute film will win 2nd place and receive $50 per minute and a thirty-minute film will win 3rd place and only receive $10 per minute. Considering that we will not license any of our films for less than $100 per minute your fee to the winners (if any film is a rip-off. Your prizes may relate to film or video production quality, but only one in three “winners” will be getting any compensation for their film’s use. Your compensation schedule does not reflect value as a function of air time. Thus it is possible that a ten-minute film will win 2nd place and receive $50 per minute and a thirty-minute film will win 3rd place and only receive $10 per minute. Considering that we will not license any of our films for less than $100 per minute your fee to the winners (if any film is longer than eleven minutes) is not even close the-air subscription television service for almost nothing. Offering to give prizes totaling $2,100 to five of the top fifteen entries in exchange for having these films air on television is a rip-off. Your prizes may relate to film or video production quality, but only one in three “winners” will be getting any compensation for their film’s use. Your compensation schedule does not reflect value as a function of air time. Thus it is possible that a ten-minute film will win 2nd place and receive $50 per minute and a thirty-minute film will win 3rd place and only receive $10 per minute. Considering that we will not license any of our films for less than $100 per minute your fee to the winners (if any film is longer than eleven minutes) is not even close.
The Fates Smile Kindly On

INDIES IN OREGON CABLE

New NEA Chair talks with Media Community

Public Television Trilogy:
Cutbacks, Controversies and a
New Marketing Project
THE INDEPENDENT
SEPTEMBER 1982 • VOL. 5, NO. 6

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Contributors: Nanette Cuccia, Pacho Lane, Linda Ann Lopez, Lucinda Mercer, Gail Silva, Morrie Warshawsky

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A PUBLICATION OF THE FOUNDATION FOR INDEPENDENT VIDEO & FILM

THE INDEPENDENT

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Cover: Portland cable's 'Media Mix' program offers independent fare: (top to bottom) 'Elle,' an animated film by Maxine Martele; 'The Mid-Torso of Inez,' an experimental drama by Jim Blashfield; and 'Old Believers,' a documentary on Russian old believers in Oregon, by Margaret Hixon. Article on page 9. Photos courtesy of the Media Project & John Stewart

CORRESPONDENCE

IFP Hosts on Two Coasts

Dear Independent:

In his article on the Independent Feature Project’s Los Angeles seminar, Selling a Dream: The IFP/LA Seminar, Mitchell Block chose to editorialize on the IFP’s Annual American Feature Film Market. Since 1979, when the IFP and the Film Society of Lincoln Center co-sponsored the American Independents Festival, the Market has been scheduled to coincide with the New York Film Festival. A number of European buyers, festival scouts, domestic cable and theatrical distributors see the Market in New York as the main event in securing independent feature films.

The word “independent” has many connotations for different people, but should be qualified for Mr. Block. The Independent Feature Project was founded by independent producers who wanted to build upon their successes in Europe distributing low-budget feature films such as Northern Lights and Alambrista, while collectively facing the numerous obstacles in financing and distribution that they found here in the US. While accusing the IFP of confusing “film artist” with “Hollywood-independents”, Mr. Block suggests that the definition be clarified by including Martin Scorsese, George Lucas, Steven Spielberg and Zanuck/Brown with low-budget producers. At the same time he also proposes separating their theatrical feature films for a mass audience from “regional or independent features which are only marginally successful at the box office.” It appears that Mr. Block has failed to understand the principles upon which the Independent Feature Project was first founded. As for Mr. Block’s suggestion that the IFP move its market to Los Angeles, the costs of entering the American Film Market have been prohibitive in the past. The IFP maintains offices in both New York and Santa Monica so it may better respond to its members on both coasts. It does not intend to be thrown into either an inwardly competitive state or an outward attempt to compete directly with the American Film Market.

Timothy Ney, IFP Exec. Dir.
Peter Beltsio, IFP/LA Seminar Dir.
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The Independent welcomes letters to the editor. Send them to The Independent, FIVF, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.
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Edited by Odessa Flores

CORRESPONDENCE

Block Claims Indies Share Goals of Lucas & Scorsese

Dear Independent:
A delayed response to IFP Executive Director Timothy Ney's and IFP/LA Seminar Director Peter Belsito's letter to The Independent, published in the September issue in response to Selling A Dream: The IFP/LA Seminar (July/August Independent).

The IFP Market for feature films and documentaries in New York should be moved to Los Angeles. Mr. Ney's and Mr. Belsito's comment that "a number of European buyers, festival scouts, domestic cable and theatrical distributors see the Market in New York as the main event in securing independent feature films," makes little sense considering the following:

1. Thousands of other buyers attend the American Feature Film Market, the Los Angeles International Film Festival and the Academy Awards. Over $100 million in films were sold last year's market. Most of the buyers represented at the IFP market attend Filmex and the AFM. London, for example, a few months later has a far better festival for independents to tie into New York, which programs few independent films. It is far closer to the buyers and is well covered by both distributors and television buyers.

2. Most independent films sold to Europe, including films we represent, are sold directly via agents or personal contacts. The IFP market is both inefficient and expensive. Too few films have been shown and most of the films that have "sold" would have "sold" anyway without the Market.

3. The IFP could run a market concur-

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Feminist Filmmaker Tackles Oedipus Perplex
THE INDEPENDENT
NOVEMBER 1982 ● VOLUME 5, NUMBER 8

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COVER: Terry Logan as ‘Daddy’ and the director’s niece as the younger ‘Laura Zuckerman’ in a flashback black & white scene from Doreen Ross’ ‘Knee Dancing.’ Ross plays the central character Zuckerman, a woman confronting the fact that she is ‘programmed to do the same things over and over again.’ See page 9

CORRESPONDENCE

Buffalo Alive and Kicking

Dear Independent:

We are very pleased with the improvements in contents and accuracy of the Independent. We hope the useful information about the politics of independents’ options and fine practical articles about hardware such as those by David Leitner continue. Up here on the Niagara Frontier, useful information is hard to come by, so the Independent is often truly useful to us. This is a town in which the local public television station pats itself on the back for powerful local programming when it puts together a studio interview with a local politician. Since James Blue died two years ago, we’ve been (so far as we know) the only documentary filmmakers around here. When you live in the provinces, the billboard functions of a publication like the Independent become extremely important.

Coverage of the PBS Wars has been very good. How about doing an article sometime about dealing with distributors? We distributed Death Row ourselves and did fairly well with it, but that was because we knew the markets very well. For other films, we might very well need the kind of help a good distributor can give. How do you find out the kind of distributors who are “good”? Some, we’ve heard from friends, are great about getting films advertised and bought, but far less good about getting any money back to the filmmakers. Others see their job as a real partnership with the filmmakers. If you live in New York and can see a lot of filmmakers who’ve had good and bad experiences with specific distributors, you can get the information you need over coffee. That doesn’t work this far from New York.

Kathy Kline
Documentary Research, Buffalo NY

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Works in Progress Screenings

Need critical feedback and don’t know where to turn? If you’ll be at rough-cut or work-print stage in January on your new videotape or film project, contact FIVF. Screenings & Seminars will be presenting a series of works-in-progress screenings, where the independent community can meet and give you feedback on your work—a rare chance for a critical dialogue with your peers. Call John Greyson at (212)473-3400.
Snapping At Their Heels
Bayou Producers Move From Swamps to Airwaves
The Independent
DECEMBER 1982 • VOLUME 5. NUMBER 9

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Edited by Mary Guzzy

COVER: Judge Leander Perez, left, long-time political boss of Plaquemines Parish, Louisiana, strikes a just-folks pose in Andrew Kolker & Louis Alvarez‘ documentary 'The Ends of the Earth.' It was produced with in-kind services donated by the local New Orleans public TV station WYES, a deal the producers found amenable. For a full report on 'bayou' Indies, see Alvarez‘ feature on page 7.

Dark Horse Of the North

Dear AIVF,

For two years, Dark Horse Films has been sponsoring a series of screenings and discussions entitled Vermont Independents, featuring independents who live and work in Vermont. Since independent films are not shown in the "north country" too often, and since Vermont filmmakers have very few outlets to exhibit their work within the state, we are trying to fill the gap. We also wanted to promote the idea of a dialogue between filmmakers and an audience—another rare occurrence in Vermont. Last summer we expanded upon this aspect of the program with the addition of a filmmaker's forum held on a separate day as a culmination to the whole event.

In the very beginning we were unsure of how a program of this nature might be received here. But we are pleased to announce that both years our attendance reached around 500, and the response was generally quite favorable. The media coverage was also quite good. And interest has been expressed by organizations in other parts of the state to bring the program to their areas; hence, there is a possibility that our audience may expand even further, giving the filmmakers additional exposure. We are also currently in the process of developing an exchange program between Canada and Vermont, in which three Canadian filmmakers will visit Montpelier and three filmmakers from the Vermont Independents group will visit Montreal.

One final note: for the past two years we have been able to present this program with a great deal of support from area businesses and small grants from the state arts council, and we have relied heavily on admissions income. For the third annual Vermont In...

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The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.
On the Frontlines
At the WGBH Doc Unit
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Festivals Galore: Cannes,
Houston, Atlanta, Athens & More

Inuit Input
Ethnographic Film
Has Change of Face
**THE INDEPENDENT**

**JANUARY/FEBRUARY 1983 ● Vol. 6, No 1**

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COVER: Mike Angalik (in headphones) and John Allutjut (with video camera) on location in Eskimo Point in Canada. Their struggles to build an autonomous TV network serving Inuit concerns are documented in Peter Raymont’s recent Magic in the Sky, which played at this year’s Margaret Mead Festival. For a full report on this anthropological showcase, see page 13. Photo courtesy Investigative Productions.

**CORRESPONDENCE**

**Finalist Finale**

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You’ll be amused to hear that many people have not noticed the “April 1” date on the NY Times layout you so cleverly set in my piece, Weary Finalist Curses Funders. I’m being asked all the time about how I “smashed and burned at CPB.” Anyway, it’s the thought that counts, eh? Eloise [Payne] at CPB “loved it,” and asked me to read for Life, Death and Other Matters (masochistic?). Anyway, I obviously need the money.

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New England Conference For Local Indies
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Notices
Edited by Mary Guzzy

CORRESPONDENCE

Get the Drift
Dear Independent:
Tracking Sounds (December) is an excellent, clear and very helpful contribution to raising audio consciousness. I would like to amplify the techniques explained by Treadway and Brodsky.

If there are a lot of common sounds between the original audio track and the final mix, it is possible to make use of the phasing, or flanging, effect. The two tracks are fed into a mixer, and the levels are set to match as closely as possible. The output must be mono. Combining the two tracks in this manner will cause them to cancel at some frequencies and reinforce at other frequencies. The resulting sound resembles that of a jet engine. It will sound very fluttery and high-pitched. Correcting the drift via variable speed will restore the speed to a virtually perfect lock to the other track. The sound may be monitored through speakers or headphones—it doesn’t matter which. This method provides for a much earlier perception of speed drift. Using echo-synch is inherently less accurate because there must be at least 22 milliseconds of drift before location shifts can be perceived (this is known as the Haas effect). I have used the phasing technique to transfer a mag track to quarter-inch, process it and transfer to a new mag that was frame-accurate to the original.

The authors claim that a mixer is not needed to do a mixdown “across 4-track audiotape...” but I’ll bet they would notice the improvement if they used one. Combining tracks with Y-connectors, known as “line mixing,” produces level losses and intermodulation distortion. The distortion is greatest at high levels. A small mixer such as a TEAC 1 is only $150, and cleaner than most larger boards.

Reynold Weidenaar

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Native Americans Behind the Lens

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• Belgian Video Travelogue
• Festival Reports from Upper Volta & Havana

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Also: Edinburgh
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Leitner, Wendy Liddell, Susan Linfield,
Toni Treadway

Contributors: Dana Birnbaum, Marla
Cohen, Randall Conrad, Roberto
Gautier, Mark A. Hukill, Lillian
Jimenez, Grafton Nunes, Melody
Pariser, Glenn Silber, Ken Stier, Arlene
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THE INDEPENDENT

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Editor's Intro

The globe-trotting contents of this issue aim to call for an explanation, although individuals who have witnessed the evolution of film and video over the last decade no doubt already recognize the importance of two-way international links. Reading over the May articles it strikes me how each country and culture devises its own particular strategies for funding and distributing media—and how much more constructive and comprehensive our own approaches might be when informed about the choices of others.

In Susan Linfield's story on the North Rhine-Westphalia funding setup, we can discern the lineaments of a model filmmaker-run organization which not only supplies filmmakers with funds to realize projects but also supports them further with theatrical and TV distribution. Dana Birnbaum's "Belgian Video Travelogue" highlights some pitstops on what is not quite yet an international video circuit, and clarifies how context shapes the exhibition stage in the language-split cultural milieu of that small country. And Hulser's flying visit to the Women's Audiovisual Center in Paris offers a hopeful picture of efforts to preserve and extend women's media.

A tempting glimpse of another continent whose emerging cinema is barely known here is given in Mark Hukill's report from the Pan-African Film Festival and Seminar in Ouagadougou. His jottings from the seminar on distribution echo discussions in the US, and with the New York Third World Cinema Conference fresh in our minds, it's stimulating to reflect on strategies of international exchange and cooperation which will allow us to trade alternative visions. The Cuban experience, as described in Robert Gautier's "Scenes from Havana," provides a refreshing look at a country and a festival which has been a leader in fostering a Third World cinematic culture, defying its precarious location on the borders of the Hollywood dream machine which has for so long swamped Latin American theatres.

The Editor

PRESS LIST

AIVF's Press List for the New York area, listing over 200 print, radio and TV contacts interested in alternative media, is available on Avery labels for $10. Use it to publicize your screening, fundraiser or production plans. Easy to update, easy to use again. Call (212) 473-3400.
The Real Implications of Diversity
at DC Doc Conference
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I Spy
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Catching the Eye of Video Distributors
THE INDEPENDENT
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LETTERS

PTV Racket Rapped
Dear Independent,

I was a little surprised that your March account of Civilization and the Jews did not mention the scandalous treatment of participants in WNET’s Years of Darkness programme.

On 17 February, at the Jewish Museum, WNET sponsored a reception ostensibly in honor of the latter series. I met Josh Waletsky and Susan Lazarus there, but the other directors and producers were not in sight. Clips from three of the films in the series, including mine, were to shown to an audience composed of WNET people, Jewish philanthropists, and other invited personages.

Then John J. Iselin and Marion Swaybill got up and made a fundraising pitch for more money for Civilization and the Jews. Waletsky, Lazarus and I were not even mentioned or introduced to the audience. The Channel 13 officials linked our films to the need to raise millions of dollars for the new series, despite the fact that they paid only $3,600 for the 90-minute feature film (and deducted costs!), and then said the new series would continue the tradition of excellence our films represented.

I would urge that FIVF insist upon fair compensation for producers and act more as a union to insist that the price paid for broadcast accurately reflect the cost of production. FIVF should ask for a congressional investigation into the structure of public television financing in America, with an aim towards setting up something akin to the British system where freelance producers don’t have to waste time and effort finding underwriters so that they can afford to make programs. The television stations pay the cost, the producers make the programs. The current system encourages high overhead, constant anxiety, and waste, fraud and corruption. Channel 13 has been exposed in The New York Times as mismanaged—to say the least. It is time that legislation were enacted to remedy this exploitative situation.

Laurence Jarvik, Producer-director
Who Shall Live and Who Shall Die?

Correction:

To clarify a wrong impression which was conveyed in the Media Clip of April’s Independent regarding a prize jointly awarded to Robert Richter and WNET/13’s TV Lab: “The Alfred I. Dupont-Columbia University awards are offering a $20,000 cash prize to honor the contributions the independent producer has made to the quality and originality of broadcast journalism and to encourage individual stations and networks to air these programs. The prize will be divided equally between the independent producer judged to have done the most outstanding work in news and public affairs during the year, and the station or network responsible for the original airing of the work.” (From press release and guidelines of A.I. Dupont-Columbia Awards.) The award is given to Robert Richter and WNET/13.

Apologies to David Loxton and the TV Lab.

—Ed. ■
Color in the Consciousness Industry

SPRUNG FROM THE TINSEL TRAP
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Cover illustration by Yvonne Buchanan. See special section on Color in the Consciousness Industry.

CORRESPONDENCE

Prudence Advocated
Dear Independent,

The purpose of the February 15 AIVF seminar on using stock footage was to clear up a lot of confusion surrounding this subject, not to add to it, as does Arlene Zeichner’s report (“Taking Stock,” The Independent, May 1983). I did not, nor would I ever, advise a filmmaker to “just go ahead and let the copyright owner sue you and settle out of court,” regardless of how big the film’s budget is. Furthermore, The Compleat Beatles has not been the subject of any lawsuits for copyright infringement, as the article implies. My suggestion to all archival film users to make a “good-faith effort” to protect themselves from copyright violations included, in every case, seeking the advice of an experienced copyright lawyer.

Patrick Montgomery

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The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.
10th Birthday for Media Activists
Survivors of the '70s Meet Challenges of the '80s

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Cover photos from top to bottom: Videofreex at work in 1973, members of New Day distribution collective, and current staff of University Community Video.

**Letters**

**Positive Reaction to “Reaction & Resistance”**

Dear Independent:

I would like to thank you for focusing on the problem of racism in your July/August issue. In an era of “retrenchment” and “fiscal responsibility,” it is refreshing to hear an example of a social agenda in which the elimination of racism leads the list (followed by classism, sexism and agism—not necessarily in that order).

While institutional racism abounds in our so-called free country, nowhere is it more damaging to our national interest (that is our so-called free country, nowhere is it more damaging to our national interest) than in the media. How can we as a people hope to overcome our troubled past when the media continue to brainwash us with trashy, trendy stereotypes? There are few voices speaking out and even fewer voices heard above the commercial din. In short, your July/August issue makes me proud to be a member of AIVF. Keep up the great work!

Rich Sette, MSW

**Media Project Footnotes**

Dear Independent:

Thank you for the coverage of The Media Project in Isaac Jackson’s article, “Plugging into the Video Circuit.” We enjoy The Independent, and are appreciative of the publicity for our programs which you have given us. Unfortunately, there are a number of errors in Mr. Jackson’s description of our distribution program. I am afraid that our long-distance communication lines became fuzzy.

First of all, the tapes which were distributed to hospitals nationwide were produced by Good Samaritan Hospital and Medical Center in Portland, Oregon. Their titles were Changing Home Behaviors: A Program for Parents and Nuclear Radiation Emergency. Hurt on the Job by Clayton Rye (not Wrye) is a video work which we distribute through our (MORE Letters on p. 29)

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.
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Sherwood on the Ins and Outs of Cable

FAR FROM POLAND
Drama + Documentary = The New Dramentary

A Subtitle Is Born . . . . Turning Words into Print . . . .
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Cover: Jill Godmilow’s “Far from Poland” reflects on Solidarity and its portrayal in the media. The film experiments with mixed documentary and dramatic form. Photo: Mark Magill

Editorial Intro

The taboos on “unrealism” in non-fiction are under attack. Documentarians have become increasingly dissatisfied with traditional forms over the last five or six years, and there’s enough ferment in the scene to identify a tendency—call it, for want of a better term, the non-journalistic documentary. Despite the constant pressure to be accessible and transparent and journalistic, filmmakers are tiring of the orgies of simulation required to make a film exude conventional “naturalness.” Concern with the politics of form is beginning to catch up with the politics of content. Cinema verite and the direct address interview, originally hailed as a means of greater democracy in the onscreen voice, are being discredited as it becomes clear that the power transaction between maker and subject still leaves the authority in the hands of the filmmaker—even as the surface of the film lays claim to simple truth. Concomitantly, there’s a welcome trend away from the courtroom model of competing testimony.

Some causes for rejection of apparently straightforward forms can be traced to the influence of French deconstructionist theories which foreground the interpretive function of a work. Another factor is the integration of documentarians into an art milieu. To the art world they bring the real world. And from the art world they extract postmodern values that may breathe new life into conventional documentary form, stilted by its journalistic roots: de-emphasizing smoothness and baring the process of creation are now approved for documentary.

Relatedly, we are seeing more and more films in which re-enactments and other crossbred forms—not the dreaded “docudrama” of prime-time exploitation genre, please!—explicitly highlight the way traditional documentary structures its nonfiction materials as story. Additional theatrical devices are showing up in quantity: dramatic Sirkian lighting, rehearsal of participants, overt costuming of characters, outrageous choices of real possessions as icons/props.

In short, an epidemic of imagination. This first article in a series on non-journalistic documentary looks at Jill Godmilow’s “dramatory” Far from Poland. Later installments will discuss the techniques of such explorers as Michelle Citron, Errol Morris, Camille Billops and James Hacht, George Nierenberg, Dan and Judith MacDougall, Trin T. Minh-Ha, Jean-Pierre Gorin, Michel Negroponte.

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.

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  COVER: Jill Godmilow’s “Far from Poland” reflects on Solidarity and its portrayal in the media. The film experiments with mixed documentary and dramatic form. Photo: Mark Magill
BORN IN FLAMES

Fiery Factions & Feminism

CPB Topper Visits AIVF
Experimental TV Center in Transition
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Edited by Mary Guzzy

Feminist revolutionaries swing into action in Lizzie Borden's new Film “Born in Flames.” Photos courtesy of filmmaker; photographic effect by John Bright. See article p. 16.

LETTERS

Still Building
Dear Independent:
I am writing to thank you for your contribution “A Decade of Building an Alternative Movement” (September, 1983). I’ve been seeking such information for quite some time. My interest in the subject comes from being a co-founder of Communications with El Salvador (Commu-Sal). We are the contemporaries of the movement outlined in the article, only it is the war in El Salvador and Central America that has brought us together. The ways in which this current period of progressive filmmaking has developed has a lot to do with our predecessor; the article showed just how much. Perhaps the biggest difference, though, is that Newsreel was not connected with a film collective of the NLF (National Liberation Front of Vietnam) or progressive filmmakers internationally. We, as an international organization collaborate very closely with the ICS (Salvadoran Film Institute) and Incine Nicaraguan Film Institute as a gesture of solidarity. I think this avoids the internal conflicts and splits that your article described, although this thing is too young to tell.

Kevin Fina, California

Another Crystal Heard From
Dear Independent:
I recently read David Leitner’s article in the July/August issue “Of Synch-Sound Doctors and Peace of Mind Meters” and was surprised that there was no mention of Super 8 Sound.
Since 1972 we have pioneered the technology of crystal synch recording in the United States with a full line of Super 8 reel-to-reel fullcoat recorders and cassette recorders. The current modification of the Sony WM-D6 which we also perform is one which stems from a long line of ancestors, including the TC-153 SD in 1973, to the TC-158 SD, the TC-D5, the TC-D5 M and the TC-D5 Pro. Each new model has benefitted from the experience gained in modifying the previous design.

Philip Elie Vigean
President
Small Format Audio Visual, Inc.
d/b/a Super 8 Sound

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Dissecting "Reassemblage"
Trinh T. Minh-ha Interviewed
DECEMBER 1983 • VOL. 6, NO. 10

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Coming & Going

After many years of loyal service to AIVF and The Independent, assistant editor Fran Platt is gone. In late October Susan Linfield and Renee Tajima arrived as associate editors of The Independent, just in time to join in for the production frenzy on our December issue. Susan Linfield has written for Film Comment, Cineaste, The Village Voice, and other publications, and hopes to expand our coverage of regional independents and discussion of critical issues filmmakers face. Renee Tajima, former administrative director of Asian Cine-Vision and editor of Bridge magazine, will be concentrating on video, Third World themes and reporting national indie news.

NATIONAL DRIVES DOWN RATES FOR AIVF MEMBERS

Your membership now entitles you to a 10% discount off unlimited mileage rates and 40% off regular rates at National Car Rental and its affiliates worldwide. So don't forget to use your automobile rental card!
Following the Latin American Story
Indies find, use and shield sources on the frontlines of international conflict

A Site for Sore Eyes: Video in the Boroughs
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Welcome to 1984!
Big Brother Is Watching . . .
THE VIEWER WAS MUTE. AIDED BY REELING WAVEFORMS OF BIOFEEDBACK INTERROGATIONS, THE HIGH TECHNOLOGY WAS ONLY ABLE TO PRODUCE A VOID OF INFORMATION.
As an independent video or filmmaker, you’ve decided to work “outside the system”—which means you need a community of peers even more. The Association of Independent Video & Filmmakers (AIVF) is such a community. As the national trade association for independent producers, AIVF represents your needs and goals to government, industry and the general public.

Along with our sister organization, the Foundation for Independent Video & Film (FIVF), we also offer you a wealth of concrete services:

- Comprehensive health insurance at affordable rates
- The Independent Magazine, our film & video monthly
- FIVF’s Festival Bureau, providing foreign & domestic liaison
- Comprehensive information services
- Screenings & Seminars
In Focus: Lab Literacy
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Festivals: Mill Valley, Munich, Locarno, AFI Video
**Letter from Sweden**

**The Reflect Film Group**

My first contact with filmmaking came in 1982, when I had a small job as an extra in a production for Swedish television. Ever since, I have been possessed by filmmaking. Soon after that job I decided to start a film group. As far as I know there had never been any amateur groups, but I wanted a group of professionals. About 10 people answered my advertisement, and the group soon had 12 members. Nine of us had previously worked with film in some capacity. The youngest member was 16 years old and the oldest (me) was 32.

We named our group Reflect Film and decided to make a short film to see how we worked together. A three-minute abstract Super-8 film called EX 1 resulted, and we were pleased with our work. EX 1 was shown at the Malmo Hall of Art in April 1983.

After that we wanted to make a longer film in 16mm. We wrote a script and a budget of about half a million Swedish kroner and sent it to the Swedish Film Institute, which funds filmmaking. They said, "No." During the same period I chased after money in every corner of Sweden and the answer was, "No, no, no." Finally the Malmo city cultural support committee gave us 68,000 kroner for a used 16mm film camera. We found a year-old Arri BL, and it's a beauty. I'm still chasing after more money for the other things we need to make a 16mm film, but we do have enough S-8 equipment.

Why have we created only two small S-8 films in such a long time? The problem is money. Also, we do not have any "free" TV stations in Sweden; Swedish TV is owned by the state and hardly buys any freelance productions. The Reflect Film members think it's terribly wrong that TV and radio should be owned by the state and we hope that a change will come. And maybe it will—but it takes time. There is a discussion going on in Sweden about whether Swedish TV should produce and show commercials. (We don't have them here—yet!)

Reflect Film is non-profit, and we don't have an AIVF organization for support. I hope we can start a dialogue between US independents and Swedish ones! We have problems here but we will not give in, and we think we have a lot to learn from US independents. If you are interested please send a letter to: Reflect Film, Osbygatan 16A, S-214 43 Malmo, Sweden.

—Annckie Espebo

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.
On the Tube and in the Theaters with American Playhouse
The Independent

MAY 1984, VOLUME 7, NUMBER 3

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In & Out of Production
Mary Guzzy

COVER: Greg Nava and Anna Thomas' "El Norte" and Lynne Littman's "Testament" are two film projects made for American Playhouse that have won theatrical release prior to broadcast.

EDITORIAL

Two articles in this issue, American Playhouse and British Channel Four, invite comparison of programming policies on both sides of the Atlantic. In England, where the new Channel Four operates in a public broadcasting context, programmes have developed new and fertile relationships with independents of every ilk—from documentarians to art filmmakers to personal essayists. In the US, where airspace for non-commercial projects is scarcer, the nearly three-year-old American Playhouse slot on PBS is deemphasizing its original teleplay concept in favor of feature film projects.

These two program funders and broadcasters have contrasting attitudes that have consequences for independent filmmakers. Alan Fountain stresses unusual content and style, and tries to air work which reflects the current concerns of filmmakers in the field. American Playhouse emphasizes suitability for audiences when selecting projects. The comments made at the 1983 review session of the American Playhouse advisory panel define some of the resulting problems: "Playhouse is the steambath of drama...it lacks consistency, texture, style and content..." (Season II) projected a sense of "earnest realism"...Playhouse should be about writers, not movies...they should not be pretending to make 'movies of the week'...they need to go to writers and producers directly...find the writer's 'dream product'...American Playhouse is becoming a museum...the themes have lacked currency, they are old-fashioned. They must take risks."

While Playhouse has been edging toward a closer relationship with independent filmmakers, it still seems stuck in a straight dramatic mold. Watching it, you would never know that America is a culturally innovative place—or would you guess that films by young Americans are eliciting excited reactions from Seattle to Berlin to Tokyo. When is Playhouse going to go for a music film (Wild Style, Crossover Dreams), or the punksters (Vortex, King Blank, Android, Emerald Cities), or the experimental directors (Haile Gerima, Yvonne Rainer, Mark Rapaport), or the emerging black filmmakers of demonstrated talent (Charles Burnett, Julie Dash), or even regional plays into the white picket fence of middle-brow drama?

—The Editor
The Inside Story of the American Film Institute: Paths of Glory?
THE INDEPENDENT
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In & Out of Production
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ERRATA

We would like to clarify the use of the words “net” and “gross” in the article on distribution pick-ups “The Theatrical Track from Courtship to Contract” (April, 1984 Independent). On page 19 we say, “The standard money deal is a 50-50 or a 60-40 split on the gross after costs…” In fact, the word “gross” seems to be used quite lightly in the business. “Gross after costs,” for example, is technically the definition for “net.” In Robert I. Freedman’s article “Square Deal: Choosing a Distributor” (December, 1982 Independent) he points out the following—and very sound—resolution to the legalese maze: “The second most material provision is compensation, or in contract language, the consideration for the grant of rights. Again, specificity is vital… Where payment is a percentage of something, the definitions could be more important than the size of the percentage. Words such as ‘income’ and ‘net’ have very little meaning without a definition. There are almost as many definitions as there are contracts. Words such as ‘producer’s gross’ or ‘distributor’s net’ are particularly ambiguous and without precise definitions.”

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.

CPB New Minority Funds Available
Public telecommunications organizations are invited by the Corporation for Public Broadcasting to submit proposals for Native American, Asian or Pacific Islander minority programming consortia. Financial support is available from CPB under its Minority Consortia Policy to assist organizations in co-production, acquisition and distribution of minority programs for public radio and television. Proposal deadline: July 16, 1984. Guidelines and further information are available. Contact: Lourdes Santiago, Department of Human Resources, CPB, 1111 Sixteenth St., NW, Washington DC 20036, (202) 955-5308.
SPECIAL SUMMER ISSUE:

EXHIBITION DISTRIBUTION

Getting Your Film Into a Theater
Touring Video Packages: Pros and Cons
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COVER: Whether by choice or necessity, many independents are opening their films in theaters without the backing of a distributor. Susan Linfield’s article on theatrical self-distribution examines four such films. In this special Exhibition/Distribution issue we also report on the market outlook for Spanish-language TV and short film distribution in the Midwest, as well as the pros and cons of touring video packages. And the owner of a small, independent theater in small, independent Waterville, Maine tells us how things look from his side of the screen. Cover design by Deborah Payne.

Good Luck, Kathleen!

We are sorry to report that this issue of The Independent is the last to be edited by Kathleen Hulser, who has been the driving force behind the magazine for over two years. In 1982 Kathleen was hired as editor, and entrusted with the task of building The Independent from a newsletter to a magazine, paralleling the emerging growth and complexity of the independent film and video movement. Kathleen did this and more, setting high editorial standards and forging a balance between the aesthetic and political concerns of the field.

Kathleen relays her thanks to everyone in the AIVF office and across the country for their contributions to the magazine. She will continue to write on the field as a freelancer, and we look forward to her continuing insights and essays.
Bringing It All Back Home
Accuracy In Media, The NEH & Vietnam

ALSO: Amos Vogel Remembers Cinema 16
Legal Talk: The Rights Stuff
THE INDEPENDENT

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THE INDEPENDENT

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Cover: Hope springs eternal: South Vietnamese General Nguyen Khanh with General Maxwell Taylor (l) and Defense Secretary Robert McNamara (r) in South Vietnam, March 1964. Within a year, Khanh was deposed and exiled. Susan Unfield's article investigates the three-ring controversy between Accuracy in Media, the National Endowment for the Humanities, and public television's "Vietnam" series, and analyzes the deeper political divisions festering beneath it all. Photo: Francois Sully, WGBH.

AIVF welcomes...

Beginning with this issue, The Independent's editor is Martha Gever. Former associate editor of Afterimage, published by the Visual Studies Workshop in Rochester, NY, she has written extensively on independent film, publishing and arts funding.

Robert Aaronson and Debra Goldman also joined the staff of AIVF during the summer. Aaronson is now director of the Festival Bureau and Information Services. He is a freelance writer and publicist who has been on the production and administration staffs of various film and video organizations in New York. Debra Goldman brings her expertise as a writer on media issues to her new job as program coordinator for AIVF's seminars and screenings. She will continue to contribute to The Independent.

New AIVF Board Members

Three new members have been elected to AIVF's board of directors for 1984-85. They are: Barton Weiss from Dallas, Texas, and St. Clair Bourne and Christine Choy from New York City. Also chosen were new board alternates Dara Birnbaum of New York, Tom Bliss of Los Angeles, and Robert Marinassie of Pittsburgh. William Greaves, Lillian Jimenez, and Robert Richter were re-elected.

The Independent welcomes letters to the editor. Send them to FIVF, 625 Broadway, New York, NY 10012. Letters may be edited for length and clarity.
DOUBLE VISION
Same Subjects, Different Films

Also:
THE WAR GAME 2: An Interview with Peter Watkins
THE INDEPENDENT
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LETTERS
Embassy Row

To the editor:

I feel compelled to comment on Susan Linfield’s article “How to Succeed in Distribution Without Even Signing” [The Independent, July/August, 1984], specifically regarding The Ballad of Gregorio Cortez and a number of points Ms. Linfield has mistakenly reported.

Although many filmmakers may feel that theatrical self-distribution is “exhausting, debilitating, and overwhelming,” I cannot concur with that assessment in so far as was our experience with Cortez. It is the feeling of our staff that the distribution phase of Cortez was the most rewarding, and the most illuminating aspect of the entire venture.

Secondly, although certain antipathy did exist (temporarily) between our effort and that of Embassy Pictures, to leave the impression that this antipathy still exists is a great disservice to the entire effort. Embassy Pictures gambled on Cortez when every other distributor scoffed at the notion of releasing Cortez theatrically. Embassy provided us with the fundamental resources to make Cortez the commercial success that it is, and in the process provide us the opportunity to learn distribution firsthand. Embassy Pictures displayed great character in accepting our criticism, allowing for a “give and take” dialogue as to what was best for the film. Granted certain mistakes were made, for one our New York City opening, but it was not as cut and dried as Ms. Linfield’s portrait. Embassy’s choice was for a national breakout, and when the Cinema 5 organization made a generous offer Embassy took it. Had Janet Maslin seen the first 15 minutes of the film, which she missed, her regard for Cortez could have been favorable, and quite possibly could have been the difference between success and failure in New York City.

Third, and lastly, just how Ms. Linfield justifies her description of “the entire city of Los Angeles as a character” [July/August, 1984] is beyond me. The film Cortez is not at all about Los Angeles, and the antipathy has nothing to do with the city of Los Angeles. It was the feeling of Ambassador Pictures and ourselves that this film was a great antithesis to that portrayal.

Sincerely,

[Name]

[Name]

Embassy Row

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Correction

A few errors appeared in the article “Patronizing” in the September issue of The Independent. Peggy Kenas’s name was spelled incorrectly; the author of the “We Don’t Fund Media” handbook is David S. Shepard; and the project was conceived at the 1982 annual meeting of the National Network on Grantmakers.

Cover: Los Angeles is Hollywood, saunas and est—and, increasingly, a city of minorities. Renee E. Tajima and Tracey Willard’s article, “Nothing Lights a Fire Like a Dream Deferred,” profiles the increasingly prolific and visible Black filmmaking community in Los Angeles. Photo: Charles Burnett’s My Brother’s Wedding (courtesy filmmaker).
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Cover: Robert Flaherty had no formal training as an anthropologist, but his film Nanook of the North remains the best-known ethnographic movie ever made. In “Ethnocentric Circles: A Short History of Ethnographic Film,” Claudia Springer traces the influence of Flaherty and others on changing values and styles in ethnographic filmmaking. Photo: Museum of Modern Art.
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COVER: Brick by brick, AVF has built its foundation, expanding from a small New York-based group of producers to a national, multi-service organization, which provides everything from advocacy for its members to professional seminars, information services, and insurance. But it wasn’t easy. In this special anniversary issue, Debra Goldman tells the inside story of AVF’s first decade of tumultuous growth. Illustration by Tim Grajek. ©Tim Grajek 1985.

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COVER:
Wars are fought with guns—and information, whether conveyed through word-of-mouth, books, newspapers, posters, radio broadcasts, films, or videotapes. Jane Creighton's article, "Freedom of Information Acts," examines the history, achievements, and goals of El Salvador's insurgent filmmakers, the Radio Venceremos Film Collective.

Photo: El Salvador Film and Video
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COVER: Does sophisticated technology ensure increased access to that increasingly important commodity, information? Lauren-Glenn Davitian's article, "Populations, Policy, Politics: Telecommunications in Vermont," examines the case of a small, rural state in the Information Age. Photo: Lauren-Glenn Davitian.
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COVER: "The Times of Harvey Milk" demonstrated the same crossover appeal as the political career of the charismatic San Francisco supervisor. In "Making History Move," Susan Adams interviews producer Richard Schmiechen and director Robert Epstein about their Oscar-winning documentary. Photo: Richard Schmiechen and Robert Epstein.
TELEVISION'S WORLD VIEW

DOCUMENTARIES ON CENTRAL AMERICA AND THE CARIBBEAN

DEMOCRATIC MEDIA IN THE '80S
FILM & VIDEO MONTHLY

THE INDEPENDENT

SEPTEMBER 1985
VOLUME 8, NUMBER 7

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COVER: Long-term struggles like the workers' occupation of Coca-Cola's Guatemalan bottling plant do not attract broadcast journalists, who look for dramatic action and easily identifiable protagonists. In "Truth and Consequences," Patricia Thomson examines independently produced foreign affairs documentaries that defy the predictable viewpoints, pace, and style of conventional public affairs programming.
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COVER: Individuals confront the forces of social exploitation in filmmaker Haile Gerima's "Bushmama" and "Child of Resistance." In "Storyteller of Struggles," Gerima talks to Rob Edelman about the influences on his narrative style and his vision of an independent Third World cinema.
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COVER: KTCA-TV and the Walker Art Center are hoping that in a tuss-up with MTV audiences will choose "Alive from Off Center," the PBS series that features works like Christian Marclay's "Record Players." Barbara Osborn critiques the trial run of "Alive," which appeared on PBS stations last summer. Photo: Dave Friedman.
WHEN THEATER BECOMES VIDEO
THE LEGENDARY JUNEBUG JABBO JONES
DECEMBER 1985
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COVER: Writer/actor John O’Neal portrays everyman Junebug Jabba Janes, whose stories celebrate the victory of wit and resourcefulness over authority. In his analysis, Mark Lussier traces Junebug’s transformations from folk hero of Black southern oral tradition, to stageplay, to video. Photo: Matt Anderson.
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COVER: Under the aegis of the coalition Art Against Apartheid, visual, literary, performance,
   and media artists put their work on the front lines of the anti-apartheid struggle. In “For the
   Cultural Boycott of South Africa,” Charlayne Haynes argues for the necessity and effectiveness
   of the other half of the cultural fight against the South African status quo. Graphic: E. Schiffer,
   courtesy Art Against Apartheid.
TALKING UNION

MEDIA AND THE BRITISH MINERS' STRIKE

SAG AND INDEPENDENTS
MARCH 1986
VOLUME 9, NUMBER 2

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COVER: The year-long British miners' strike was the impetus for an unprecedented media project by the nation's independent videomakers in support of the action, "The Miners' Campaign Videotapes." Series tapes like "Straight Speaking? The Facts Behind the Miners' Strike" portrayed and successfully disseminated a view decidedly different from the establishment media. In her essay and interview with British Independents Karen Ingham and James Morgan, Martha Geyer looks at the tapes' political impact, aesthetics, and production methods.
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YVONNE RAINER ON SEXUAL (MIS)REPRESENTATIONS
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COVER: In a scene from Yvonne Rainer’s “The Man Who Envied Women,” Jock Deller, played by William Raymond, converses with his off-screen psychiatrist, while in the background on excerpt from Nicholas Ray’s “In a Lonely Place” illustrates one of the classical narrative dilemmas encountered by women at the movies. In “Some Ruminations around Cinematic Antidotes to the Oedipal Net(tles) while Playing with De Lauraedipus Mulvey, or, He May Be Off Screen, but . . .” Rainer asks, “What’s in it for us ladies?” and uses writings by Teresa de Lauretis and Laura Mulvey, as well as her own filmmaking experience to explore the political problems of cinematic narrative.

Photo courtesy filmmaker
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COVER: In "Pato and Cabenga," the story of twin girls who develop their own private language, filmmaker Jean-Pierre Garin synthesized autobiographical and documentary approaches to create a personal film essay. David Schwartz discusses the making of first person documentaries in "First Person Singular: Autobiography In Film." Photo courtesy filmmaker.
OF MICE, MENUS, AND MICROCHIPS

SPECIAL COMPUTER ISSUE
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COVER: Alexis Carrington Colby, Dex Dexter, and the rest of the implausibly rich and inveterately slimy "Dynasty" crew, are part of the lives of television viewers the world over. In "Joan Does Dynasty: A Neopagan, Postsituationist, Socialist/Anarcho/Feminist Expose," Joan Braderman returns the favor, infiltrating the Carrington manse to answer the question: "Why do a hundred million people in 78 countries welcome this department store of dressed-to-kill aliens into their homes every week?"
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COVER: The early Soviet filmmaker Dziga Vertov not only created a new breed of radical documentaries but theorized about and propagated for the possibilities of a revolutionary cinema. This special book issue features Ernest Larsen’s examination of Vertov’s collected writings, along with essays by Eric Breitbart, Debra Goldman, Christopher Phillips, and Martha Gever, reviewing recent writing on the practice and politics of film, video, and television. Photo: frontispiece of “Kino-Eye: The Writings of Dziga Vertov.”
EAST/WEST
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   by Shelley Rice

14 Movies in the Middle Nation: Attitudes of Chinese
   Audiences
   by Xiang-ru Chang

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   by Martha Gever

NEH Disowns "The Africans"
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Think Small: Super 8 and 8mm-to-Video
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8 CAN THESE TAPES BE SAVED?

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Women's Fortnight Festival International des Films de
   Femmes
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COVER: In the aftermath of the Cultural Revolution, the more than eighty million Chinese
who go to the movies every day prefer human drama to high concept, tales of human
suffering to comedy, and lessons in political responsibility to escapist fare. They flock to films
like the recent hit "The Girl in Red," in which nonconformist An Ran is disappointed to find
that her sister would go to any length to ensure her admission to college. Author Xiong-ru
Chong looks at the distinctive taste of Chinese movie-goers, the appeal of newly available
western films, and the future of Chinese filmmaking in "Movies in the Middle Nation." Photo
courtesy World Entertainment, Inc.
DIFFERENT IMAGES

ALILE SHARON LARKIN
AND JULIE DASH
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16 New Images: An Interview with Julie Dash and Alile Sharon Larkin
by Kwasi Harris

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Rockefeller Reconsiders Media Policy
by Patricia Thomson

Sun City Blocked by PBS
by Martha Gever

The Big Mac
by Renee Tajima

Package Deal: A New Documentary Series
by Debra Goldman

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Reels of Fortune: Video Software Dealers Meet
by Kevin Bender

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Bargains Galore: CPB Contracts and Independent Producers
by Martha Gever

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My Beautiful Laundrette and The Rainbow Sign
reviewed by Janet Wickenhaver

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Alive and Well in Quebec: International Super 8 Film and Video Festival
by Wendy Lidell

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COVER: Julie Dash’s “Illusions,” with Roseonne Koton as Ester Jeeter, is one of the films to emerge from the “LA Rebellion,” fostered by block filmmakers working outside mainstream Hollywood. In this issue, Dash and Alile Sharon Larkin talk about the challenges black women film artists face in the struggle against racism and sexism. Photo courtesy Black Filmmakers Foundation.
It foretells your future; you see it every day... What is it?
FEATURES

10 All That Glitters... by Sherry Millner
12 A Film with History by Lynne Tillman
14 Board in Flames: Conservatives Take Control at CPB by Martha Gever

2 MEDIA CLIPS

Rights and Wrongs: Learning Channel Contracts by Patricia Thomson
The $100-Million Treasure Hunt by Quynh Thai
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Against the Odds: Native American Media Initiatives by Charlayne Haynes
Screenings Central: The Independent Feature Market by Berenice Reynaud

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Australian Odyssey: The Sydney and Melbourne Film Festivals
The Cannes Film Festival by Robert Aaronson
In Brief

22 IN AND OUT OF PRODUCTION by Renee Tajima

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COVER: The slickness of big-budget television is designed to mesmerize a mass audience. But what about media that aims to empower and enlighten rather than narcotize? In “All That Glitters...” video artist Sherry Millner insists that low-budget film and video don’t require any apology. Her manifesto, first presented at Viewpoints: A Conference on Women, Culture, and Public Media, argues that the resourcefulness and focus required by limited budgets are effective tools in creating alternative media.

Illustration: Sherry Millner.
The Genealogy of Cinema:
Three Proofs Confirming the Existence of the 'Vanishing Point'

1. Florence, 1504

2. New Jersey, 1872

3. California, 1904
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12 Answering the Void
by Michelle Parkerson

14 Thoughts on Women's Cinema:
Eating Words, Voicing Struggles
by Yvonne Rainer

16 Letter on South Africa
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17 Avant-Garde Film
by T. Zummer

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Third Cinema at Edinburgh: Reflections on a
Pioneering Event
by Kobena Mercer

In Brief
by Kathryn Bowser

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Miami Wavelengths
by Jay Murphy

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COVER: For some movie-lovers, cinema is an invention foreshadowed by age-
old attempts to materialize illusions. And the most serious proponents of film
have often been the avant-gardists. In this issue, Thomas Zummer takes liberties
with some of the revered classics of our avant-garde film legacy—from the
work of founding fathers like Bunuel and Eisenstein to that of their prolific progeny
to recent feminist titles. Zummer lives and works in New York City. When not
studying philosophy, he watches movies, makes cartoons, and tells himself jokes.

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The Popular Appeal of Television's Right Reverends
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14 Why Christian Television Is Good TV
by Julia Lesage

21 Questions of Images and Politics
by Trinh T. Minh-ha

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Congress and the FCC Decide the Fate of the Fairness Doctrine
by Quynh Thai

Boro to Boro
by Renee Tajima

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Going Dutch: The International Gay and Lesbian Film Festival
by Andrea Weiss

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Days of Miracle and Wonder: Video Trends at SMPTE '86
by David Leitner

24 FESTIVALS

Pacific Picturesque: The Hawaii International Film Festival
by Carol Blue

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COVER: While leftists and feminists most often reject the ideological message that Christian television programs communicate to their largely white, working-class audiences, such programs as The 700 Club and the Jimmy Swaggart show can teach progressives something about using the medium effectively. In "Why Christian Television Is Good TV," Julia Lesage analyzes both Christian TV's ideology—the homophobia and racism that are its deep structuring principles—and its tactics of persuasion.
The Other Americas

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POPULAR VIDEO AND FILM IN LATIN AMERICA
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13 The Outsider's Aesthetic: Contemporary Independent Film in Canada by Geoff Pevere

18 The Other Americas: Popular Video and Film in Latin America by Jane Creighton

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Dawning Hopes and Sunsets for Must-Carry by Patricia Thomson

Refugee Refuse by Renee Tajima

PBS Policy Review by Martha Gever

Coke Is It Empire Builders

Two Funds Announced Sequels

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Eyes on the Prize: AFI Seminar Examines Black Participation in American Media by Monona Wali

10 IN FOCUS

Blow Up: Budget-Cutting Video-to-35mm Production by Mia Amato

Keeping the Beat: Sync on the Set by Alan Zdinak

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Pick of the Crop: Toronto’s Festival of Festivals by Robert Aaronson

In Brief by Kathryn Bowser

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COVER: Stephen Penney, the protagonist in John Paiz’s Crime Wave, contemplates The Canadian Dilemma: a distinctive cultural voice that is convinced it has no cultural voice and a national condition of alienation. In “The Outsider’s Aesthetic: Contemporary Independent Film in Canada” Geoff Pevere looks at how feature filmmakers are making works which comment on this chronic cultural detachment.
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FEATURES

10 A Puerto Rican Legacy: Cinema and Social Reform by Quynh Thai

11 Films with a Purpose: A Puerto Rican Experiment in Social Films by Inés Mongil Echandi and Luis Rosario Albert

15 Dessert Hearts by Mandy Merck

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4 MEDIA CLIPS

The Monopoly Game: The MPAA and NCTA Trade Insults by Martha Gever

Cable Company Loses in Erie by Patricia Thomson

Keeping Tabs on CPB/The American Experience Guidelines by Renee Tajima

Lumiére Lives

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Basic Survival in Super 8, or How to Become a Super 8 Sleuth by Bob Brodsky and Toni Treadway

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FESPACO Forever by Clyde Taylor

AFI Recovers Filmex Fumble by John Greyson

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COVER: Juan sin Senso (Brainless John), a 1959 film on the need to question advertising rhetoric, was one of the many works produced by the Division of Community Education in Puerto Rico between 1947 and 1964, and recently resurrected from Puerto Rican archives and presented in the program, "Films with a Purpose: A Puerto Rican Experiment in Social Films." In this issue, the program's organizers provide a historical overview of this New Deal-style project, and, in "A Puerto Rican Legacy: Cinema and Social Reform," Quynh Thai considers its social and cinematic significance in Puerto Rico and for other third world countries. Photo by Papo Colo, courtesy Exit Art.
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16 Off-Hollywood or Bust
   by Eric Breitbart

18 Bringing It All Back Home
   by Patricia Thomson

19 Money Matters
   by Jill Muehrcke

20 Reality Check
   by Martha Gever

22 To Market, To Market
   by Nancy Gerstman

23 Critical Mass
   by Abigail Solomon-Godeau

25 Star Gazing
   by Katherine Dieckmann

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Going Out of Business: The Decline of New York Film Labs
   by Quynh Thai

Cannes Do
   by Janet Wickenhaver

British Nets Open Doors to Independents
   by Martha Gever

Austin Affirms Access
   by Patricia Thomson

Studios Targeted by Anti-Apartheid Group

Organizing the Unorganized: NABET and IATSE Join Forces
   by Ethan Young

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Long Distance Links: Southeastern Media Producers Forum
   by Jan Millsapps

14 IN FOCUS

Successful Audio before Digital
   by Bob Brodsky and Toni Treadway

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Paris Calling: Cinéma du Réel
   by Jonathan Stack

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14 The Half Open Door: Channel Four and Independent Production in the U.K.
   by Alison Butler

18 The Video Trade: Part 1, The Distributors
   by Renee Tajima

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Latino Launch
   by Guynh Thai

Legal Eagles
   by Patricia Thomson

Amateur Auteurs
   by Toni Treadway

Dartfield Fund Established
   by Renee Tajima

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6 FIELD REPORTS

The State of the Second City: Chicago Area Independents Meet
   by Carrie Oviatt

A Marriage That Never Got Started: Seattle Cable and the Community
   by Ken Mochizuki

12 IN FOCUS

Open Reel Videotape Restoration
   by Tony Conrad

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French Roast: The Annecy International Animated Film Festival
   by Karen Rosenberg

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COVER: Though the audiences for Woody Vasulka's Art of Memory may not be the same as those for political documentaries, artist Vasulka and his social-issue contemporaries face similar dilemmas when trying to distribute their work. In the first of two articles on nonbroadcast video distribution, Renee Tajima provides an overview of this aspect of the business of independent video distribution in the U.S. Photo by Marita Sturken, courtesy Electronic Arts Intermix.
"It's like the Dark Ages in Europe with big monasteries that keep arcane knowledge. When you make the pilgrimage to those monasteries, they pass on what they know and try to keep the light flickering. But outside of their confines, the light disappears. There's not a whole lot of traffic in video."

—curator Neil Seiling
(continued on page 16)
FEATURE

16 The Video Trade: Part 2, Promotion, Pricing, and Percentages
   by Renee Tajima

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The Searchers: International Agency Opens
   by Patricia Thomson

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Franco-American Film Fête
   by Karin Halperin

The Holy City's Cinematheque
   by Rob Edelman

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Caveat Documentor
   by Paula Schaap

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The First Decade: The Asian American International Film Festival
   by Jeannie Park

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Cinema and Social Change: Interviews with Latin American Filmmakers
   reviewed by Robert Stam

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COVER: Because business practices within the video trade are not widely discussed,
many producers remain in the dark about the facts of distribution—what kind of income
to expect, what to look for in a contract, what promotional strategies work best and
whether these are being used by their distributors. In "The Video Trade," the second of
two articles on nonbroadcast video distribution of independent work in the U.S., Renee
Tajima sheds some light on these and other areas.
UNMASKING MEDIA MYTHOLOGIES
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10  Laying Down the Law for Dramatic Films
by Paula Schaap

14  "Video Art," Its Audience, Its Public
by Martha Rosler

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Making History: PBS' American Experience
by Patricia Thomson

Independents and CPB Confer in San Francisco
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Work in the Works
by Renee Tajima

Westward Ho for EFLA

Sam Brody: 1907-1987
by Steve Krinsky and Ethan Young

Steve Seifert: 1951-1987

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Pas de Deux: Choreographers and Producers Pair Up at Sundance
by Deirdre Towers

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Labors of Love: The Festival of the International Union of Non-Professional Cinema
by Karen Rosenberg

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COVER: In "Video Art," Its Audience, Its Public," Martha Rosler discusses the breakdown of the distinction between public and private spheres and the effect of their growing interdependence on how video is made and perceived. For example, she asks, "How can there be said to be a private sphere, when the image of the terrorist, the grisly specter of death of the private and public alike, is put beside me at the family dinner table?" Photo from Rosler's A Simple Case for Torture, or How to Sleep at Night, courtesy Video Data Bank.

Courtesy New Museum
YESTERDAY AND TODAY
AFRICAN AND AFRO-AMERICAN CINEMAS
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14 Interconnections: The African and Afro-American Cinema
by Ntongela Masilela

18 Bodies and Anti-Bodies: A Crisis in Representation
by Timothy Landers

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Final Cut at the IFP Market
by Martha Gever

Dollars for Distribution
by Quynh Thai

Draffeld Endowment Announced
by Patricia Thomson

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Super 8 Resurgence from Coast to Coast
by Toni Treadway

Added Attractions: The Sidebar at the Independent Feature Film Market
by Janet Wickenhaver

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Hardware Wars
by Eric Breitbart

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Pacific Panoramas: “Eastern Horizons” at the Toronto Festival of Festivals
by Barbara Scharres

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by Reinhard W. Wolf

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by Karen Rosenberg

Shoot Films, Not Rockets: The American-Soviet Film Initiative

2 MEDIA CLIPS
Changing of the Guard at the New York Film Festival
by Quynh Thai

Doc Series Gets Ready for Launch
by Patricia Thomson

New York Black/Latino Group Established
by Renee Tajima

DuPont-Columbia Honors Eyes on the Prize

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10 IN FOCUS
Super VHS: Super Great or Super Hype?
by Barton Weiss

15 LEGAL BRIEFS
Are You Entitled? Title Protection and Title Reports
by Robert C. Harris

28 FIELD REPORTS
Radical Media Review: Third World Newsreel Enters Third Decade
by Coco Fusco

After School Special: Chicago's Community Television Network
by Barbara Tuss

33 FESTIVALS
British Intelligence: The National Festival of Independent Video
by Mary Downes

Text and Tube: La Semaine Internationale de Video
by Tom Borrup

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COVER: Georgian director Irakli Kvirikadze finished his dramatic feature The Swimmer (featuring Gudea Buzduli) in 1981, but when it was released in 1984 several scenes about the Stalin era were cut. The film was re-released in 1987 with several of the cuts restored, and this version was screened at the 1988 San Francisco Film Festival. In "Glasnost and Georgian Cinema," Karen Rosenberg surveys contemporary movie-making in the Soviet Republic of Georgia in light of recent liberalizations taking place in Soviet culture. Photo courtesy of the San Francisco Film Festival.
Electronic Backtalk / Interactive Video
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10 Bright Moments: The Black Journal Series
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14 Electronic Backtalk: The Art of Interactive Video
by Lucinda Furlong
21 The Limits of Copyright: Moral Rights and the Berne Convention
by Robert C. Harris

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Boston Access Decentralizes and Expands
by Renee Tajima
Gay Film Tomorrow
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8mm Video Cooking at the Kitchen
Jay Leyda, 1910-1988
by Patricia Thomson
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8 FIELD REPORT
A Different Drummer: Chicago's Labor Beat
by Amy Killinger

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Beverly Hills Swap: The 1988 American Film Market
by Noreen Ash Mackay
Where the Action Was: American Independents in Berlin
by Kathryn Bowser
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COVER: With every new invention of video technology, artists invent new ways to make that technology interactive. The latest high-tech video frontier is videodisc, and since the mid-eighties artists have adapted the machinery developed for interactive military and industrial applications for less lethal or commercial projects. In "Electronic Backtalk: The Art of Interactive Video," Lucinda Furlong traces the short history of artists' involvement with various concepts and uses of interactive video. One of these, Roberta Friedman and Grahame Weinbren's The Erl King, allows the audience to construct an experience of the work from various recorded components, including soprano Elisabeth Arnold's rendition of a lied by Shubert based on Goethe's Der Erlkoenig. Photo courtesy artists.
Public Television: Indepedents' Challenge
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14 THE COALITION

Introduction
by Lawrence Sapadin

The National Independent Programming Service: A Proposal
Minority Programming Services

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by Martha Gever

What Makes Public TV Public? It Gets Harder and Harder To Tell
by Pat Aufderheide

CBS Sunday Morning Report
by Ron Powers

24 THE HEARINGS

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Cable Feels the Heat
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Worldwide Women's Film Group Formed
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New Orleans' New Culture Channel
Congress Scraps CPB Budget Freeze

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Odyssean Adventures: The 1988 Leicester and Brussels International Super 8 Film and Video Festivals
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COVER: Based on a resolution chart for TV camera set-up available from Hale Color Consultants, Inc., 1505 Phoenix Rd., Phoenix, MD 21131.

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10 Corporate Speech, Power Politics, and the First Amendment  
by Herbert I. Schiller
14 Girl Crazy: Lesbian Narratives in *She Must Be Seeing Things* and *Damned If You Don't*  
by Martha Gever

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Tax Incentives: Congress to Consider Exemptions for Freelance Artists  
by Renee Tajima and Martha Gever
MacArthur Foundation Boosts Media Funding  
by Quynh Thai
*Hoxsey Goes to Washington*  
by Patricia Thomson
Innovative Arts Series for Channel Four
The Discovery Program's Progeny
Sternberg Exits NYCH
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Candid Camera: The Festival of Contemporary Irish Film  
by Helena Mulkerns
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by Ethan Young

MEMORANDA

COVER: Throughout Sheila McLaughlin's 1987 dramatic feature *She Must Be Seeing Things*, Agatha—played by Sheila Dabney—is on the lookout for her lover Jo's sexual infidelities. Sexuality has always been central to the fascination exercised by narrative films—whether overtly or through the subtleties of editing, camerawork, lighting, mise-en-scène, music, and other cinematic elements. And feminist film scholars have written widely on the operations of sexuality on the screen in order to reveal the relationship between representations and sexual politics. However, most of this work has been limited to discussions of heterosexual dynamics. In "Girl Crazy: Lesbian Narratives in *She Must Be Seeing Things* and *Damned If You Don't*** Martha Gever examines two films where lesbian fantasies and attractions provide the tensions that propel the narratives of the two films. Photo: Anita Bartsch. JULY 1988

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by Roy Lekus

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Notes on NAMAC
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Mapping Media in New York State
by Quynh Thai, with J.T. Takagi
Lavine Leaves Rockefeller
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Like a Rolling Stone: Memories of TVTV
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Home Video Case Jolts the Motion Picture Industry
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COVER: In the videotape Steps, by Zbigniew Rybczynski, American cineastes-cum-tourists intermingle with Sergei Eisenstein’s characters in the famous Odessa steps sequence of Potemkin, with the help of video post-production techniques. Rybczynski's tape is among those independent productions that have gotten airtime on French television. In "Le PAF (Paysage Audiovisuel Française): The Changing French Audio-Visual Landscape," Roy Lekus provides an overview of broadcast television in France—its history and politics, its recent expansion and privatization, and the opportunities for independents. Photo by JoAnne Seador.
Life Drawings

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nam june paik: "video frankenstein"
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Tax Alert: New IRS Rules Mandate Amended 1987 Returns by Martha Gever

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The Territory: Lone Star TV by Dick Cutler

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Caribbean Connections: The 1988 Images Caraibes Festival by Louis Kilkenny
Cheaper than Cheap: The Hamburg No-Budget Short Film Festival by Karen Rosenberg
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AIVF Thanks

COVER: Although historians of video art might believe that the oeuvre of well-known artists such as Nam June Paik has been thoroughly documented, analyzed, and catalogued, they should not be too sure. In "Unknown Masterworks of Video," T. Zummer brings to light a number of works not included in any catalogue raisonné. Zummer lives and works in New York City. When not studying philosophy, he makes cartoons.
COVER: Those who have only heard about Andy Warhol’s films from the 1960s had a chance to acquaint themselves with his output last spring, when the Whitney Museum of American Art presented “The Films of Andy Warhol: An Introduction.” In this issue, filmmaker and scholar Paul Arthur uses this occasion to reflect on Warhol’s output and inventions as a filmmaker—his framing and structuring of time, his displacement of drama from the screen to the conditions of viewing, his interest in incident over plot. Warhol’s The Chelsea Girls (cover), Empire, Kiss, and Blow Job were among the films included in the Whitney’s program. Photo: Billy Name/Factory Foto, courtesy Museum of Modern Art Film Stills Archive.
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16 Planes, Boats, Trains, and Other Liabilities: A Guide to Motion Picture Insurance
by Renee Tajima
19 Recoding Narratives of Race and Nation
by Kobena Mercer

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Film Fuels Battle over Kentucky Coal
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Primetime Advocates:
The Better World Society's Documentary Productions
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Summary of the Minutes of the AIVF/FIVF Board of Directors Meeting

COVER: In Majahar (Mid-stream), a dramatic feature by the British collective Retake, a Pakistani woman is brought to England by her husband, then abandoned. For her, independence has previously been equated with Westernization, and she becomes torn between two ways of life. In "Recoding Narratives of Race and Nation," Kobena Mercer discusses how films such as Majahar participate in contemporary British cultural politics. Mercer's article describes and analyzes the historical formation of black independent filmmaking in Britain, encounters with and challenges to the traditional "race relations" narrative, the development of a plurality of filmic styles by black British filmmakers, and other topics. Photo courtesy of the National Film Archive London.
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Clio Rides the Airwaves: History on Television
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UNICA: Five Decades of a Unique Festival
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COVER: Navy Admirals cut the cake in celebration of the first atomic tests in 1946 at the Bikini Atoll in the Pacific. Radio Bikini, Robert Stone’s documentary on these tests and the U.S. Government’s propaganda about them, was featured on PBS’ new history series The American Experience. In “Clio Rides the Airwaves,” Kathleen Hulser examines how history is depicted in this series and asks whether public television has kept pace with the kinds of questions about visual representation that have been posed by today’s social historians. Photo: Historic Pictures Service.

MARCH 1989
THE LIMITS OF ART
YOKO ONO’S FILMS
Yoko Ono's long career as an artist and filmmaker has always been overshadowed by her status as the wife, then widow, of John Lennon. Now, on the occasion of a retrospective of Ono's work at the Whitney Museum of American Art, Daryl Chin looks at her particular contributions to the avant-garde. In "Walking on Thin Ice: The Films of Yoko Ono," he traces her roots in the Fluxus art movement and examines her feminist wit and challenges to the formal and thematic concerns of other avant-garde filmmakers of the period, such as Andy Warhol and Michael Snow. Courtesy Lenono Photo Archives.
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COVER: Film still from Las Madres: The Mothers of the Plaza de Mayo, by Susana Munoz and Lourdes Portillo. The film describes the campaign of Argentian women who seek information about their children and grandchildren who were "disappeared" during the years that the right-wing military dictatorship was in power. Las Madres is part of a growing body of film and video productions made by women which has developed over the past decade, changing the shape and direction of New Latin American Cinema. In "Unofficial Stories: Documentaries by Latinas and Latin American Women," Liz Kotz examines the impetus, themes, and stylistic innovations of this work. Photo courtesy Direct Cinema.

MAY 1989
ALEXANDER KLUKE
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**COVER:** A history teacher and her husband listen to a news flash before the outbreak of World War II in Alexander Kluge’s film Die Patriarin (The Female Patriot, 1979). Kluge’s numerous films and theoretical writings have played a central role in the development of New German Cinema. In this issue, Karen Rosenberg reviews two newly translated books on this influential film movement plus a new volume of Kluge’s fiction. This is followed by an in-depth interview with Kluge, conducted on the occasion of a retrospective of his film and television work organized by the Goethe Institutes of the United States and Canada. Photograph courtesy filmmaker.

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COVER: This month's issue features a special section on media education, covering a variety of innovative learning programs and proposals. Topics range from actual projects like the Poetry Video Learning Project, where high school students learn about visual metaphor and mood when creating video images to accompany their poems about hands (pictured), to broader issues in media education today. The special section includes articles on the gap between theory and production reproduced by institutions of higher education, the representation of women in college textbooks on production, the progress of the new international film and television school in Cuba, and how media literacy might be incorporated into education programs—from elementary school on up. Photo: Cyrille Phipps, courtesy Rise and Shine Productions.
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AIVF Elects New Board Members

COVER: Avant-garde film was the subject of a week-long gathering in Toronto this summer, which Paul Arthur reviews in “No More Causes? The International Experimental Film Congress.” Amidst the debates about the purity and politics of experimental movements were screenings of new and old avant-garde films, including a major retrospective of Hollis Frampton’s films (pictured: still from Hapax Legomena III: (Critical Mass), 1971). This issue also highlights an assortment of conferences and festivals from around the world, with work ranging from independent features at Cannes to video production in Cochabamba, Bolivia. Photo courtesy Anthology Film Archives.
Border Patrol Monitor

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Beyond ABC, MTV, HBO, PBS...
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COVER: In this issue, alternative media producers and programmers plan for the next decade, looking into useful models of cooperation and new kinds of networks—social and technological—while building on the lessons of the past in “Utopia Now: Networks for the Rest of Us.” Changes ahead for cable access and media arts centers are also considered in “Allies or Antagonists? Public Access Cable and Media Arts Centers.” Cover photograph is from San Diego videomaker Louis Hock’s Mexican Tapes, an excerpt from which was included in the Deep Dish TV program The Border: Where Do You Draw the Line?. Photo courtesy Deep Dish TV.

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DECEMBER 1989