

the INDEPENDENT

a monthly publication of the Foundation for Independent Video and Film, Inc. 99 PRINCE ST., NY, NY 10012 PH (212) 966-0900;

April 1979

CALENDAR

Tues. April 17
8:00 pm
99 Prince St.

INDEPENDENTS PRODUCING FOR TELEVISION — Discussion & screening: Jim Blue, Exec Producer of "The Frontier" series of indie shows for Channel 17 in Buffalo, originator of "The Territory" — indie series in Houston & Assoc. Prof. of Media, SUNY in Buffalo & an indie documentarian. Tom Weinberg, Indie f/v producer of "Image Union" on WTTW in Chicago, and Lynn Corcoran, producer of "The Frontier" and an indie doc. videomaker.

Sun. April 22
8:30 pm
The Kitchen
484 Broome St.

VIDEO ART — Screening & Discussion with the makers: Second part of a series on new video work jointly sponsored by The Kitchen & AIVF. Curated by Maxi Cohen & Robin Weber "JGLNG" (pronounced "juggling") by Skip Blumberg, a high contrast b/w 5 min. abstract visualization of the act of juggling. (Shown at the Everson Museum, The Whitney, KQED, Atlanta Film Festival, Lanesville TV & more) "INTERPOLATION" by Kit Fitzgerald & John Sandborn. 15 min. Drawing on elements of drama & on images from everyday life & using both simple and sophisticated methods of video postproduction, they have created "abstracted Allegories." All works stress the power & presence of aerial effects to underscore and complement images. "BALLS" by Steve Kolpan. 4 min exploration of the distortion of time & perspective. "WINDOWS" by Gary Hill. 8 min. study for IMU & installation piece for recoding the immediate environment — incorporated interactive programming of automated cameras, images processing, sense devices & dynamic image location on multiple output systems. "MEDIA BURN" by Ant Farm, 25 min.

Tues. April 24
7:30 PM
School of Visual Arts
209 E. 23rd
(2nd & 3rd Ave)
The Amphitheatre
3rd floor

SCREENING: The Women in this program have all participated in the Director's Workshop. *The Nap* 13 min. Directed by Joan Rosenfelt. A contemporary mystery. *Working for Peanuts* 21 min. Directed by Alice Spivak. A satirical point of view of the advertising field. *Margaret's Bed* 22 min. Directed by Wendy D'Lugin. A contemporary story confronting the problems of understanding and communication between a woman and a man. *"I am Cecil Day, 38 years old. . ."* 33 min. Directed by Susan Spencer Smith. A woman in Dallas, Texas talks about herself from childhood to the present. In counterpoint to this narrative we see one day in her life.

Mon. April 30
8:00 pm
99 Prince St.

LEGAL & FINANCIAL FORUM: Second part of our series bringing the expertise of outside professionals to the indie community. Presented by Edwin S. Brown, CPA of Mann, Brown & Bauman and Robert Freedman, Esq. Discussion topics to include: establishing corporate & non-profit status, limited partnerships, soliciting private investors, distributor contracts, the pros & cons of tax shelters.

Wed. May 9
8:00 pm
99 Prince St.

INSURANCE FORUM: Third part of our series with outside professionals. Presented by Rose H. Schaler, insurance broker, member of council of Insurance Brokers of Greater NY Inc. & Life Underwriters Asso. of the City of NY Inc.; and Larry Grant; Exec VP of Chubbs Corp. Rose will discuss basic insurance needs of the indie, i.e. health, life, workmen's comp. liability. Larry will address special entertainment risk packages, i.e. production equipment, etc.

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As most have noticed, numerous changes have been made in the format and contents of the past three issues of the FIVF/AIVF Newsletter. The changes in format (Typesetting, binding etc.) were made for practical as well as aesthetic considerations. This must be made clear since there has been considerable feedback showing concern over the extra money assumed to have been spent for the "sprucing up" effort. In fact, the use of the typesetter pays for itself since the compacting of the information makes for a lighter package (cheaper to mail) and we've eliminated the expense of mailing envelopes (and therefore the expense of stuffing the envelopes). At the same time, through the aid of our editorial consultant, and the donations of time and talent by others, regular features and departments have been instituted. Along these lines, if you have any information on AIVF members' screenings or successes, or if you'd like to submit articles or ideas for articles, write to me c/o *The Independent*. Feel free to contact me about any ideas concerning *The Independent*, no matter how large or small.

My thanks to those who continue to work unselfishly so that this publication may exist. ed.

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The viewpoints expressed herein do not necessarily reflect the opinion of the Board of Directors—they are as diversified as our member and staff contributors.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to: THE INDEPENDENT, 99 Prince St., NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

NOTE: All submissions to newsletter due by 15th of month preceeding publication, preferably earlier.



Press Reception, Carnegie II

MEDIA AWARENESS UPDATE

IN PUBLIC WE TRUST

A *Public Trust* or "Carnegie II", the report by the Carnegie Commission on the Future of Public Broadcasting, was released at a press conference on Jan. 23rd at the Carnegie International Center.

The creation of a Program Services Endowment as they have outlined would mean increased funding to independents.* We must actively work to insure that the intent of the report is specifically mandated in enabling legislation. The report covers a lot of ground and there are many areas in which we have proposals for implementation.

In response to the report, the AIVF Media Awareness Project recently held a conference/party to encourage discussion on the report of the Carnegie Commission on the Future of Public Broadcasting. The reception was held at the home of Martha Stuart, a noted video artist. AIVF's response is entitled "Beyond Carnegie II".

The AIVF praised the goals of the Carnegie Commission's report and the Commission's purpose and hard work. Independents generally approved the Carnegie report, but felt certain points necessitated elaboration or modification to insure that the intent of the report is not lost in enabling legislation. The following is an excerpt from AIVF's response to the Carnegie Commission Report.

INTRODUCTION

We support the spirit and intent of the Carnegie II report. The AIVF supports the recommendations for increased federal support, separation of programming and administration, the insulation of programming from political control, public accountability and the support of American creative talent. However, we believe that in order to insure that the intent of the report is carried out, substantive mechanisms are necessary in enabling legislation which mandate protection of independents and the public. Carnegie I had a lot of beautiful language but its recommendations were not truly implemented. Failure to monitor the system allowed it to develop in ways which do not provide the American public with the vital and diverse system they deserve.

We applaud the increased funds to independents and the options available for alternative distribution. However, independent work must not be isolated in the Center and/or restricted to alternative broadcast mechanisms. Diversity should be the bedrock of the entire public television system. Incentives for the promotion and broadcasting of independents work should be built into the overall funding structure. To insure full participation, independents should be appointed to all programming and technological committees.

Carnegie II marks a watershed in public television. The independent's role is timely and crucial. We applaud the goals of the Carnegie report. Our purpose is to propose mechanisms for implementation.

SUMMARY

CENTER FOR INDEPENDENT WORK: AIVF strongly supports this department as a way to nourish existing production entities and centers. The role of the Center should be to advocate the interests of independents. Procedures for grievances must be established as well as a mechanism to monitor the relationship of independents to public television. We applaud the Commission's support of production by independents and the availability of alternative outlets for distribution. But the Center must not be the only avenue of support. Independents must have full access to the Endowment. Independents' work must not be isolated in the Center nor restricted to alternative broadcast mechanisms.

FUNDING: Incentives for the promotion and broadcast of independents' work and local public affairs programming should be built into the overall funding structure. The Association supports a tax on the excess profits of commercial stations, networks and satellite operations. FCC figures on commercial station finances must be made public. Corporate support must be structured in order to preclude program influence.

MINORITIES: Minorities should not be restricted to "minority" projects but be part of the mainstream for all productions and activities. In addition, a priority of the system should be to create substantial programming to appeal to minority audiences; more research and analysis is insufficient.

ENDOWMENT/TRUST: The AIVF applauds Carnegie II's support of production and mechanisms for alternative distribution of programming. However, we believe that it is crucial for public broadcasting to insure a mechanism for the airing of the wealth and diversity of programming produced by independents. Peer review must be included as an integral part of decision making.

PUBLIC ACCOUNTABILITY: Boards should reflect the various constituencies of the Public rather than the Industry. AIVF advocates procedural steps for eventual open Board elections at all community stations. Financial disclosures should apply to Endowment and Trust Boards and Management.

EDUCATION: Independents should be allowed to contribute their cost-effective and imaginative approaches. The role of educational television should be to create a critical awareness of the media on the part of the viewer. Educational television should make use of small independent productions.

DEVELOPING TECHNOLOGIES: Democratic access to low-cost satellite distribution is of vital concern. In addition, independents and the public must be included on all satellite programming and technological committees.

* * * *

*We define "independents" as those persons who are not regularly employed by any corporation, network, institution or agency which determines either the form or the content of the materials which he or she produces.

TERM PAPER FROM THE PRESIDENT

This marks the last newsletter of this board's term, and seems like a good space to give a brief report. Renewal notices are coming in at such a rate that it's hard for the office to process them all. We should be well over 1000 members when they're counted. The new CETA term is beginning and by October, we will have placed 30 new film and video makers into CETA positions — as pool crews, as individual artists, as interns and as administrative assistants in the FIVF offices. Our new newsletter gets better & better and now has a CETA artist Bill Jones as editor. Short Film Showcase is chugging along, with 14 films soon to be on the national theatre circuit, and procedures are beginning to increase that by another ten in the coming year. SFS is also researching the possibility of turning some of their valuable experience and contacts into some sort of use by those independents who are working in the feature format. (More of this in a later issue) The advocacy work continues to grow in importance and in influence. All in all: a very productive year. The most far-reaching event of this term was the appointment of Alan Jacobs as Executive Director. If we can save him from burn out and exhaustion, AIVF is in great hands.

One nagging problem, however, is the lack of enough assured and discretionary money. The grant situation is precarious, as everyone knows. FIVF's constant dependency on the yearly appropriations of the state arts council and the NEA media panel doesn't breed autonomy. The "independence" of both FIVF and AIVF is DEPENDENT on YOU and ME. Somehow we have to sustain ourselves. The Foundation must have money to initiate pilot projects and to bridge fiscal crises between grant terms. The AIVF advocacy work is TOTALLY dependent on membership money. In the coming year if any of you receive increased funding through the legislation which we have fought for, I hope you will remember us and send something to continue this work. I'm sure there are plenty of corporations who would be glad to give us a little something (provided we alter a few of our stands). Co-optation money abounds in the arts these days. Keep us pure: SEND MONEY.

Speaking of co-optation, I attended my first board meeting of the American Film Institute on March 9. It was a seductive set up — first a lobster dinner with the stars at the Alfred Hitchcock award fest, next day an elegant luncheon at the Greystone Mansion with asparagus and strawberries. (The way to a revolutionary's heart.) The board meeting was chaired by "Chuck" Heston, who intoned the agenda items as if they were inscribed on stone tablets. The board itself was short on stars, but long on HEAVIES, such as Jack Valenti (he never said a word, but every report seemed aimed in his direction). There were even some other women — Fay Kanin, screenwriter, whose *Friendly Fire* will soon be on network TV, Eleanor Perry (AIVF member!) and Marsha

Mason, star. Andre Gottfreund, the representative of youth on the board (the Institute's alumni president) sat with us women. We have to pool our strength, he said. No show of force was necessary, as the whole thing was a well orchestrated report on the glories of AFI. Livingston Biddle from the NEA was there to "initiate a new era of cooperation between AFI and NEA." What THAT will mean to the independent community will have to be watched closely. I hope that AIVF's participation on the board won't mean co-optation, but that the recognition of our strength will influence AFI to become accountable to a larger community of media people than those exclusively engaged in the "entertainment industry".

While in California, I met with a large group of San Francisco media people at a meeting organized by Larry Hall's Committee to Save KQED and the Film Arts Foundation. FAF is a rapidly growing group interested in equipment sharing and strong advocacy. They have grown to over 200 members this year and their energy and organizational talents were well demonstrated at this meeting which packed the Media Access Center at Fort Mason. It was a real California crowd with everyone from the save-the-whale-tape-makers to the Synanon media crew to a militant black group from Oakland. Three people were there from Sacramento officialdom: Jerry Brown knows where the action is. Also there were Josh Hanig and Skip Blumberg, two familiar ex-East Coast faces. Josh's new film *Song of the Canary* is having predictable problems getting on PBS. It deals with work place health conditions, an issue that corporate PR television has little interest in sponsoring.

Which brings me to the Carnegie Commission. This newsletter contains a condensation of a report that the PTV committee did on Carnegie. There are pragmatic and political reasons for the committee's position-endorsing the increased funding and setting up of an endowment for programming. I personally DO NOT endorse Carnegie II. There is nothing in its recommendations that would change the existing structures of control. These are increasingly elitist and corporate. The report has been entitled *A Public Trust* and we are all asked to trust that the PTV establishment (with a little reshuffling and a lot more money) will "enlighten and guide" the American public. I see no reason why the public should trust anything in the current system, least of all a continuance of the elitest "enlightenment" that now predominates. Trust isn't the answer: CONTROL is. Public television will only begin to change when it is in the public's control, through open board elections and community participation in programming decisions and program making.

Those of us in the New York (and Newark) area are going to have to spend some time organizing directly around the issue of Channel 13. Carnegie II recently released freedom-of-information material about the Nixon years vis a vis

public television. What we in NY have to remember (and what Carnegie and the NTIA don't mention) is that Iselin was appointed as a direct result of the White House/Whitehead pressure that these documents delineate. James Day, whose WNET presidency produced such dangerous programs as *The Great American Dream Machine* and *The Banks and The Poor*, was a main target of Nixon's tactics. WNET's board removed Day and appointed Iselin in a move to eliminate progressive political content. Nixon's man at CPB (Henry Loomis) has now been replaced, but Iselin lingers on. Channel 13 is the largest PTV station and sets the tone for much that goes on in the system as a whole. The Nixonian doctrine of soft cultural programming continues to emanate from the WNET production center. It's time to pressure for change.

Channel 13 has recently come under fire from the FCC for not attending to their community of license — Newark. Looking at their present schedule (the British Shakespeare productions; the new *Mobilpiece Theatre*, *Lillie*; and the new series of *OLD Hollywood musicals*), we can see that they are not attending to their creative community either. Perhaps the next step is a license challenge.

Meaningful change at PTV is going to come from challenge, not from trusting the Trust. Carnegie II is what one might expect from an endowment whose founder, Andrew Carnegie, wrote in his autobiography, appropriately entitled, *A Gospel of Wealth*:

"When visiting the Sioux, I was led to the wigwam of their chief. It was like the others in external appearance, and even within the difference was trifling. The contrast between the palace of the millionaire and the cottage of the laborer with us to-day, measures the change which has come with civilization . . . a change not to be deplored, but welcomed as highly beneficial. The problem of our age is the problem of the proper administration of wealth, that the ties of brotherhood may still bind together the rich and poor in harmonious relationship."

Upstairs and downstairs . . . Civilization or barbarism . . . Well, we all know what happened to the Indians.

Dee Dee Halleck

THE VOTES ARE IN

On March 20th the ballots for the 1979 Board of Directors were counted. Ballots were marked in descending order, giving the member's first choice 11 votes, 2nd choice 10 votes, and so on. We would like to thank everyone who ran for office and hope that those who were not elected this time will continue to be active in the organization. Here are the results:

Dee Dee Halleck	473
Kathy Kline	427
Stew Bird	337
Jane Morrison	333
Matt Clarke	326
Manny Kirchheimer	305
Kitty Morgan	291
Jeff Byrd	286
Eli Noyes	253
Pablo Figueroa	252
Maxi Cohen	226

Alternates: (will replace Board Members unable to serve)

Ted Timreck	210
Monica Freeman	204
David Liu	198

PUBLICATIONS

The independent film video guide, (volume 1, #1 Winter 78/79) an index to works exhibited by non-commercial film and video showcases in New York City and New York State has just been published by the Education Film Library Association (EFLA). The publication is intended to serve as a selective guide to independent video and film, and includes contact addresses for each producer whose work is listed. For further information call: EFLA Reference Librarian, 212-246-4533.

The "Taft Foundation Reporter", an extensive guide to locating foundation grants is now on sale at \$195.00 per copy. For further information write: Taft Corp., 1000 Vermont Avenue, NW, Washington, D.C. 20005. (Cost includes 12 monthly issues of *News Monitor/Taft Report*).

"Guide to Women's Art Organizations" is available at \$4.50 per copy from Women Artists News, c/o Midmarch Associates, PO Box 3304, Grand Central Station, NYC 10017.

Public television: "The Greatest Educational and Cultural Bargain in New York State" is a new informational pamphlet that seeks to answer questions most commonly asked about public television in New York State. Write: Association of Public Television Stations of New York, 120 Washington Avenue, Albany, NY 12210.

Equipment Loan Handbook for Young Filmmakers/Video Arts has listings for more than 100 items available to media producers and exhibitors which are described along with general information, operating principles, and equipment loan services \$3.50 per copy. May be obtained in person or by mail with check payable to Young Filmmakers Foundation, Inc., 4 Rivington Street, New York, NY 10002.

FILM CLINIC by Sol Rubin

STEADY IMAGES IN A SHAKY WORLD

Audiences are conditioned to view a steady photograph on the screen. A tripod, we are told, is the only thing that makes this possible (with the recent exception of the costly Steadicam). Since a tripod may not always be practical or possible, enter the SHOULDER BRACE. Most of the brand name braces are heavy, clumsy, expensive and may not necessarily fit the contours of your particular shoulder.

You can make your own personalized camera support for \$2. to \$5., as I have done, without access to a machine shop. Get a metal plate about 4 inches wide and about 16 to 18 inches long, depending on the camera model you intend to use and on your body dimensions. Bend the metal plate between the pipes of a steam radiator or similar gear. Shape the plate to fit your shoulder and chest (see illustration). Pre-test the camera on your shoulder brace for comfortable viewing and mark the tripod socket area. A 1/4-20 thread tap is ideal. Otherwise, drill a simple hole to clear the way for the screw to hold the camera.

If you have difficulties bending the plate, use two thinner metal plates. The first one serves as a 'prototype'. The second piece of metal acts as a support. The two metal components, now shaped to fit your own shoulder, are easily joined with a few small nuts and bolts.

Now, glue on thick foam rubber squares, with empty spaces about 1/2 inch apart, beneath the shoulder brace. The rubber squares will prevent slippage. All told, this approach is superior to the traditional one-piece shoulder brace. Paint stores sell adhesives like Weldwood which will effectively bond both metal and rubber. You may spray the new creation with black paint or cover it with masking tape. If members are interested, I would be happy to demonstrate a few of the shoulder braces. Please let *The Independent* know and we can plan to do this.



Sol Rubin demonstrating his shoulder brace.

INDEPENDENT SCREENINGS

The Independent features screenings and broadcasts of works by AIVF members. If you are a current member and have a screening or airing please send pertinent information to *The Independent*, 99 Prince St., NYC 10012.

At Global Village, 454 Broome St.: April 6, 8:00 p.m. *Ginny Bourne* presents the work of black women film and video artists; April 13, 8:00 p.m., "Observer Observed and Talking To Myself" by *Taka-Iimura*; April 27, 7:00 p.m., "Paterson — City Like A Man" by *John Antici*.

At The School of Visual Arts Room 111, 209 E. 23rd St.: April 16, 8:00 p.m., *Peter Bode*, Synthesized imagery-video; April 30, 8:00 p.m., *Jane Brettschneider*, video narratives about art, literature and film.

At Anthology Video Program, at the Holly Solomon Gallery, 392 West Broadway: May 6th, 8:00 p.m., "C.A.P.S. Video Recipients for 1979, featuring works by *Mitchell Kriegman*; May 20th, 8:00 p.m., *Philip and Gunilla Mallory Jones*, "Black, White & Married".

... AND ON THE TUBE

PBS will devote three hours of prime time to the "Black Man's Land" series, three films on history and politics in Africa. Already widely acclaimed by film critics and scholars in African studies, the series will be shown on three consecutive nights, beginning April 3, at 10:00 p.m. The series consists of:

"White Man's Country," on the imposition of colonial rule and the origins of African resistance;

"Mau Mau," on the national liberation movement in Kenya in the late 1950s;

"Kenyatta," a biography of Kenya's late president.

David Koff is producer of the series and *Musindo Mwinyipembe*, the series narrator, will host the broadcast. SoHo Television, available on both Manhattan Cable and Teleprompter Cable Television, as well as at 8 p.m. Monday evenings on Channel 10 and at 3 p.m. Thursdays on Channel C. will be presenting works by *Nam June Paik*, *Christa Maiwald*, and *Susan Russel*. "Time and Space Concepts" featuring *Nam June Paik*, will air on April 9 & 16. "Art Video, Performance I" works by *Christa Maiwald* and *Susan Russell* will air May 14.

"Who Remembers Mama?", an hour long, award winning documentary film examining the plight of the divorced middle-aged homemaker, airs nationally Wednesday, April 18, at 10 p.m. (EST). Co-produced and written by *Cynthia Salzman Mondell* and *Allen Mondell*, the Film examines the emotional and financial devastation experienced by these women when they lose their roles as homemakers through divorce.

Note: Input Video is inviting independents to submit tapes (3/4 pref.) for their monthly video screening series. Write for info. to Input Video, 2001 W. Scott St. Milwaukee Wisconsin 53204.

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N.Y. INDEPENDENT FILM ANIMATORS

On Thursday evening, March 15, 1979 the regular meeting of New York Independent Film Animators was held for the first time at the FIVF loft. Approximately sixty people attended and many films from personal experiments to polished commercial projects were shown. The meetings will be held every month and are open to all animators and those interested in animation. The next meeting will be held at 99 Prince St. on Wed. April 18 at 7:00 PM.

BUSINESS by Mitchell W. Block

BORROWING SHORT TERM MONEY

Question: "I've been borrowing money on my VISA card and they charge me 1.5% a month. Is there a cheaper way?"

Answer: Filmmakers never seem to have enough money. Borrowing money either for the short term (less than a year) or for longer terms always presents the problem of finding the money to pay back the loan when it is due. Banks and other financial organizations that loan money to businesses tend to shy away from high risk areas like film production or seem willing only to loan money to you when you don't need it. There are many kinds of loans available to individuals (or companies) that your friendly banker can review with you. Because of space limitations I will only be able to outline a few. There are cheaper ways of borrowing money — your VISA card really is one of the more expensive ways.

1. Get to know your friendly banker. Introduce yourself to your local branch manager. That way when you come to them for money — they at least feel they have seen you before. Banks are in the business of loaning money; your checking account is not where they make their profits.
2. *Pass Book Loan* — This is the simplest kind of loan to get. What happens is the bank is loaning you your money. That is, the money you have in your savings account is being used as collateral and the bank is "giving" you your money for 1 to 4 points over what they are paying you in interest. Loan rates vary — so you can shop around. A "point" is the interest on the loan, expressed in interest "points" per year. (\$100 at 10 points for 1 year costs \$10) Since the bank only pays you 5 to 6% per year on your savings account one can see that "loaning" you your savings account money for 7% to 12% is profitable. Your savings account continues to earn interest and you pay the bank the difference between the two. (Interests you pay on loans is deductible from your taxes.) Assuming your bank charges you 2 points over your savings interest, this loan "only" costs \$2 per hundred dollars per year (or \$.50 per quarter). This is a good kind of loan to start off with. If you pay it back when it is due, it will help establish your credit "history" so when you need a different kind of loan, it will be easier to get. Of course, if you have the funds in your savings account it is easier to dip in and use those funds and also cheaper. But this is a good way of establishing credit, and a way to start a relationship with your banker.
3. *Personal Loans* — 'No Collateral' are my personal favorite. These loans can be arranged through credit unions, banks and savings and loans, and finance companies (these organizations charge the most and are best avoided since they can charge from 15% to 24%!). Your bank or savings and loan co. (assuming you don't belong to a credit union) is the best place to go. They will charge 10 to 16%. This rate is a function of the "prime rate" (the rate they charge their "best customers") and other consider-

ations; your average balances, credit worthiness, etc. Usually, your rate would be 1.5% to 3% over "prime". These notes are usually for short terms — 30 to 180 days. They are payable in full at their maturity and interest is computed on the number of days the loan is outstanding and on an annual basis. Thus borrowing \$5,000 for 90 days at 12% costs \$150 instead of \$228 which is what a 1.5% (30 day) credit card loan for the same period would cost. This kind of loan is good to float contract payments if you're making a film on a grant or contract where you get a certain percent when you reach certain stages. (AFI Grants sometimes take 6 weeks to pay on requests, for example, so you might borrow to pay the lab for the three prints and CRI to get a break for paying cash.

Banks sometimes try to sell you an installment loan, where you make 12 to 50 payments a year. These cost more and you must pay back some very month. Try to avoid these if you can. Interest payments are loaded in at the head of the loan and there is usually an extra charge if you prepay. (Pay the loan off before is it due). Short term notes usually have a minimum interest charge of \$50 and there are usually no penalties for prepayment as long as the minimum interest is paid. These notes can sometimes be rolled over, that is you re-borrow the amount at the end of the term — with a new interest rate again based on the prime.

Of course, borrowing money for short terms may not fit your capital needs. For the independent film or video maker there are always capital problems. From where will funds come to buy prints for self-distribution, pay for ads, printing, raw stock or what ever? Your bank or credit union is a good place to get to know, since they are used to dealing with small businesses. It is important not to do a 'New York City,' by borrowing money to pay for current expenses like rent, lab bills, Kodak, etc. It is good business to borrow money against secured receivables (print orders from governments), contracts (from legit companies), and grants (from state and federal sources). Money for equipment buys and financing growth and/or expansion should come from other sources or be for terms longer than 6 months.

In the next issue of *The Independent* I'll deal with financing film equipment and other kinds of loans.

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In the Feb./Mar. issue there were several errors in the *Business* column. The table is reprinted correctly here:

Sales	100 Copies	200 Copies	300 Copies
Selling Price	\$ 340.00	\$ 340.00	\$ 340.00
Gross Income (1)	\$34,000.00	\$68,000.00	\$102,000.00
20% Royalty	\$ 6,800.00	\$13,600.00	\$ 20,400.00
25% Royalty (2)	\$ 8,500.00	\$17,000.00	\$ 25,500.00
Variable Royalty (3)	8,500.00	\$17,850.00	\$ 28,050.00

notes:

1. Gross Income is the number of prints sold times the selling price
2. Royalty is 20% or 25% of the Gross Income at each of the three levels of sales
3. Variable Royalty represents 25% of Gross Income at 100 prints, 27.5% of sales on the next 100 prints and 30% on the next 100, etc.

REGIONAL REPORT

This month's report comes from Paul Kleyman, Editor of "Video Networks" at Bay Area Video Coalition.

Video activity in the San Francisco Bay Area during the wet winter months of 1979 peaked in February with three major gatherings for women in media, public access cable programmers and the general body of videophiles.

During its three days, "Video Expo," despite its industrial and institutional emphasis, enabled hundreds of independents to review advances in small-format manufacturing and to mingle productively among other producers and business contacts. The costly seminars attracted mixed assessments, though an access group from distant Antelope Valley was especially pleased with workshops on lighting and cost-effectiveness.

In from Washington, D.C., for the Expo, was the Corporation for Public Broadcasting's (CPB) head of training programs, Daniel del Solar. "This is my in-service training," he told us. "If women, minorities and others trying to enter broadcasting through public channels are to do so in significant numbers, we have to know how to train them as efficiently as the corporations. That's why I'm here, and I am learning a great deal."

Wedge among manufacturers and the hard-core software stalls was the Bay Area Video Coalition in a booth donated by the Expo.

The National Federation of Local Cable Programmers (NFLCP) held its first California Chapter meeting over four days at the Southern Alameda County access Channel 3. More than 40 people from 10 stations agreed to establish a separate issues advocacy group, while maintaining the NFLCP's open character as a confluence of commercial and community cable interests.

At San Francisco State University, Bay Area feminists in media packed three days of panels, workshops and screenings. Also, many film and video independents were expected to join a March 10 seminar on media and politics keynoted by visiting AIVF president Dee Dee Halleck.

The BAVC announced a \$25,000 administrative grant from the San Francisco Foundation and \$50,000 for its "Western Exposure" broadcast production from the CPB.

To fulfill its mandate to bridge independents with public television stations in California, the BAVC has delivered more than \$150,000 in funds and technical services to six independent productions, under the overall title of "Western Exposure."

Chosen by a panel of broadcasters and independents from 55 proposals, the six tapes explore wind energy research; activism from a wheel chair; a women's independent record company; Angela Davis in her role as a teacher; Clarence Muse, at 90, the dean of Black

motion picture actors, and 10 poems by top California poets. Competition is expected by early summer.

Otherwise: the Bay Area's Committee for Children's Television led testimony at the Federal Trade Commission's children's viewing hearings . . . At Video Free America, with video repeat at Demystavision in March, Gene Youngblood, outlining his coming book, *The Future of Desire*, defined revolution in mass society as the ability of each individual to talk back to the system (conversation as opposed to one-way communication). In reviewing the latest communications developments and trends, he declared that true tele-democracy is possible but unlikely . . . The California State Library called for tapes by independents for its statewide pilot video circuit. About 25 libraries, each paying \$5,000 for the introductory program, will receive VHS playback equipment and circulate a different packet of video programs each month for two years. Most programming will be of the Time-Life variety, but the program's coordinator hopes to inject as much as an hour of independent productions per packet. . . . Nearly 7½ million feet of newsfilm and historical footage from Sacramento's NBC affiliate MCRA has been turned over to the Sacramento Museum's History Department. MCRA's news department is the largest on the West Coast and is utilized by the network for much of its regional coverage. Cataloguing will take as much as a year, but researchers can gain limited access now.

PLANS SET FOR APRIL CONFERENCE

The steering committee of the 1979 National Conference of Media Arts Centers, to be hosted by the FIVF this April, met in New York in February to finalize the list of conferences and lay down the framework for an agenda.

Geared to organizations devoted to the support of independent film and video, the conference's aims are: 1) to encourage the organization to work more closely together; 2) to address national policy issues facing the field and 3) to share information in such areas as management and fund-raising, crucial to the survival of these organizations, most of which are fewer than 10 years old. Among topics for discussion will be: insurance for facilities and equipment, the relationship between media arts centers and broadcast facilities, legislation for independents, interfacing organizational needs with those of the individual artist. After the conference we will draw up and distribute a report on the conference so that those who could not be in attendance will be able to benefit directly from our meetings.

From the point of view of an individual artist, what is the significance of this conference? These organizations will be working to strengthen the services they provide for their constituents. From equipment access for artists, the exhibition of innovative film and video, workshops, archives, and more, hundreds and thousands of independent film and video makers are now drawing on those services. As the organizations are able to streamline and reinforce their work, the effect will soon be felt in the field: better access to free or low-rate equipment, exhibitions, even places to preserve the best of our work.

SEXISM IN THE MEDIA: ANOTHER ROUND FOR OLD TIMES' SAKE

On Tuesday, March 13 AIVF and Women Make Movies co-sponsored an evening billed as *Sexism in the Media*. In addition to screening films, four speakers were supposedly prepared to "plunge into the controversial topic of sexist images in the media." The program was to start at 7:30. Due to the usual technical difficulties it was 8:30 when it actually began. The 50 or 60 people in the audience were polite and patient. Jim Gaffney spoke briefly for AIVF; Janet Benn for Women Make Movies, after which we saw four films: *Janie's Janie*, a Newsreel film from the early '70s; *No Lies*, a film about rape and other things by Mitchell Block; *Women in Defense*, a silly government film from the 40s promoting women's roles in defense by sewing (referred to as a woman's 'natural skill'), cooking, lab research and so on; and *Marguerite*, a recent rather empty animated film from California. As I watched this motley selection I couldn't help but wonder how these films were going to stimulate the evening's discussion. With the exception of *No Lies*, which is a painful expose of how cameras and camera operators manipulate, oppress, rape their 'victims' (in this case a recent rape victim retelling her story through an actress), none of the films spoke to the issue of sexism in the media. Were we in the audience thought to be a group of people who had never been exposed to films made by women and who needed an introductory course? Or was there something radically new for most of us who have seen them (and many others like them) to glean this time around? The films stimulated no more than five minutes of discussion after which we were urged to listen to the panelists. If you had kept reasonably informed of feminist film criticism or even if you'd just seen a number of films by women, Anne Kaplan (English Prof. at Rutgers) had nothing particularly new to say. She did categorize the two aesthetic/political polarities evident in films by women: the first, like *Janie's Janie*, encourages identification with the subject matter, seeks a kind of documentary 'truth' in which the viewer is essentially passive. The second type — avant-garde (ahem) feminist cinema — wants the viewer to be active, not lulled to sleep, wants the viewer to be 'separate from' the screen, to know that s/he is watching an illusion rather than being sucked in to a dreamworld. Unfortunately, as Kaplan stated, the avant-gardists don't manage to attract a mass audience, and specialized as their audience is, still don't manage to be too effective. So much for purity, in spite of honorable intentions.

Next, Chris Choy (filmmaker, head of 3rd World Newsreel) spoke mostly about the added pressures of being Asian-American, and how bureaucracies box artists in on the basis of their sex, color and race, in addition to prevailing upon artists who want government monies to conform to the bureaucracy's notion of what should be made. Rather than speak to sexism in the media, Chris Choy spoke about the particular problem of being an Asian-American female filmmaker wanting to make films about subjects other than being female and Asian-American, and the frustration of trying to get funded by the government given their proclivity to pigeonhole. After she spoke, someone in the audience took note of

the time and requested that perhaps we might have some audience participation before hearing the other two panelists because at the rate it was moving along the panelists would finish at 10:30. Jim Gaffney rejected this request and asked that we allow the panelists to continue. Robert Brannon, editor of *The 40% Majority* spoke briefly about the subject of his book, and about the men who are trying not to be sexist and who consider themselves feminists. Other than a brief personal appraisal of some of Hollywood's so-called women's films, the topic of sexism in the media was not addressed. He cited the role played by Vanessa Redgrave in *Julia* as a good sign — a substantial women's role in which a woman is portrayed as strong, active, intelligent and beautiful. How could he forget the price she paid — crippled and separated from her child, to name just two of the fairly clear media messages. Marshall Blonsky (instructor at the New School) did come prepared to speak to the topic, albeit through psycho- or psychoanalytic-semiology. He brought a few slides and after a fairly long-winded and unnecessarily obtuse mini-lecture he attempted to point up just how we are manipulated by advertising images in particular, and how large a part our sexuality plays in the whole game. He is a smart man and he had the power to disseminate some potentially very useful information. Instead, he chose to mystify most of the audience with his jargon and patronize us. By this time — it was 10:30 — most of the audience felt as victimized by the evening as they are by the media. There was neither the time (we had to be out by 11) nor the energy for pursuing the dialogue that we had obviously wanted.

Sitting there, and in thinking about other panels I had attended, I began to really question the usefulness of panels per se. Isn't there some other way in which so-called experts can share their ideas with us? After all, is the gap so wide in our professionalism, our expertise, our status, that there need be a table and chairs at the front of the room behind which the panel is protected and separated from the rest of us? Would it not be more democratic, more interesting if people sat in some sort of a circle wherein one small group were not so exclusive and powerful in relation to the other? And if these people are experts, surely their knowledge can be shared in a more spontaneous forum, more responsive to the people present and their needs. If we look at films at such an event, shouldn't they be chosen carefully, seen and examined in context? If the films relate specifically to the evening's topic shouldn't we be able to see the relationship, and make some sort of synthesis from what we have seen and heard? After all, it is 1979. Sexism in the media has been around as a topic for at least a decade. If we haven't something new to contribute in terms of abolishing the still rampant sexism in the media, why are we devoting time and energy to plan or attend such a meeting? I often feel at panels that although my presence is visually, physically required for the purpose of filling a space, my intelligence, my creativity, my desire and need for communication are suppressed. And in this context, where I *do* expect some sensitivity in these matters, and where I would like to affirm my faith in the possibility of action toward change, only my anger is stirred.

A. Lister

A STATEMENT BY PACIFIC COAST VIDEO

The following statement was prepared for inclusion in a package sent to the FCC by Pacific Coast Video concerning difficulties encountered in airing their controversial production "The Challenge of a Stabilized Community".

February 14, 1979

Federal Communications Commission
Washington D.C.

Please place into the public file of KEYT Television, Santa Barbara, California, the enclosed package of material relating to our video documentary project, "The Challenge of a Stabilized Community."

KEYT refused to sell Pacific Coast Video (PCV) one hour of non-prime airtime to broadcast our documentary concerning a subject of extreme local interest. While we do not question the right of KEYT to refuse to air any given program, we do object to KEYT's apparent position in governing what points of view may be expressed simply by arbitrarily proclaiming a program "too controversial." We suspect KEYT feared loss of advertising revenue and placed this above the concept of the free flow of information, a cornerstone in the foundation of American thought. Our documentary apparently did not meet KEYT's established criteria of innocuousness.

PCV shares the concern of KEYT's management regarding the accuracy of the documentary content. We anticipated criticism of the material and charges of out-of-context interviews. While the interviews are, out of necessity, edited, the integrity of a speaker's position remains intact. PCV has on file all outtakes and notes for inspection by responsible parties.

Further, KEYT has informed PCV, in essence, that airtime will, at no time, be available for our documentary efforts (enclosed letter dated 1/18/79). We are, in fact, the victims of prior censorship regarding future projects.

Pacific Coast Video is a non-profit, tax exempt corporation dedicated to producing television programming concerning issues of public interest. It was in this spirit "The Challenge..." was produced. Funded primarily with public monies (from the California Council for the Humanities in Public Policy and the City of Santa Barbara), "The Challenge..." is one hour of documentary journalism exploring the history of growth and development in Santa Barbara County. Because of Santa Barbara's abundant natural and architectural beauty, growth has been a hotly contested issue among pro-development interests and so-called environmentalists. PCV is fully aware of the volatile nature of the documentary's content — this is the essence of investigative journalism. Volatile and controversial content are not grounds for censorship.

It should be pointed out that this issue of arbitrary censorship by KEYT has become academic — but no less important — in the fact that "The Challenge..." has been accepted for broadcast by KCET, Los Angeles, which is available to Santa Barbara County viewers through cable television and a series of translators. We,

of course, applaud KCET for their courage and realization of a broadcaster's responsibility to his community.

Pacific Coast Video feels that in a highly technological society the day must come when the independent electronic journalist (the producer of actuality television) enjoys the same freedom which has long been the unquestioned hallmark of the print media.

Respectfully,

Gordon Forbes, President

Jim Eaton, Producer

Pacific Coast Video
635½ Chapala Street
Santa Barbara CA 930101

FESTIVALS

Third Annual Stockton Spring Film Festival, for film and video artists from New Jersey. Entries will "be judged on the basis of creative and/or functional virtuosity". Deadline: April 10th. Contact John Columbus 609-652-1776 ext. 418.

1979 Cindy Competition: Films, videotapes, slide films/filmstrips and audio productions. Sponsored by Information Film Producers of America. Deadline: May 1, 1979. For entry form and details write: IFPA National Office, Attention: Cindy Competition, 750 East Colorado Blvd., Pasadena, Ca. 91101 213-795-7866.

The New England Film Festival 1979: Open to residents (and students) of New England. Films judged in two categories: Student and Independent. Deadline: April 30th. For information: Harry Abraham, c/o Communities Studies Dept., 401 Machmer Hall, University of Massachusetts, Amherst, Mass. 01003 413-545-2260.

PRESERVATION: The National Trust for Historic Preservation is sponsoring the 6th National Film and Video Competition, "Preserving the Historic Environment," for the purpose of "encouraging productions that visually interpret preservation of the built environment in the United States." All films must be 16mm and have optical or magnetic tracks if sound is used. Videotapes must be ¾ inch cassettes. Six \$1,000 prizes will be awarded. Productions must have been completed since January 1978, Contact Audiovisual Collections, National Trust for Historic Preservation, 740-48 Jackson Pl., NW, Washington, D.C. 20006.

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AIVF CLASSIFIEDS*

BUY/RENT/SELL

FOR SALE: 50½ hour Sony ½" Video Tapes (V-30H), black & white, exposed one time and played back one time. Best offer over \$5.00 per tape. Please call Steve 212-490-0334.

FOR SALE: 1-Frezzi-Flex 16mm silent reflex, sound camera with 24/25 fps, crystal motor which includes 12/18/30/36/44 fps. variable speeds. Inching knob, behind the lens filter holders, drive belts, etc.

1-Cinema Products orientable viewfinder
3-Cinema Products Lexan 400' magazines with case

3-Batteries with chargers

1- Sound Barney

1- Halliburton case

All 6 months old and still under warranty. Excellent production camera. Asking \$5000.00 Jonathan 212-691-0843.

FOR SALE: Sony 8400 Color Video Portapak deck. Call Jeff 212-233-5851.

FOR SALE: Moviola Junior Motorized Tabletop Editor. Handles 3 sound tracks (with built-in mixer) and one picture. \$850.00 Robert Withers 212-690-8168 212-873-1353

FOR SALE: Arri-16S 3 Sneider lenses 50mm, 25mm, 16mm Matt box, battery belt and case \$2500.00 (used privately) call 212-431-9723.

FOR SALE: CP-16R, double system, with case, 2 batteries, magazines and chargers and 9.5 to 95 Angenieux zoom lens. One owner one user. Camera three years old. Telephone Warren Wallace — 354-4783.

FOR SALE: UPRIGHT 16MM MOVIOLO. COMPLETELY REBUILT, 1PIC head with Optical, 2 Sound Heads (both with Mag, and Optical) Used only Sundays by a little old film editor from Bayonne. Has New Sound Heads, motors, belts, bulbs, cords etc. . . . Some service included in deal. ANY REASONABLE OFFER ACCEPTED. CONTACT: CARY (212) 533-0965.

FOR SALE: Super 8 Equipment like new. Canon 814 Camera, 10:75 zoom lens, manual override exposure, automatic fade-in & out, \$350 lists for \$567. Eumig Sound Projector, \$200. Argus Editor & Guillotine Splicer \$50. Together in a package \$500. Jane Morrison, 218 Thompson St., N.Y., N.Y. 10012 (212) 674-1642.

FOR RENT: Convenient midtown editing room with 6-plate Steenback with fast rewind. Fully equipped, cork wall, phone, typewriter, Reasonable rates for short or long-term rental. Call Kit at 212-866-4590 or 212-582-2836, or 516-363-5026 eves.

FOR RENT: CPR 16 with studio rig and Angenieux 10-150mm, 200m. Low rates! Available daily, weekly or monthly. Call Sunrise Films 212-581-3614.

FOR RENT: Moviola Flatbed — six plate M77 in a brand new fully equipped editing room. Convenient midtown location. Available from March 30th. Low Rates. Call Sunrise Films 212-581-3614.

STEENBECK FOR RENT: 6 and 8 plates in fully equipped editing rooms. 24 hour access, reasonable rates. Call Pat Maxam 212-242-0721.

WANTED TO BUY — Angenieux 12-120 zoom lens for arri-mount. Call Pat 212-242-0721.

WANTED TO BUY OR RENT — Seamens Double System Projector. Call Rich at 212-966-0900.

WANTED TO BUY — Zoom lens good for animation (C mount) and any other animation equipment. Carol Element, Artemisia, Box 11 Surprise, NY 12176 (518) 966-5746.

WANTED TO RENT — Arriflex with tele-photo lens, for three days in April. Call Ray at 212-987-1225.

REWARD: Large reward offered for recovery of Aaton-7 16mm camera taken on March 16, 1979. Call Ted at (212) 691-0536.

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

EQUIPMENT LOAN ASST.: Non-profit access and production center is seeking someone to work in a media equipment loan program. Duties: Schedule and coordinate loans; explain services and equipment; evaluate and process applications; set fees and complete contracts; light typing and office work. Requires Bilingual Spanish/English; film production experience; a degree in communications, film or related field is preferred. Salary — \$9-10,000. Contact Gerry Pallor, Young Filmmakers/Video Arts, 4 Rivington St., NYC NY 10002.

Senior Clerk in Film Library — must have 3-5 years experience supervising clerical workers. Facility with AV equipment a necessity. Duties include scheduling and supervising a staff of 4 full time clerks, preparing statistical reports and general clerical work. Tact, initiative and a record of good interpersonal relationships are important. Salary: approximately \$9,000. Send resume to: J. Semkow, Film Service, New Rochelle Public Library, 662 Main St., New Rochelle, NY 10805. NO PHONE CALLS, PLEASE.

KBDI in Colorado, a new non-commercial experimental television station is interested in hiring an acquisition staff (salaried or commission basis) for programming independent works (features and docs.) Contact: John Schwartz, Front Range Educational Media Corporation, P.O. Box 4262, Boulder Colorado. 80306. (303) 665-9012.

Wanted: Production Assistants for Feature. Very little pay but very good experience. Mark Rappaport, 16 Crosby St. New York, New York 10013, (212) 966-7636.

JOURNAL: AN ELECTRONIC MAGAZINE debuted on Theta Cable Public Access Television on March 21. The half hour show is sponsored by Sensor, Women's Media Resource Center in Santa Monica, CA. JOURNAL uses a magazine format to explore various aspects of the news from alternative perspectives, particularly those which are relevant to women. Exec. Producer Villegas has announced an internship program, open to qualified women. Further info can be obtained by contacting Ms. Hamilton at Sensor, PO Box 5595, Santa Monica, CA. 90405.

REPAIR TECHNICIAN: Not-for-profit access, production and training center seeking someone to provide basic equipment care services in our shop. *Duties:* repair and maintenance of film and television equipment, including ½-inch Beta and reel-to-reel videotape recorders and ¾-inch videocassette recorders; 16mm and Super 8 film production, editing and projection equipment; television studio; audio mixing facility; automatic cassette editing system. *Requires:* two years in similar position or completion of a technical school program. *Application deadline:* Open until filled. *Salary:* \$9,500 to 11,000, depending upon experience. Contact: Gerry Pallor, Young Filmmakers/Video Arts, 4 Rivington Street, New York, N.Y. 10002.

RESUMES ACCEPTED: The Astoria Motion Picture and Television Center is considering applicants for several staff positions:

ARCHIVAL PROGRAM

Archival Coordinator: \$22,500

Librarian/Cataloguer: \$12,500

Administrative Asst: \$8,000

Oral Historians (as needed): \$200 per subject

EDUCATION PROGRAM

Internship and Lecture Coordinator: \$20,000

Administrative Asst: \$11,000

Workshop Instructors (as needed):

\$100 per session

ANIMATION PROGRAM

Saturday Animation Coordinator (P/T): \$8,000

Administrative Asst: \$8,000

Student Assts: \$4 per hour

Resumes should be sent to the Astoria Motion Pic. & TV Ctr., c/o Sam Robert, Exec. Vice-Pres., 34-31 35th St., Astoria, NY 11106.

AIVF/FIVE
99 Prince Street
New York, NY 10012

COURSES/CONFERENCES

Goddard's Summer Program in the Community Media, June 4-Aug. 24, 1979, is an intensive opportunity to work with radio, video and people, developing media projects at the grassroots level. Using tools and techniques available to individuals or groups working in community action, education, the arts, and social change agencies, participants will develop and produce projects for and with local media resources. For information, contact Ann McIntosh, Box CM-7, Goddard College, Plainfield, Vermont 05667.

JEAN ROUCH, internationally-renowned French ethnographic filmmaker, will teach a seminar on ANTHROPOLOGICAL FILM at the University Film Study Center's 9th Annual Summer Institute on the Media Arts, from June 17-July 6, 1979, held at Hampshire College in Amherst, MA. Guests of the seminar will include: Emilie de Brigard, John Marshall, George Stoney, and others. Documentary Production Workshop, Screenwriting, Animation Workshop, and Filmmaking Workshop, etc. Academic Credit is available. Contact the SUMMER INSTITUTE, University Film Study Center, 18 Vassar St., Rm. 120, Cambridge, MA 02139. (617) 253-7612.

TELECONFERENCING: "An Introduction to the State of the Art", is an intensive one-day course at the Alternative Media Center, on May 2; also, "VIEWDATA is Coming" a 2-day course at AMC, May 3-4. For further info: Ms. Donna D'Andrea, The Interactive Telecomm. Program, School of the Arts, NYU, 144 Bleecker St., NYC, NY 10012. (212) 598-3338.

NFLCP Second Annual Convention — June 28-July 1, hosted by Austin (Texas) Community Television. Workshops, seminars and panel discussions. For info: NFLCP Convention, ACTV, Box 1076, Austin Texas 78767.

The US Conference for an Alternative Cinema is giving North American independents an opportunity to join the international community of filmmakers seeking a more effective development and use of media for social change. The conference aims to share experience; view and discuss a variety of political media work; plan the sharing of resources; coordinate projects in production, distribution, fundraising and use of developing technologies; and to build mutual support and confront issues of racism, sexism and gay oppression. For more info: U.S. Conference for an Alternative Cinema, 192 Broadway, Room 708, NYC, NY 10038.

YOUNG FILMMAKERS is offering Spring Workshops: "Preparing for a Sound Mix", "¾ inch Video Editing", "Helical Video Maintenance", "Legal Seminars", and a "Master Class in Editing". Call (212) 673-9361.

Global Village is conducting a 3rd year of a national series of seminar/workshops entitled "The Independent Producer, Public Television and the New Video Technologies". Participation is by invitation. Contact Karen Mooney if you would like to attend — (212) 966-7526.

TRIMS AND GLITCHES

Cindy Neal and Lilly Ollinger scooped the Chicago press last month with a timely report from Jane Byrne's hotel room on election night. No one in Chicago expected Ms. Byrne to WIN the Democratic nomination for mayor of the windy city. But Cindy and Lilly were there with their portapaks and got a great story on Tuesday night, which they played the following Thursday night on the WTTW show *Image Union*. Samples of *Image Union* shows will be screened at a presentation this month with Tom Weinberg, the show's director. (See Calendar for details.) *Image Union* has been using a lot of independent stuff every other week in a show that has gained a fantastic audience for public television in Chicago.

The Independent Filmmakers Advisory Service will provide low-budget feature directors with advice on getting private financing, preparing grant applications, doing necessary preproduction planning and working out problems with studio shooting. Write: Mr. Cliff Frazier, Film and Television Pilot Internship Program, Astoria Motion Picture and TV Center, 34-31 35th St., Astoria, NY 11106.

Arts Resources in Collaboration (ARC) Directors Delia Ipiotis and Jeff Bush have received funds from NYSCA to assist in the continuing of their "Video Services to Dancers" program. For an appointment to visit their studio or for more info, call (212) 923-3900.

*The *AIVF Classifieds* is a publication of the Association of Independent Video and Filmmakers, Inc., 99 Prince St., NY, NY 10012, subscription to which is included in the price of membership.

the Independent

MAY 1979



a publication of the Foundation for Independent Video and Film Inc.

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the Independent

may 79

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Editor: Bill Jones
Associate Editor: Rich Berkowitz
Layout & Design: Bill Jones
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The viewpoints expressed herein do not necessarily reflect the opinion of the Board of Directors—they are as diversified as our member and staff contributors.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to: THE INDEPENDENT, 99 Prince St., NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

NOTE: All submissions to newsletter due by 15th of month preceeding publication, preferably earlier.

Correspondence

To The Editor

In the Feb./March issue of "The Independent" (p. 5) you reported that I received an Artists Foundation Fellowship for \$35,000. In fact, these fellowships are \$3500.

Maybe you'd better print a correction before every Independent filmmaker in the U.S. moves to Massachusetts.

Sincerely,
Alfred Guzzetti
Cambridge, Mass.

To The Editor:

In the April issue of "The Independent" Dee Dee Halleck writes that the Josh Hanig is having "predictable" problems in getting his film SONG OF THE CANARY on PBS, and further suggests that PBS shies away from broadcasting programs on public issues like occupational health and safety.

The record should show that PBS has been interested in this program ever since we first received Josh Hanig's proposal and that, in fact, it was funded by the CPB Revolving Documentary Fund on the strength of PBS' recommendation.

PBS and the producers are now discussing journalistic problems related to one part of this film. It is not true that PBS is resisting the scheduling of SONG OF THE CANARY, as Ms. Halleck implies. Our only aim is that when SONG OF THE CANARY goes on the air, it goes on as an accurate and journalistically sound documentary.

Sincerely,

Karen Thomas
Assistant Director
Program Administration
Public Broadcasting Service

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MEDIA AWARENESS UPDATE

By John Rice

In the past, the term "independent producer" has been misunderstood and misrepresented widely. It was AIVF that first began to narrow that broad term "independent" to "those persons who are not regularly employed by any corporation, network, institution or agency which determines either the form or content of the materials he or she produces." To me, personal motivations for creating films/tapes are what often characterize bold and honest programming. However, institutional motivations for making independent "product" are based on safer programming reasoning.

Large independent organizations like the Children's Television Workshop are often lumped with smaller independent producers when the percentage of funds or air-time is revealed by Public Television. Unlike individual independents, the Children's Television Workshop's huge overhead relies on several million dollars of toy sales along with a large chunk of PTV money in order to survive. This large bureaucratic overhead is what leads ultimately to safe liaisons with PTV entities.

Indeed, the last WNET programming meeting was held at the Children's Television Workshop's plush conference room, with both institutions tying even further bonds. Up to now, smaller independents have had no access to the decision-making process.

Recently, however, there have been breakthroughs in the government's recognition of these distinctions. From the Public Telecommunications Financing Act of 1978's conference report: "The conferees also agree that a "substantial" amount of funds allocated for programming by CPB should be reserved for independent producers. In agreeing to the term "substantial amount" for independent producers, it is the conferees' intention to recognize the important contribution independents can make in innovative and creative new programming. By "independent producer" the conferees have in mind producers not affiliated with any public telecommunications entity and especially the smaller independent organizations and individuals who, while talented, may not yet have received national recognition. The talents of these producers have not been adequately utilized in the past... the conferees fully expect the Corporation to take the necessary steps to increase the level of participation previously available to these smaller independent producers."*

Obviously, Congress is impressed by the potential that ferments within our ranks. As mandated by the "sunshine aspects" of the law, Public Television has already opened up its programming and board meetings. Now it is time to open up the funding coffers so they can satisfy this mandate for creative and innovative new programming. The AIVF recognizes this mandate and is acting upon it by constantly monitoring and drafting proposals to help implement the needs of independents.

*Conference Report to accompany HR 12605, page 30

JOIN US! The Media Awareness Project is an on-going committee within AIVF working on issues of access to public telecommunications. We make sure the voice of the independent producer is heard at WNET, PBS, Congress, the Carnegie Commission, the FCC, etc. Our work is vital to every member of AIVF — and everyone who wants an audience for their work, fair payment, access to production funds and more public affairs programming. Come give us a hand:

NEXT PTV COMMITTEE MEETINGS:

April 19, 5:50p AIVF (Thurs.)

May 10, 5:30p AIVF (Thurs.)

May 21, 5:30p AIVF (Mon.)

May 31, 5:30p AIVF (Thurs.)

AIVF BOARD MEETS

On April 2 the newly elected AIVF board members held their first meeting. Attending were Stewert Bird, Matt Clarke, Maxi Cohen, Jane Morrison, Manny Kirchheimer, Kitty Morgan, Eli Noyes, Pablo Figueroa, Ted Timrek (alt.), Dee Dee Halleck, and Alan Jacobs.

After discussing the Board Officers duties, nominations were made and the vote taken with the following results: President — Jane Morrison; Chairperson — Kathy Kline; Vice President — Monica Freeman; Treasurer — Matt Clarke; Recording Secretary — Eli Noyes.

Next the duties of the Executive Committee were discussed. Basically they act as the Personal Committee and as the Director's advisor in matters of the Board which become critical between meetings of the Board. In this case they act as the Board. Nominations were made. The Executive Committee is as follows: Dee Dee Halleck, Pablo Figueroa, Matt Clarke and AIVF Director Alan Jacobs.

ANNOUNCEMENT: AIVF holds board meetings the first Monday of each month at 7:30. Members and non-members alike are invited to attend. Next Board meeting: May 7. All meetings are held at the AIVF loft, 99 Prince St. (2nd Floor) in Soho.

PUBLIC TV AND INDIES: A VERY SOUND MIX

(The following report is coverage of the April 17 AIVF presentation "Independents Producing for Television.")

Image Union, *Frontier*, and *Territory* are regularly scheduled programs of independent work on public television. If you haven't heard of them, it's because you don't live in Chicago, Buffalo or Houston. These are LOCAL shows, using local independent talent, and they are produced and put together by (heretofore) independent producers. On Tuesday, April 17, the producers of these shows came to AIVF to show pieces of their programs, and to talk about what happens when oil and water meet.

James Blue initiated *Territory*, which has got to be the longest continuously running program of independent material on public television. It is going into its fifth year with Ed Hugetz as current producer. It started with an NEA one-year residency for James Blue at the local Houston station, KUHT. Rather than make a few of his own productions, James chose to spend that time culling independent work from the area and finding a way to put the stuff together in a regular weekly show. At first there was no money to pay contributors; but people were so desperate for exposure that they gladly submitted work.

A big part of the picture was SWAMP — South Western Alternate Media Project, which was another of James' activities. They were able to provide production facilities in both super 8 and video to *Territory* producers. This kind of production center/broadcast combination seems to be the optimum condition for making independents and PTV mix. Producers and even community groups had immediate access to both equipment and air time; a flurry of activity resulted that still flourishes.

James showed two segments, both by *non-professionals*. One was produced by a group of ACLU lawyers who wanted to expose the conditions of the local women's jail. The second, by paraplegics, was about the poor transportation access in the city. Both of these shows had specific pragmatic results: jail conditions improved, and more buses were added with special devices for wheelchairs. This kind of community nudging was a big component of *Territory*. Because the show was totally *independent* of the station financially (it was run mostly on outside grants to SWAMP), it was free to take on the status quo and provide a real forum for change.

It hasn't been all community causes, however. A lot of *Territory* was devoted to just premiering independents' work — from that of fledgling Rice University students to the more accomplished work of independents like Danny Lyon, Eagle Pennell and Scott Thomas. The show started out with a logo and a host. The host was soon dropped as unnecessary, and later even the logo was simplified to a plain white title. "The work has its own integrity," says James, "That other stuff just detracted."

Tom Weinberg's WTTW show, *Image Union*, also has an indie-production center liaison. The Chicago Editing Center serves as a natural base for all but quad post-

production work. Tom has produced 13 shows — at first every other week — but now every week. The show includes all kinds of formats — super 8, b & w video, ¾" cassette and 16mm. The material is usually, but not always, draped loosely around a theme — making music at home, animation, food, snow (a big subject this year.) Tom had a lot of background work with the station, having produced several shows for them. He says the station is committed to *programming*, and that's why they have supported *Image Union*: they see it as *good programming*. They're not doing it to fulfill some community service mandate.

The ratings — Nielsen 3's and 4's, which is a lot higher than PTV's average of 1 or 1.5. In fact, the show was third in the station's list one week — just behind National Geographic. The audience is also loyal, vocal and enthusiastic, as the many letters to the station attest. One week they did a radio hookup right after the show, and the switchboard lit up with *Image Union* watchers wanting to talk about what they saw. Tom says that a lot more can and should be done with PTV/NPR combinations.

The show begins with a witty animation/pixilation sequence/logo by Jane Aaron, but then all extrinsic stuff disappears and the work is OUT THERE — on its own: no MC, no intros. Tom feels strongly that hosts and extraneous information only degrade independent material. He thinks that if it's programmed for flow, and with the audience in mind, it'll work. "I'm making television," he says.

He occasionally uses only part of a work to stress the theme of a particular show, or to maintain program flow. He says he always does it with the filmmaker's advice and consent. He stresses the connection with the Editing Center, and sees that base as the best way for independents to form liaisons with stations. The outside production center guarantees continuity of production, and also serves as a basis for cohesion and strength in the local independent community. "We're all learning," he says. "The station people are getting used to having us around, and the independents are learning the intricacies of station politics."

Lynn Corcoran is starting *Frontier* in Buffalo. Once again there is that production center connection — this time it's Media Studies. They are aiming at a 13-week show of Buffalo area independents. The viewing area of the station includes Toronto, and so Canadians are eligible for inclusion in the show. This geographical coincidence has brought an unexpected windfall — the Canadian Council has offered to help pay for Canadian material used. Lynn has shown AIVF some excerpts from projected programs, and the show promises to be a fascinating experiment in bi-national communication.

This presentation was a particularly timely one for AIVF. We are attempting to gather information on independents' experiences with public television, in order to put together some proposals for CPB. These are not proposals for specific series, but for over-all structures that can provide the system as a wholesome sort of *modus operandi* for working with us. One way to go is obviously this sort of independently produced series. These three examples

seem to work. They are produced BY independents with an inherent concern for the integrity of the work involved. Other stations would do well to look at them closely; they have gained the respect of the independent community, and Houston and Chicago have proved that a good-sized audience can respect them too.

One thing that unifies all three shows is their time slot — just before *Saturday Night Live*, which probably says something about who's watching. The other thing that unifies the three efforts is that they are LOCAL: made by community members for community members. One of Tom's sample programs pointed out just how local it was. It consisted of shots of chairs in the show, in a variety of styles and positions. It read to us New Yorkers as an interesting piece of conceptual art. Tom wondered why we didn't laugh, then he realized that we didn't get it. You see, in Chicago, people shovel out their parking space, then put a chair there when they go out, so no one can take undue advantage of their hard-earned territory. In Chicago this tape had all kinds of messages of property-stakeout that were completely lost at 99 Prince Street. That's why it's a Chicago show.

James Blue echoed this local theme. "My message to filmmakers? STAY HOME. Start cooking with your local station. That's where your public is. It's YOUR community."

—Dee Dee Halleck

SE HABLA ESPANOL: A MESSAGE FROM THE PUBLIC

Leaders of the nation's largest Hispanic organizations have joined together in an attempt to make public television stations aware of their failure to recognize Hispanics as part of their potential audience.

In a letter to the general managers of 45 public television stations in areas heavily populated by Hispanics, a coalition of 63 Chicano, Puerto Rican and Cuban-American national organizations stated: "Our community wants to do more than be served . . . we want to participate, but public television has looked the other way."

The letter also stated that "the information through the recently published report by the Task Force on Minorities in Public Broadcasting titled "A Formula For Change" provides solid data to back up the rampant descrimination which exists against minorities in public television."

The coalition praised the television program fund of the Emergency School Aid Act (ESAA) for making possible the production of some quality children's and family series for Hispanics. The group, however, objected to the improper scheduling that is practiced in the too few instances when these programs (which are available free) are acquired for airing.

Representing the coalition is the National Council of La Raza, 1725 Eye Street NW, Suite 210, Washington, DC 20006. (202) 659-1251.

—Rich Berkowitz

MANNHEIM SELECTION TO TAKE PLACE IN NEW YORK

Selection of U.S. entries to the Mannheim International Filmweek will be held in New York under the auspices of FIVF beginning in late June. The festival, in its 28th year, awards well over \$10,000 in prizes. It takes place October 8 - 13, 1979.

After a pre-selection process by a committee approved by the FIVF Board, the final selection will be made by a festival-appointed panel which includes Marc N. Weiss, Chairperson of the FIVF Festivals Committee, Fee Vaillant, the Mannheim Film Festival Director, and Mira Liehm, writer and festival organizer.

Last year, 13 films were selected for competition and information programs. WITH BABIES AND BANNERS won a cash prize. As is customary with FIVF-hosted selections, the cost of film shipment is borne by the festival.

Filmmakers interested in submitting their films for selection should follow these guidelines carefully:

- 1) Eligible films: 16mm and 35mm, more than 35 minutes long. First features, documentaries, short fiction Completed since January 1978 (do not resubmit films already submitted last year)
- 2) Films must be clearly marked on the *outside* of the shipping case with a) name of film, b) name and return address of filmmaker, c) insurance value
- 3) Films must arrive by *June 25*. Any film arriving after that date cannot be screened.
- 4) Mail films to: Mannheim Selection
FIVF Festivals Committee
99 Prince St. 2nd Fl.
New York, N.Y. 10012
- 5) Include the following with the print (and make sure the name of the film is on each item):
 - a) A check or money order for return postage and service fee, made out to FIVF FESTIVALS COMMITTEE. Under 60 min.: \$11. Over 60 min.: \$14. Members of AIVF, WAFL and BF/VF may deduct \$3 from these amounts.
Films not accompanied by a fee will not be screened and will be returned to filmmakers collect.
 - b) A synopsis of the film
 - c) Major credits, completion date, running time (in minutes) and length (in feet).
 - d) Any reviews or publicity materials you think might be useful.
- 6) Films will be returned toward the end of July. You will be notified about the selections by mail.
- 7) The shipping of selected films from New York to Mannheim and back will take place in early September, at the Festival's expense. The FIVF will require an additional service and handling fee at this time.

FLORENCE FESTIVAL OF AMERICAN INDEPENDENTS ANNOUNCES FILMS

The First Annual Review of American Independent Cinema (1^a Rassegna del Cinema Indipendente U.S.A.) has announced the films it is inviting to be shown in Florence this year (May 29 to June 3).

The Festival is co-sponsored by the City of Florence and the National Association of Film Critics in Italy. Selections were made under the auspices of FIVF.

The invited films (all fiction) are:

PLEASANTVILLE by Vicki Polon and Ken Locker

THE KIRLIAN WITNESS by Jonathan Sarno

THE ANIMAL by Walter Ungerer

PROPERTY by Penny Allen

OUTRAGEOUS by Richard Benner

HOT TOMORROWS by Martin Brest

THE MAFU CAGE by Karen Arthur

LULU by Ronald Chase

BUSHMAN by David Schickele

TRACKS by Henry Jaglom

THE GARDENER'S SON by Richard Pearce

NORTHERN LIGHTS by John Hanson and
Rob Nilsson

FEEDBACK by Bill Doukas

ALAMBRISTA by Robert Young

STONY ISLAND by Andrew Davis

NIGHT FLOWERS by Luis Sanandres

OVER-UNDER SIDEWAYS-DOWN by Steve Wax

NOT A PRETTY PICTURE by Martha Coolidge

CHAMELEON by Jon Jost

THE SCENIC ROUTE by Mark Rappaport

SHOWBOAT 1988: THE REMAKE
by Richard Schmidt

MARTIN by George Romero

ASSAULT ON PRECINCT 13 by John Carpenter

ERASERHEAD by David Lynch

NOMADIC LIVES by Mark Obenhaus

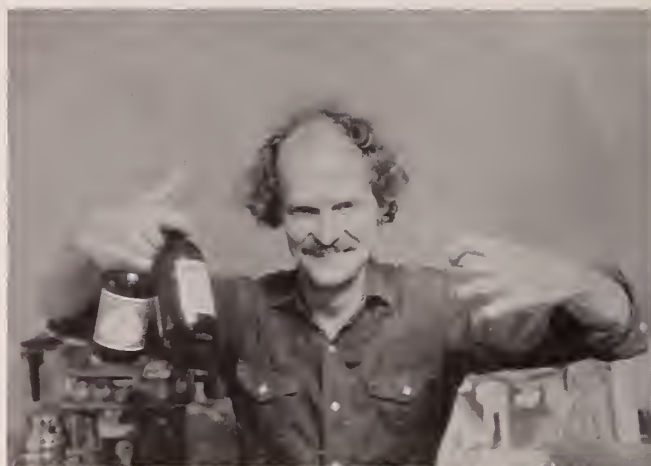
ROCKERS by Theodoros Bafaloukos

A GUEST STATUS by Yossi Segal

THE WHIDJIT MAKER by Polly Lewis Krieger

LAST RITES by Joan Vail Thorne

EXIT 10 by Steve Gyllenhaal



Penny Allen, PROPERTY



Martha Coolidge, NOT A PRETTY PICTURE



Mark Rappaport, THE SCENIC ROUTE

FESTIVALS

INTERCOM: The Industrial/Informational Film and Video Competition (a division of the Chicago Intl. Film Festival) announced June 4 as deadline for submissions. For details and entry forms write: Michael Kutza, Dir., Chicago Intl. Film Fest., 415 N. Dearborn, Chicago, Ill. 60610.

Upcoming festivals being held . . . The 21st ANNUAL AMERICAN FILM FESTIVAL, sponsored by the Educational Film Library Association, will be held May 28-June 2 in NYC. Finalists were entered in 42 categories covering diverse areas of Art, Education, Social Concerns, and feature-length documentaries. Special events include the premiere screening of "Documentary", an international history of the documentary as social commentary and art form; "Film as Art", a specially selected program of experimental/avant-garde films; luncheon with director William Friedkin as featured speaker; and more. For registration forms contact; Amer. Film Festival, (212) 246-4533 . . . 1979 ASIAN AMERICAN FILM FESTIVAL, presented by the Asian American Film Institute in association with the School for Cinema Studies of NYU, will be held at the Schimmel Auditorium of NYU on May 11, 18, 25 and June 1. For info. contact: Peter Chow, AAFI, 32 East Broadway, NYC, 10002. (212) 925-8685 . . . The TENTH ANNUAL SINKING CREEK FILM CELEBRATION will be held May 31-June 3 at Vanderbilt Univ., Nashville. (615) 638-6524 . . . The TENTH BALTIMORE INTERNATIONAL FILM FESTIVAL, dedicated to independent filmmaking, will be held May 9-22. Contact: BIFF, PO Box 903, Balt., Md. 21201. (301) 685-4170.

THE BLACK FILMMAKERS DISTRIBUTION COOPERATIVE

The Black Filmmakers Distribution Cooperative was created with the assistance of a grant from the National Endowment for the Arts. The purpose of the Co-op is to enhance self-distribution efforts of Black independent filmmakers. Its primary activity will be to promote independent films for, by and about Black people through the publication and distribution of a catalog. This catalog will be sent to educational institutions, community organizations and other traditional as well as non-traditional film users. Through collective advertising and distribution, the Co-op will provide independent filmmakers with the marketing clout available from commercial distributors while letting him/her retain the legal autonomy and financial equity of self-distribution.

The first catalog will be released in the Fall, 1979. Inclusion in this catalog will be closed June 1, 1979. Interested filmmakers should address inquiries for further information before May 1, 1979 to: Black Filmmakers Distribution Co-op; P.O. Box 315; Franklin Lakes, N.J. 07417.

PROFILE

Peter Wood and Richard Ward of North State Public Video in Chapel Hill, N.C. have made a 12 minute color videotape on "The Afro-American Tradition in the Decorative Arts." It deals with pottery, basketry, metal-working, woodcarving and quilting. The tape was commissioned by the St. Louis Art Museum and will be shown continuously there during May as an introduction to a traveling exhibition on Afro-American arts. Dr. Wood teaches history at Duke University and both are members of AIVF.

ANDREW SUGARMAN NOMINATED FOR ACADEMY AWARD.

Contratulations to Andrew Sugarman for his Academy Award nomination for his film (he produced and directed) "Mandy's Grandmother". The film, nominated in the "Best Short Film, Live Action" category based on the book "Mandy's Grandmother" stars Maureen O'Sullivan, Kathlyn Walker and Amy Leviten.

INDEPENDENT SCREENINGS

ROBERT KRAMER's film *Ice* will be screened at the Collective for Living Cinema on June 2., at 8 pm. Call (212) 925-2111 for info. . . Women, Artists Filmmakers presents a video show curated by DORIS CHASE at Glocal Village on May 25 at 7:30 . . . FILMWORKS 78-79, a series of 32 films by 26 independent artists will be presented May 1-3 at the Kitchen. Call Joe Hannan for info (212) 925-3615. . . WOMEN'S FILMFEST, a benefit screening and party for the ERA presents *WITH BABIES AND BANNERS* (7:30) and *SALT OF THE EARTH* (9:00). Films, refreshments and entertainment included in ticket price: \$5.00 Regular, \$10.00 Supporting, \$3.00 Special (Seniors, Unemployed); all proceeds to to Natl. Women's Political Caucus ERA Fund. Contact Women's Resources (212) 724-6670 or purchase at Media Works, 99 Prince St., (212) 966-0641. (ask for Fran) . . .

. . . AND ON THE TUBE

JANE WARRENBRAND'S "*Cat...A Woman Who Fought Back*" will be aired nationally on PBS, Thursday, May 24, at 10:30. WNET in NYC will air the film Wed. May 16 at 8:30 . . . CAROLINE and FRANK MOURIS'S "*La La, Making It In L.A.*," a film about show-biz hopefuls in Hollywood will be aired on PBS Tuesday, May 8 at 10:00 EDT; WNET in NYC will air the film May 8 at 10 pm.

BUSINESS By Mitchell W. Block

Borrowing for Equipment and Other Needs — Installment Loans

Banks make most of their profits from loaning money to businesses. These loans tend to be made in the following areas: financing, inventory & equipment. Once your business has grown to the point where it is a going concern, business loans become a matter-of-fact way of expanding your operation. A relationship with your bank's loan officer is very important. S/he is the person who will approve your loan, and is the person at the bank who becomes the "expert" on your business.

1. Credit Line Loans: These loans provide you with cash to pay bills for inventory. They sometimes are secured by equipment or inventory, but really are a "business" variation of a "personal loan" or "signature loan". These notes are usually issued in multiples of 30 days, for a term of 18 months or less. The interest is calculated at the prime lending rate plus a few points. The loan is usually payable in full at the end of the term. (See "Personal Loans" in the April, 1979 *Independent* for more information.)

2. Loans for Buying Equipment: This area of borrowing is very important for independents. Renting a \$12,000.00 flatbed for 10 months at \$600.00 (or more) a month on a grant film, and then giving up the machine at the end of the period, must bother a lot of filmmakers. The problem is that few independents have the \$8,000 to \$30,000 necessary to buy/equip an editing room. One approach to buying expensive equipment that you will be using in your work is an installment loan. This loan is much like a mortgage, except that it's for a shorter period of time, generally between 1 and 5 years. The borrower makes monthly payments to the bank (sending in a coupon sometimes) and at the end of the term and the 12 to 60 payments owes the bank nothing. Of course if you buy equipment (rather than rent it from someone else) you are also responsible for its maintenance, insurance and storage. An Arri SR will fit in a closet but a KEM or MOVIOLA will fill a New York living room.

Assuming you need \$14,000 to set up an editing room or buy that camera, you pledge the equipment as partial collateral against the loan and you have \$4,000.00 cash, you would be making the following payments (per month) at these various interest rates:

FOUR YEAR PAYBACK

(48 Monthly Payments)

Loan Amount/ Interest	10%	12%	14%
\$10,000	\$ 253.60	\$ 263.30	\$ 273.20
Total Paid Back	\$12,172.80	\$12,638.40	\$13,113.60
Cost of Loan	\$ 2,172.80	\$ 2,638.40	\$ 3,113.60

(24 Monthly Payments)

Loan Amount/ Interest	12%	14%
\$10,000	\$ 470.70	\$ 480.10
Total Paid Back	\$11,296.80	\$11,522.40
Cost of Loan	\$ 1,296.80	\$ 1,522.40

The INSTALLMENT LOAN TABLE below is a way for you to determine your costs of borrowing money in this way. The "Interest" rates are shown at the left and range from 10% to 15%; the "TIME" is shown in MONTHS (which also represent the number of payments and the amount per payment). All of the amounts are for \$1,000.00. Thus, if you want to borrow \$5,000.00 for 36 Months, your monthly payment at a 13% interest level would be \$33.69 per \$1,000.00 or \$168.45 a month.

INSTALLMENT LOAN TABLE: COST FOR BORROWING \$1,000.00 PER PERIOD

Interest	Time (In Months)					
	12	24	36	48	60	120
10%	87.91	46.14	32.26	25.36	21.25	13.21
10.5%	88.14	46.37	32.50	25.60	21.49	13.49
11%	88.38	46.60	32.73	25.84	21.74	13.77
11.5	88.61	46.84	32.97	26.08	22.00	14.05
12%	88.84	47.07	33.21	26.33	22.25	14.34
13%	89.31	47.54	33.69	26.82	22.74	14.93
14%	89.78	48.01	34.17	27.32	23.26	15.52
15%	90.25	48.48	34.66	27.83	23.79	16.13
16%	90.73	48.96	35.16	28.34	24.31	16.75

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It should be evident that every interest increase costs you more over the term of the note. Also, borrowing money for a shorter time increases your monthly payment, but cuts the total amount of interest your loan costs. Thus, at 14% a 24-month loan for that equipment would make your monthly rental (PLUS insurance and maintenance) approach the cost of paying someone else for the same equipment (\$600.00). The down side of owning equipment (and owing the bank) is that you must make payments EVERY month even if the equipment is not generating any income for you. While owning the equipment gives you some additional cash savings in terms of interest, depreciation and investment tax credits (when you file your taxes), it does increase your monthly cash overhead.

Remember that the bank will not be very interested in paying for 100% of the equipment you buy, and that insurance rates for equipment in Los Angeles and New York approach 8% of the insured value. So you will need some money to put down and pay premiums — and the more you have at the start the less you have to borrow on, since it is simpler to rent than a camera, for example. Of course this kind of installment purchase is much like a chattel mortgage or auto or other kind of mortgage. The major differences are that the term of the loan is a far shorter period than the term of a home loan, and that generally (unlike a chattel mortgage) the bank does not really secure the property in terms of title registration, etc. Owning equipment that you use for your own films (or in your work) makes sense ONLY AS LONG AS YOU CAN GET THE ACTUAL CASH RENT ON A REGULAR BASIS — Owning equipment does not guarantee that anyone will hire you to shoot/edit/record sound/gaff/grip etc.

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UPDATE: INDEPENDENTS FILE SUIT AGAINST ABC, NBC AND CBS

By Joel Levitch

Ed. Note: The following article was written by Joel A. Levitch, spokesman for a group of 26 independent producers who recently filed an antitrust suit against the commercial Networks. The group is receiving legal assistance from the National Emergency Civil Liberties Foundation.

On February 14, ABC, NBC, and CBS responded formally to the antitrust charges which were filed against them last September. This suit, alleging restraint of trade and monopolization of news and public affairs programming on U.S. television, is essentially an attempt to break the pernicious and long-standing Network "policy" of refusing to deal with independent producers of news and public affairs programming. A concerted "refusal to deal", if proven, is an automatic, or *per se*, violation of the antitrust laws.

As expected, the Networks moved to dismiss the case on a number of grounds, some quite technical in nature. In this first round, they were not required to affirm or deny the policy, merely to show that even if all our allegations about it were true, our case would still fail on the merits. For instance, they argued, among other things: that any company has the right to make and distribute its own product; that we have not shown that the parallel behavior of all three Networks in this regard is a result of conspiratorial behavior; that we have not shown that the Networks "combine" with their affiliations to deny a market to independent producers; and that since there are three Networks, no one of them has a large enough share of the market to qualify as a monopolist.

By far the most extensive arguments presented by the Networks were designed to prove that, above all else, it would be a violation of their First Amendment privilege for the Government (i.e. the Court) to force access of any kind by an outside group — even when antitrust violations are alleged.

We believe at this point that our counter-arguments, which will be presented soon by our attorney, Eric Lieberman, will prevail, and therefore that the suit will not be dismissed. This will be determined at a hearing some time in late May or early June. A victory at this stage means the case would proceed to trial, but not for at least a year and quite possibly longer.

Ultimately, if antitrust violations are proven, I believe all of commercial broadcasting would eventually be opened to the independent producer seeking a market for news/public affairs type programming. At the national level, the Court would have wide latitude to provide a remedy for proven violations, up to and including an outright ban on Network internal production of any news/public affairs documentary or magazine program. At the local level, a ruling in our favor could easily open the door for similar suits against commercial stations which refuse to deal with independents.

To all those who believe as I do that commercial broadcasters do not hold the patent on the ability to analyze and interpret news and public affairs in this country — stay tuned!

\$200 OR 50¢

FILM CLINIC by Sol Rubin

This month's subject is how to photograph a projected image on a screen, to be inserted in your film, without labs whose prices are as impressively special as their effects. First, disregard the science fiction of getting blanks and blotches due to the non-synch of camera and projector. To make sure that you are not the first one to fail, shoot a 5-second test. Our lowest-prices raw stock originates from Rafik, an AIVF friend, always available at 473-5851. The second most important thing is not to project on regular screen cloths or the assortment of glass marketed for that purpose. Tape a multiple layer of ordinary 8 x 11½ white writing paper to a record jacket or box. This offers the sharpest, non-reflecting images. Its small area will force you to stay close to the projector's light source, thus resolving the third problem: underexposure.

With a one-inch lens on your 16mm projector and a 750 watt lamp, you can use the versatile zoom lens on the camera. A 2-inch projection lens may need a fl.4 glass on the camera, depending upon the image brightness of the actual scene, etc. Load the projector with a discarded original scene or a work print. Frame, focus and orient the image as needed. I keep my Bolex reflex on the right side since the controls are there, but it can be situated in the back and above the projector, depending upon the desired angle. In addition to focusing, use the old-fashioned, dependable tape measure, since depth-of-field is critical. After gaining the required experience you may start working with double-exposure, like titles over live background, and endless special effects in-the-camera. I saw, before writing this article, the results of a credit line over a night carnival scene which I had double-exposed with the above method three days ago. Find a dark area in the scene and shoot the title right into it. A simple storyboard drawing will guide you; no art background is required. A scroll or zoom title is occasionally needed for some backgrounds to assure full screen reading time. White letters, sold in art stores, are placed over a smooth, black cloth; it's that simple, at least for me. Keep a record of everything you are doing, especially the distances between the optics and images, so that you will either duplicate or slightly alter the procedure in the next session — which may be a year later, a period of forgetfulness...

P.S. OF THE MONTH

A missing link in the Einstein birthday celeb: he acted in the amateur films produced. Perhaps if the nuclear scientists would do just that, we might be blessed with a fallout of creativity instead of radioactivity.



Nancy Holt, *SUN TUNNELS* 1978 (film)

CINEPROBE An Evening with Nancy Holt, The Museum of Modern Art.

Review By Bill Jones

Nancy Holt is a sculptor, filmmaker and video artist. On April 9 Holt's films *SWAMP* 1971, *PINE BARRENS* 1975, and *SUN TUNNELS* 1979 as well as her video tape *UNDERSCAN* 1974 were shown by the Museum of Modern Art in their Cineprobe program. It was the first time such a combination of film and video had been shown in the Cineprobe series.

Holt is best known as a sculptor working in the milieu of the contemporary artist. To make an investigation of Holt's work in film and video it is necessary to speak of Holt's sculpture since, for Holt, the mediums tend to merge one into the other. Such a discussion is even more pertinent as her most recent film *Sun Tunnels* is in part a record of the building of her major sculptural work of the same title.

The sculpture itself is made up of four 18 foot lengths of 7¼" thick concrete pipe, in diameter on the surface of the Utah desert. The four "tunnels" are placed two in line so that the four form an X if seen from above.

From the inside or lip of each tunnel one can sight through to its opposite tunnel and on to the horizon, visually fram-

ing a portion of the desert, low lying mountains, and sky, a view too vast to comprehend without such a focal point as the work provides.

Regarding this fundamental characteristic of the work one might attach historical references and link the work to traditional forms of landscape not only in painting but in the purely American landscape photography of the late 19th and early 20th centuries. Yet, unlike any previous works, Holt's art offers a landscape image without any attendant document, but for the memory of experience.

The viewer of Holt's *landscape* must also experience the place of that landscape. That which influences Holt's perceptions now influences the viewer's. Thus the work not only frames a landscape but exposes the process of the forming of that image. The participant/viewer becomes aware of his or her place in the physical environment and the process of making the image. As Holt says, "The work becomes a human focal point, and in that respect brings the vast landscape back to human proportion and makes the viewer the center of things."

Further defining her own position in the work and revealing a state of perception resultant from the particular sense of self awareness it embodies, Holt has astronomically aligned the two sets of tunnels so that respectively, at the summer and winter solstices, at sunrise and sunset, the sun itself can be sighted through the tunnels. Adding another dimension to this universal overview, holes drilled in the tunnel surfaces (in formations of selected Constellations) cast light patterns on the insides of the tunnels. The inclusion of these astrological references not only reveal Holt's own sense of place in the Universe (or the viewer's guided sense) but as well to define a consciousness that would further use such information in an investigation of light and shadow at once visually engaging and at the same time revealing of the transitory nature of the experience.

The entirety of the visual and procedural experience is drawn from and deals with a knowledge derived from an investigation of the photographic and film mediums. With the camera-like framing devices, the "light drawings", (a concept central to the invention of photography) and the filmic elements of movement and time provided by the passing of the Sun, the sculpture evokes basic, primeval concepts of time and place from our position in the camera conscious present.

The film *Sun Tunnels* ever so carefully describes the making of the sculpture, from the beginning fabrication of the tunnels in 1974 to the works completion in 1976. Then in the final sequences of the film we are privy to a sighting through the tunnels with the camera as the sun sets in its solstice, and then the shifting light patterns made by the "star holes" speeded up by the time lapse photography offer an experience available only through a viewing of the film. It is in fact a filmic overview of the filmic qualities of the sculpture.

Swamp, 1971, Made with Robert Smithson is a 6 minute color film based on the simple premise that Holt hand carry the camera through a stretch of tall swamp grass while Smithson directs her from behind. But the film appears as one constant image of the waving, flashing, slap-

ping motion of the yellow reeds. Never is one visually aware of the movement of camera and cameraperson that is described by the soundtrack. Furthermore it is immediately apparent that the directions heard in the soundtrack in no way match the camera movements. The film is not a record of an event but a filmic recreation of an event. The separate quality of the soundtrack, the presense of the premise as concept and the illusionary quality of the cinematic devices used in the recreation serve all at once to frame the overpowering visual image.

In *Pine Barrens 1975*, a 32 minute color film, (by far Holt's most ambitious) the basic procedure for framing is extended to evoke as complete and multilayered a landscape as is possible within the medium of film. To do so Holt includes a much more varied and extensive set of prescribed camera manipulations and in the soundtrack, adds the myths and legends, the oral history of the region as told by the strange inhabitants who call themselves Pineys.

Each sequence is based on a different camera manipulation. We see tracking shots of the blurred treeforms from an automobile and in another sequence tracking, close in to the tree trunks at a crawl. The camera is walked through the forest hand held in varying directions, panned 360 degrees and in one sequence, held still framing individual pines, each from two slightly different angles appearing to animate the single trees. Each sequence is intended to stand alone and be no more important than any of the others. The total effect is to be cumulative rather than narrative, yet the cinematic crafting such as the carefully built soundtrack adds a dimension to the work that links the individual sequences together. To carry the audience through the piece, Holt enhances this narrative effect by the addition of lead-in music and a closing sequence that includes her foot prints, and shadow. The individual stories of the Pineys, however, seem to fit neatly inside each filmic sequence and while having a narrative structure of their own tend to enhance the separate, individual nature of each camera manipulation. Unlike most films involving a premise of predetermined camera manipulations, in *Pine Barrens* the structure remains a framing device never turning back on itself. The viewer is never aware of the camera person as a presence but rather the filming as a process. Only the film as a whole and the landscape it evokes embody such a state of primary existence.

With her 8 minute videotape *Underscan*, the scene changes from the perception of self in the landscape to the more mental, personal, internal world the medium brings forth. While Holt reads excerpts from letters received over a 10 year period from her aged aunt Ethel, still photographs of the aunt's house are seen, manipulated by the underscan process, which appears to stretch then compress each image. The various states of distortion parallel and reference the manner in which the medium compresses time. Holt understands and works within the cyclical nature of the video image. The effect is of depth and verticality rather than the horizontal, linear quality of film. The sound of Holt's voice reading of her aunt's descent into old age revolves about and intertwines with the visual images of the aunt's environment (we never see the aunt herself). We see instead, from the aunt's point of view. All the information becomes complete, interchangeable, of an indivisible whole.



Nancy Holt *UNDERSCAN*

¹Nancy Holt, *Sun Tunnels*, Artforum, April 1977.

PHILADELPHIA INDEPENDENT FILM/ VIDEO ASSOCIATION

By Linda Blackaby

(Linda Blackaby is a film programmer, director of the Neighborhood Film Project in Philadelphia, and an (at-large) member of the PIFVA Steering Committee.)

The recent formation of the Philadelphia Independent Film/Video Association (PIFVA) has been an exciting and energizing event to those of us who work here. While an informal network among independents has existed for some time, an upsurge in film and video exhibition and production has contributed to an increasing self-awareness and ongoing dialogue. When over 100 people attended a meeting last November called "The Independent Producer and Public TV" (at the Walnut Film/Video Center), the extent and depth of our film/video community became suddenly apparent. Over the following months, at organizing meetings INDEPENDENTS expressed the need and desire they felt for increased contact with each other, and for an organization that could address itself to the many critical issues which concern them. PIFVA is now a membership organization with a mailing list of over 200 dues-paying film and video people.

Philadelphia itself has recently been experiencing an upsurge in creative energies and a sense of new possibilities; the emergence of a strong independent film/video community is one reflection of this spirit. There is a shared determination among PIFVA members that Philadelphia can be a place for professional activity in our fields, and that we might not have to exile ourselves in order to work.

PIFVA's announced purpose is to further the work of independent film and video makers. We have adopted AIVF's definition of independent production, and are most appreciative of the resources and expertise AIVF members have shared with us. PIFVA is now organized into six functioning task-oriented committees. A steering committee composed of representatives from each standing committee and four at-large members is responsible for proposing policy, facilitating business matters and setting meeting agendas.

Specific tasks with which we are currently dealing include establishing a bank account, a post office box, and collecting dues. Meetings are being held monthly, with committee meetings and activity in between. A directory of local independents, their skills and their works is being compiled in conjunction with the membership solicitation, and will be published (the first of its kind here) in late summer. Film and video artists will

also be included in a broader directory of visual artists in Philadelphia being produced by *Arts Exchange* magazine. An ongoing series of informal screenings of old, new and works-in-progress will start on April 23, and other schemes and co-productions are gradually emerging.

One of PIFVA's major thrusts is to establish a workable relationship with our local PBS affiliate, WHYY. To this end, Broadcast Committee members are meeting with WHYY programming staff, who have agreed to preview 10 hours of representative local independent work selected by PIFVA for incorporation into fall program slots. PIFVA has secured a promise that works broadcast will be paid for at a fair market price. We are asking for \$100/minute, but the exact figure and format are still under serious discussion.

There are other long-range projects. We are trying to educate ourselves so that we can participate in and take action on national issues affecting independent producers, such as the Communications Act rewrite, Carnegie II, and sources and channels of funds and support for independents. Besides WHYY, local issues and struggles include a controversy over cable franchises and access, paid and well-publicized public exhibition of our films and tapes, media attention, production opportunities, and the absolute lack of easy (low-cost, cooperatively owned) post-production facilities. PIFVA members are also introducing the organization to all the television stations, arts institutions and film exhibitors in this area who might prove responsive to urgings to program local work. We are reaching out to a wide variety of community groups, arts organizations, individual artists, media professionals and the general public to explore ways of cooperatively working on the many needs, concerns and feelings which we all share.

PIFVA members are eager to be in correspondence with other organizations and individuals who share similar concerns and goals. While our P.O. box is pending, our temporary address is:

PIFVA c/o Neighborhood Film Project
3601 Locust Walk
Phila., PA 19104 (215) 386-1536

VOLUNTEER SELECTION PANELS FILL MEDIA WORKS SLOTS

Thanks in large part to the generosity of good friends in the film and video community, FIVF has completed the selection process for thirty CETA positions, as a sub-contractor under the Cultural Council Foundation's Artists Program. Last year, for the first time since Franklin D. Roosevelt's Works Progress Administration of the 1930's, the federal government began directly funding jobs for the artists in New York City. Three hundred of these jobs — raised to 325 this year — were administered through CCF, making this the largest jobs program for artists in the United States.

FIVF's selection process for artists and artist coordinators involved two distinct stages. The first consisted of an evaluation of approximately 150 applications, in order to narrow them down to a manageable number of interviews. Each application was reviewed by two separate members of the screening panel, which included Matt Clarke, Bill Johnson, Manny Kirchheimer, Barbara Margolis, Brad Dillon and Alan Jacobs. Each screener donated a day's work to help create our Media Works program.

FIVF had 16 new CETA jobs available in March. Fourteen artists hired last year have 18-month contracts; their positions will be reopening next September. At least three applicants were interviewed for each job in the second stage of our selection process. Three three-member panels drawn from the independent community screened applicants' work in the mornings and interviewed the applicants themselves in the afternoons. Each panel evaluated the artists according to criteria of artistic merit, professional attitude and commitment to community service, then recommended them in order of preference. FIVF awarded the jobs on that basis.

Like the screeners, the panelists received no remuneration for the time they gave. Federal CETA regulations provide no funds for subcontractors to create their programs or to administer them. FIVF wishes to express our gratitude to all our friends who took time off from their busy schedules to help us launch Media Works' second year.

The panelists this year were: Mariette Allen, independent videomaker and photographer; Emma Cohn, *Film Library Quarterly*; Pablo Figueroa, independent film and television producer; Sara Fishko, WNET-TV film editor; Ginny Hashi, independent filmmaker; Rodger Larson, director, Young Filmmakers/Video Arts; Nancy Legge, former director, NYSCA Media Program; Henry Moore, Henry Street Settlement; and Bill Stephens, The People's Communication Network. The panel coordinators were Matt Clarke, Claude Beller and Alan Jacobs.

The artists began work on March 19th and will spend the next six to 18 months sharing their expertise in film and video with non-profit community organizations. Three will administrate Media Works; 3 will be doing press, promotion and distribution; 3 will be producing self-initiated independent projects; 15 will be doing co-productions in long-term residencies. The remaining six will form a pool that will be available for short-term shoots and screenings. The pool will also bear the responsibility of documenting the work of other CETA artists, if funding for this purpose becomes available.

As of this writing, organizations receiving residencies include the Downtown Community Television Center, Third World Newsreel, Solidaridad Humana, NYPIRG, and the Institute of Labor Research and Education. Other groups who wish to request an artist-in-residence or to tap the pool should contact project coordinator Lillian Jimenez at (212) 966-0641. Bear in mind that no CETA or FIVF funds are available for hardware. Therefore it is incumbent upon each community organization to provide equipment (or rental fees), as well as tape or filming and processing.

The thirty artists and artist-administrators selected to fill the positions are:

Karen Brinkman
Larry Bullard
Jeff Byrd
Roberta Cantow
Chris Choy
Jacqui Cook
Cara DeVito
George Diaz
Eric Durst
Deborah Green
Tami Gold
Michael Jabocsohn
Lillian Jimenez
Bill Jones
Yoshio Kishi

Marc Levin
Christa Maiwald
Jessie Maple
Marvin "Diallo" McLinn
Emilio Murillo
Shelley Nemerofsky
Eddie Pabon
Fran Platt
Edgar Price
John Rice
Paul Schneider
Jennifer Stearns
Marilyn Ushan
Bob Wiegand
John Wise

Readers of the *Independent* will be hearing more about these people in future issues.

Welcome to FIVF!

—Frances M. Platt

LIANE BRANDON WINS SETTLEMENT FROM AT & T

abridged from an article by Ron Cox
Reprinted from Visions, the Boston Film/Video Foundation Newsletter.

I have never seen a "certificate of destruction" before, but recently during an interview with Liane Brandon, an independent filmmaker who lives in the Boston area, I saw the strange document while we discussed her current settlement with the American Telephone and Telegraph Company.

Some readers may remember that in December 1977 Brandon won a landmark lawsuit against the University of California's Extension Media Center at Berkeley, based on the latter's production and distribution of a film with a title deliberately similar to Brandon's *ANYTHING YOU WANT TO BE* (see *Visions*, vol. 1, no. 8).

At issue was the ripping-off of film titles, which is widespread in both the commercial and educational industries and misleads the public. A Federal district court, citing the "deliberate pirating of the plaintiff's property," ruled that although a film title is not specifically covered by Federal copyright laws, it is protected under the common law doctrine against unfair competition when it attains "secondary meaning" status — i.e., when the product is associated in the minds of a substantial number of people with the good will it has achieved through public distribution and advertising. The court ruled that the U. of Cal. film constituted deliberate copying of title, subject matter and theme in order to trade upon Brandon's film's reputation, as well as an unfair competition and false description of goods distributed in interstate commerce. The judge ordered that all prints of the California film be destroyed and instructed the U. of Cal. to pay Brandon \$33,700 to cover damages, court costs and her sizable legal fees.

But while the ruling of last year was a victory for Brandon, it was obviously not a deterrent to the phone company, for it seems that even while the case against the U. of Cal. was in litigation in 1977, AT&T was in the process of distributing its own film entitled, brazenly enough, *ANYTHING YOU WANT TO BE*. Brandon hoped that once the court found in her favor against the U. of Cal., the phone company's film would somehow just go away. But it didn't. By April of 1978, Brandon estimated that over 700 prints were in distribution and were highly visible.

"I was really upset," Brandon commented. "I had already won one case and I couldn't believe I had to go through it all over again. It was preposterous to me that an organization as large as the phone company couldn't come up with a different title for their film."

Although the AT&T film was 28 minutes long, and Brandon's was 8 minutes, there were obvious similarities in the titles and subject matter. Since both films were being used primarily by educational and community organizations, Brandon was experiencing a loss of revenue from the public's confusion of the two films. "In the non-theatrical market," Brandon explains, "potential film users frequently look for a film under the subject matter

heading in a catalogue index. People often don't remember the exact film title or the filmmaker's name." She adds that her artistic and political integrity could have been jeopardized and she didn't want people to think that the AT&T work was her film.

So, a year ago last December, after writing letters asking AT&T to stop distribution, Brandon brought suit against the American Telephone and Telegraph Company and the New England Telephone and Telegraph Company, charging them with violations nearly identical to those of the California case — everything she had already fought for and won. But, finally, after a year of legal proceedings and lengthy negotiations, the case was settled without a trial. AT&T agreed to destroy all copies of a short version of their film (hence the certificate) and to limit the distribution of the longer version to non-competing markets. The agreement further stipulates that the AT&T film cannot be advertised via the public media nor can it be shown in theaters or on TV. AT&T also agreed to pay Brandon substantial money damages.

This new victory, Brandon believes, "shows that my earlier case carries enough weight for the phone company not to want to challenge it in court. Plus it demonstrates that legal channels *can* work for the independent filmmaker. It was also a matter of principle. It is very important for filmmakers to fight for their rights — that way we all win."

Incidentally, for anyone who suspects a title rip-off it might be a good idea to alert organizations such as the Educational Film Library Association, the Association of Independent Video and Filmmakers, and the Association of Media Producers. Not to mention a good lawyer.



Liane Brandon, *Anything You Want To Be*

AIVF CLASSIFIEDS*

BUY/RENT/SELL

WANTED TO BUY: Used Bolex/Rex 4 or Rex 5 with MST Motor. Call (212) 691-3470.

EQUIPMENT FOR SALE: Professional Spectra meter and 15 attachments ... \$75. Battery pack to run 6 400 ft. magazines with one charge, incl. Bolex plus ... \$100. Bolex Rc, Switar lens ... \$400. Write NY Filmmakers Workshop, Box 40, NYC, NY 10038.

FOR SALE: Utility monitor, RCA TM 18C. Call Gary Lindsey at Dance Notation Bureau, (212) 736-4350.

FOR SALE: 16mm Frezzolini Cvn. w/crystal 12-120 Angen. Tripods-O'Conner 50D,NCE#ECL, Milk, 401lbs, 35 Arri II w/lenses nd 4 magazines. Call (212) 486-9020.

FOR RENT: Complete sound transfer equipment available. Also complete editing facilities. Call now, (212) 486-9020.

TO RENT: Professional Audio Truck as 1 piece with Eng. Stevenson Board 16x4x2x1, 2 track 15 IPS. Total 20 inputs using nic. confiners. TEAC Recorder full post mixing and dubbing. Many extras. Call Matt at (212) 864-8507.

FOR SALE: Genreal Camera SS-III Frezzolini conversion. Auricon drive, crystal syn, power-pack, 2 batteries and chargers, 2 Mitchell mags, body pod, alum. case, 9.5-95 zoom reflex, single-system amplifier and recording head. \$4200.00. Call Greg (914) 358-7840.

FOR SALE!

- 2 Sony 8650 VTR/Editors, xlnt. cond., \$1800 pair of \$1K ea.
- Sony DXC-1610 color camera w/ Tamron 14-140 zoom, \$2400; w/o lens, \$2K; lens alone, \$600.
- Sony 8400 color VTR w/AC adptr. & hard shell case and Sony 3450 b/w camera, \$1200; 8400 alone, \$1K; 3450 alone, \$300.
- Sony 1210 b/w camera, \$300.
- Shintron b/w switcher/SEG w/10 efx, rack mounted w/Shintron 310 sync gen. & 3 mons., \$500.
- Sony 2600 ¾" VTR, good cond. w/RF, \$800.

All items carry a 30 day guarantee. Contact Pacific Coast Video, 635 1/2 Chapala Street, Santa Barbara CA 93101, (805) 965-5015.

FOR SALE: General Camera SS-III Frezzolini conversion. Auricon drive, crystal sync, power-pack, 2 batteries and chargers, 2 Mitchell mags, body pod, alum. case, 9.5-95 zoom reflex, single-system amplifier and recording head. \$4200.00. Call Jon (212) 925-9723.

FOR RENT: Editing room; private, comfortable, completely equipped: with 16mm flickerless-prism Moviola flatbed, 2 rewind tables, bins, splicers, etc. 24-hour access, own bathroom, phone. Located in West Village. Low rates by day, week, month; monthly rental preferred. Call 212-741-0612.

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

A psychiatrist, with experience as a writer and consultant for educational, documentary and feature films, is seeking media work. Contact: Jeffrey Lieberman M.D. 200 West 15th St., NYC, NY 10011 (212) 691-6282.

AFRO-AMERICAN ART AND CULTURE: Independent host/producer of monthly public affairs program which airs on UHF, Teleprompter and Manhattan Cable, would like to collaborate with video-film folks on volunteer basis. Has potential to blossom into bucks; but can only give credit. Program concerns itself with Afro-American art and culture. Call Larry (201) 623-3817.

POSITION AVAILABLE: Administrative Associate/Trainee. Non-profit Organization (music/dance/film/video) with college affiliation. Arts background helpful. Assist in production, management, school programs, services, general office. Free courses, medical coverage. Typing tested, accurate 45wpm minimum. Salary: \$135. to start, \$150. after six weeks; salary reviewed quarterly. Send resume, three current references, and wpm to: CCT, 225 Lafayette St., NYC 10012. DO NOT CALL.

SEEKING WORK: in film or video. Background: Teaching Elem. Sch.; Research at State Education Dept.; Internship program at Manhattan Cable. Volunteer basis. Need experience. Contact: Robert Sharpe, 342 W. 71st St., NYC, NY (212) TR 3-5999.

ARTHUR MOKIN PRODUCTIONS IS SEEKING 16MM EDUCATIONAL SHORTS. We are producers and distributors of 16mm films for the educational and television market. Contact Bill Mokin at (212) 757-4868 or write: Arthur Mokin Productions, Inc., 17 W. 60 St., NYC 10023.

WANTED: Experienced technical assistant for 16mm documentary film;

pay proportionate to budget — perhaps \$4/hr. Skills wanted: snd. recording, asst'd camera/loader, gaffer, typing and P.R. (very minimal). Technical not creative opportunity; prefer woman; man would also be considered. Do not call. Send resume to: Irma Fleck, Bronx Frontier, 1080 Leggett/Bronx, NY 10474.

EXPERIENCED NEGATIVE MATCHING: Quick, clean cut, low prices. B/W, color, negative-reversal. Call: Pola Rapaport, (212) 431-3773.

FILM COMPOSER: specializing in electronic music, looking for filmmakers needing music written for their film. Robert Fair, (212) 966-2852.

NO PAY EXPECTED: Available to apprentice or P.A. on any video shoots. Steven Lowe, (212) 825-0385.

INDEPENDENT FILMMAKERS: 16mm mixing (3 trks.) and original A&B roll cutting. Fast & reasonable. Pennebaker Inc. (212) 840-2425, ask for Chris.

The International Communication Agency (ICA) is looking for films for showing overseas on U.S. educational and cultural matter which addresses themes that embassies request: *Culture and the Arts*; American Lit., Writers as Social Critics, Literary Criticism, Performing Arts, Visual Arts, Trends in American Films; *Education*: Innovations in American Education, Vocational Education, Minority Education, etc. For info. write: John Hoare Kerr, 5301 Westbard Circle, Washington, D.C. 20016 or call ICA (202) 376-7788.

SEEKING WORK: In film. Background: 20 years experience in documentary film in Roumania. Involved in all stages of film production: script-writing, directing, producing, editing, etc. M.A. in Film Directing, *Institute of Theatrical and Cinematographical Art*, Bucharest, Roumania. Looking for work in documentary or theatrical films, and would welcome the opportunity to meet and exchange ideas with other filmmakers. Call: Constantin Budisteanu, (212) 358-5312 or write: 141-25 Northern Blvd., Apt. D-29 Flushing, N.Y. 11354.

TEMPORARY WORK AVAILABLE: Fees paid for people available for clerical, reception, accounting and computer work during business hours, at night and/or on Saturdays. If you are interested in becoming part of our resource pool, send a description of your skills and an indication of your availability to Beth Mollins, CCF, 175 Fifth Ave., NYC, NY 10010.

VIDEO GIG: Have unusual subject matter for independent videographer to produce documentary on turn-of-the-century comedy animal act, including live street performance and interview. Contact: Lloyd Steier, (212) 431-4563.

COURSES/CONFERENCES

HOW TO GET GRANTS TO MAKE FILMS AND VIDEO. This year over fifty million dollars will be given away for motion picture projects from over one hundred sixty foundations and grant programs. On Saturday, May 26th, Film Grants Research will be conducting a one-day intensive workshop at the Association of Independent Video and Filmmakers (AIVF). Media artists who attend will receive a sixty-page packet listing addresses and selection guidelines of one hundred sixty funding sources supporting motion picture production, research and study, along with instruction in how to contact these foundations and propose projects with the greatest chances of success. The workshop covers important budget considerations, including various ways of providing for your own salary and arranging matching funds. Ethnographic filmmaker Steve Penny, who has received grants to travel around the world and make films, will be leading the workshop, which runs from 10:00 am to 5:00 pm (with an hour lunch break) at AIVF, 99 Prince St. New York City. Workshop Fee is \$25.00 for AIVF Members/\$35.00 General Public.

WEEKEND VIDEO WORKSHOPS: Four workshops led by experts in their respective fields — writing with Marjorie Kellogg, directing with Estelle Parsons and Margot Lewitin, choreography with Linda Rodolitz and filmmaking with Andy Gurian — will be given on four different weekends, beginning April 27, by and at the Women's Interart Center (549 West 52 Street). Each workshop will be a hands-on, concentrated course in videomaking, but geared to participants from different disciplines. For registration info, call Liz Garfield, (212) 246-1050.

FILM/TV PROBLEMS TO BE REVIEWED AT YF/VA SEMINAR: Entertainment industry attorney Michael F. Mayer will be offering a review and practical approach to business and legal problems confronting film and television producers during a series of legal seminars beginning in June at Young Filmmakers/Video Arts in New York. For enrollment information, call Young Filmmakers/Video Arts at (212) 673-9361.

9th ANNUAL SUMMER INSTITUTE ON THE MEDIA ARTS, presented by the University Film Center in Boston, will be held from June 17-July 6 on the campus of Hampshire College in Amherst, Mass. The Summer Institute is "an intense professional and personal experience in the media arts, offering a broad variety of workshops and seminars taught by well-known artists and critics." College credit available; registra-

tion open to the public. Course descriptions and info are available from: Summer Institute, Univ. Film Study Ctr., 18 Vassar St., Room 120, Cambridge, Mass. 02139. (617) 253-7612.

SUMMER INSTITUTE in the **ECONOMICS AND FINANCING OF THE ARTS**, offered by NYU Grad School of Public Admin., July 9-27 (Mon.-Fri.); applications available from: Ms. Beth Blaskey, Summer Inst. in the Economics and Financing of the Arts, NYU, Grad School of Public Admin., 4 Washington Sq. North, NYC 10003. (212) 598-2441.

THE VISUAL STUDIES WORKSHOP SUMMER INSTITUTE 1979 conducts a wide range of educational and service programs in visual arts and related disciplines. For info, write: Visual Studies Wkshp., 31 Prince St., Rochester, NY 14607. (716) 442-8676.

HANDS-ON VIDEO WORKSHOP, May 18-20, for choreographers to be led by Linda Rodolitz and Susan Milano at the Women's Interart Center. For info, call Liz Garfield (212) 246-1050.

U.S. CONFERENCE FOR AN ALTERNATIVE CINEMA: June 12-17, to be held at Bard College in New York, is the first national conference of activists involved in the production, distribution and use of social change media (film, video and slides). The Conference will include workshops, panels and screenings. For further info, send a stamped, self-addressed envelope to: US Conference for Alt. Cinema, 192 Broadway, Room 708, NYC, 10038. (212) 964-1350.

I am conducting a workshop on "How to Program Independent Films" at the upcoming conference of NY State Arts Councils. My focus will be on films by independents and promotional materials on your films is needed. Please send 10-60 copies (or whatever is affordable) to: Ariel Dougherty, Exec. Dir., Greene County Council on Arts, Box 126, Athens, NY 12015.

FUNDS/RESOURCES

CAPS: Funds available for New York State Creative Artists; offering fellowships to professional artists to create new works and participate in community services. For applications write: Creative Artists Public Service Program, 250 West 57th Street, Room 1424, NYC, NY 10019.

NEW NEA GUIDE TO PROGRAMS AVAILABLE: To receive The Arts

Endowment's Guide to Programs and to be put on their mailing list for upcoming application deadlines, write: Public Information, National Endowment for the Arts, 7th Floor, West Wing, 2401 E Street NW, Washington, DC 20506.

TRIMS AND GLITCHES

FILMS FROM THE GAY COMMUNITY wanted for possible inclusion in the upcoming Conference for an Alternative Cinema. Contact Rich Berkowitz c/o AIVF.

THE BAY AREA TASK FORCE ON PUBLIC BROADCASTING is holding regular meetings for independent producers who are concerned with indie funding by CPB and interested in forming policy recommendations. If interested, contact Chris Dorr, Film Arts Foundation, 490 Second St., S.F., CA 94107. (415) 495-7949.

INDEPENDENT CINEMA ARTISTS AND PRODUCERS (ICAP) has been awarded \$40,000 over the next two years by The John & Mary R. Markle Foundation. According to Markle Foundation Program Officer Jean Firstenberg, "The Markle Board supports the effort of ICAP to bring the work of independents before the public...". ICAP has been distributing independent film and video to cable and pay television systems since 1975. In 1978 ICAP's volume of titles grew by 68% and gross revenues from cablebroadcasting independent work quadrupled. For info, call (212) 226-1655.

THE AMERICAN FEDERATION OF ARTS has added the 1979 "Whitney Biennial Film Exhibition" to its circulating programs of film as art. The 8-part series, consisting of 19 films produced from 1977-78, is now available for scheduling by museums, universities and media centers in the U.S. and Canada. For info, call (212) 988-7700 or write AFA, 41 East 65th St., NYC 10021.

A VIDEO CO-OP FOR SCREENINGS is being planned at Pleiades Gallery, 152 Wooster St., NYC. Membership and criteria to be determined. For info, call (212) 475-9658.

CONGRATULATIONS to our friends and longstanding members of the AIVF, Barbara Kopple and Hilary Harris, who have been chosen for Guggenheim grants!

*The *AIVF Classifieds* is a publication of the Association of Independent Video and Filmmakers, Inc., 99 Prince St., NY, NY 10012, subscription to which is included in the price of membership.



Ellen Hovde and Mirra Bank, Jokes or Love Departed

AIVF/FIVF
99 Prince Street
New York, NY 10012

Calendar

Wed. May 9
8:00 pm
99 Prince St.

INSURANCE FORUM: Third part of our series withoutside professionals. Presented by Rose H. Schaler, insurance broker, member of council of Insurance Brokers of Greater NY Inc. & Life Underwriters Asso. of the City of NY Inc.; and Larry Grant; Exec VP of Chubbs Corp. Rose will discuss basic insurance needs of the indie, i.e. health, life, workmen's comp. liability. Larry will address special entertainment risk packages, i.e. production equipment, etc. Admission: \$1.50 members; \$2.50 non-members.

Mon. May 14
8:00 pm
Millenium
66 E. 4th St.

SCREENING AND DISCUSSION OF FILMS BY MIRRA BANK, IRIS CAHN, ELLEN HOVDE, AVIVA SLESIN AND ANITA THATCHER.

Jokes or Love Departed (28 min.) — A film about loneliness, death, and the value of live in defiance of life's disappointments. Based on a short story (Dreamers in a Dead Language) Jokes is Part I of a projected trilogy based on stories by Grace Paley about family life. Dogs (3 min.) — A short film in which 5 dogs gather around a fire hydrant to sing "Hava Nagila", the theme from "2001" and "Aquarius". Saturday Night Live's Bill Murray stars; Aviva Slesin and Iris Cahn are the filmmakers. A Bird For All Seasons (4½ min.) — A dramatic short made for NBC's Saturday Night Live featuring Bill Murray as a TV Executive forecasting the new season. Live talking birds dressed in costumes play the characters in the coming attractions. Produced and directed by Aviva Slesin. Sea Travels (11 min.) A surrealistic film made with optical printed techniques about a young girl who acts as a guide on a journey aimed at recapturing childhood through the distortion of memory. Anita Thatcher directed. The filmmakers will be present to answer questions. Admission: \$1.50 members; \$2.50 non-members.

Tues. May 22
8:00 pm
School of
Visual Arts
209 E. 23rd St.

SCREENING: DAVID KOFF'S "BLACK MAN'S LAND" (Part I, II) White Man's Country (52 min.) — The violent origins of Colonial rule, white settlement and African resistance are portrayed. MAU MAU (52 min.) — A political analysis of Africa's first modern guerilla war, and the myths that surround it. "As a record of flagrant racism from the recent past, MAU MAU is invaluable." — John O'Connor, NY Times. The series was produced by David Koff, with Anthony Howarth and narrated by Musindo Mwinyipembe. We are hoping the producers will be able to attend. Admission: \$1.50 members; \$2.50 non-members.

Wed. May 30
8:00 pm
99 Prince St.

ANIMATED FILMS SCREENING: A program of selected animated films by the members of the New York Independent Film Animators. The filmmakers, whose work encompasses a diversity of film styles will be present for discussion. Eric Durst of FIVF's Media Works Program will curate. Admission: \$1.50 members; \$2.50 non-members.

Tues. June 5
8:00 pm
99 Prince St.

FORUM: MITCHELL BLOCK ON DISTRIBUTION: From commercial distribution to self-distribution to commercial self-distribution. The INDEPENDENT's "Business" columnist Mitchell Block will conduct a workshop on non-theatrical distribution. Topics will include: contract negotiations, foreign sales, pbulic tv, promotion and advertising, marketing and comparison of various kinds of non-theatrical distribution. Block, an Emmy-award-winning filmmaker and President of Direct Cinema Ltd. maintains that it is possible for a commercial distributor to operate in the interest of the independent filmmaker. Admission: \$1.50 members; \$2.50 non-members.

Upcoming in June: an evening of social change cinema focusing on the work of women, blacks and gays.

the Independent

SUMMER 1979



FIVF Hosts National Arts Center Conference.

a publication of the Foundation for Independent Video and Film Inc.

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The viewpoints expressed herein do not necessarily reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to: THE INDEPENDENT, 99 Prince St., NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

NOTE: All submissions to newsletter due by the 15th of month preceding publication, preferably earlier.

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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.

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AIVF has recently received several inquiries regarding the formation of local chapters.

The Board believes that a local organization would best respond to the needs of that particular region and be in a better position to maintain the impetus for a truly active local organization.

Examples were offered such as the Boston Film/Video Foundation and the Washington Area Filmmakers League, both of whom called on our expertise and have successfully launched local organizations. We maintain a brother-sister relationship with these organizations, and have at times sponsored joint projects. Many of their membership also maintain membership in the AIVF and are therefore provided with a strong local base and access to national services as well. Hopefully, the energy generated by the possibility of forming local chapters can be channeled into forming a strong local base.

The Board's response was based on our limited financial and staff resources, and therefore the inability to effectively administer chapters. Concern was voiced over the fact that we not become a superstructure for organizations but rather remain a national organization for individual independent video and filmmakers.

Corrections

In the April 1979 issue in the article on independent programming on PTV, in the last paragraph the word *snow* was misprinted as *show*. In Chicago "snow" was a joke. The point of the article was that such localisms go by unnoticed outside their regions. Such is obviously the case.

Dee Dee Halleck

Correction: In our May 1979 issue of the Independent Over-Under, Sideways- Down was incorrectly listed as a film by Steve Wax. The proper credits as they appear on the screen are: Written by Peter Gessner and Gene Corr; Directed by Gene Corr, Peter Gessner and Steve Wax; Produced by Steve Wax.

MAKING FILMS FOR UNCLE SAM — Getting on the List

In the November 8, 1978 issue of "*Daily Variety*", a front page headline read, "FEDS SEEK FILM PRODUCERS LIST FOR FUTURE AUDIO-VISUAL WORK." My production company, now almost two-thirds of a year later, is getting the opportunity to get a piece of the \$500 million annual Federal film pie. As an independent filmmaker, this looks like the biggest cookie jar around. At least it will pay for the work I really want to do. This column is about the "List" and what it means.

The "List" refers to the "Qualified Film Producers List", (QFPL) to which twenty federal agencies send "Requests for Proposals" (RFP) or film bids. Presently there are 312 companies listed. About 100 companies were "grandfathered" by the Department of Defense (DOD). These are companies that had previously made films for the 20 agencies. The rest of the companies were added, based on applications received in the first cycle. The list was ordered by computer in a random manner.

When a federal agency has a film (budgeted between \$10,000 and \$100,000 or more) it can request, in lots of five names, companies that are on the list. In addition, the agency may add up to two companies per five name lots. These companies, however, must be on the list. Once the DOD cycles through the list new companies will be added.

For an application write or call the DOD Directorate for Audio-Visual Activities, 1117 N. 19th Street, Room 601, Arlington Virginia 22209, telephone # (202) 694-4914. This office is serving as Executive Agent for the Office of Federal Procurement Policy. It does not presently deal with videotape, sound slides, multi-media production or separate media services. Contracts will be offered to all "technically qualified to do motion picture work for the government." In the original cycle producers were requested to submit a 16mm sound sample film, approximately 30 min. for evaluation by the Interagency Audiovisual Review Board. The sample film had to have been produced within the preceeding three years. The Review Board Panel is composed of members of twenty federal agencies and at least five members are represented on the panel.

A. Achievement of Purpose(s): (You state the purpose on the application when you submit the film.) 0 to 20 Points

- (1) Did the film accomplish its stated purpose(s)?
- (2) Was it appropriate for its intended audience?
- (3) What were the reviews' impressions of the films?

B. Creativity: 0 to 25 Points

- (1) Did the film provide a fresh or innovative way of conveying the message?
- (2) Was the manner of presentation appropriate?

C. Continuity: 0 to 15 Points

- (1) Did the subject develop in a logical or understandable manner?

D. Technical Quality: 0 to 40 Points

- (1) Did the following qualities in the film exhibit technical competence? (a) Direction (b) Writing (c) Photography (d) Editing (e) Artwork/Animation (f) Narration (g) Music and Sound (h) Special Effects

If your film does not receive a score of 70 or better you will be notified. You are allowed to continue to submit films until you get on the list. Films are evaluated on a first-in, first-out basis. Once you are on the list, you are permitted to stay on the list indefinitely. It is important that your name be on the film's credits as "Producer", or you must submit a statement on the client/sponsor letterhead certifying that the motion picture was produced by you or your firm.

The Forms: The DOD sends a packet of material to fill out when you submit your film. It requests the following kinds of information: title of film presented, running time, date film was produced, brief statement explaining the purpose of the film (this obviously is important, since this is one area in which your film is evaluated), client/sponsor, contract price or production cost, and your name. A few additional questions are asked about your film production business. I was able to qualify with my film, "Speeding?" which I produced partly through a National Endowment for the Arts/American Film Institute Independent Filmmakers Grant.

The rest of the packet consists of 52 plus pages of the standard government contract.

The DOD will continue to accept applications for the QFPL and will, as material comes in, evaluate it. However, once a cycle begins new names will not be added to the list until all listed producers have had a chance to bid.

The RFP: This is a bid form. It provides detailed specifications of what is wanted in the film. Unlike some state agencies, the new Federal policy does not require film producers to write a creative treatment (script) as part of the bid package. These are now provided by the agency. If a treatment or script is wanted, it will now have to be paid for by the agency.

The Information Film Producers of America has worked with the DOD on this system and has sponsored seminars on both Coasts with the directors of the DOD to explain it. Their work is outstanding, and AIVF members might contact them for additional information about this and their organization. This new system is a major improvement over the old system, when RFPs would be sent out to thirty plus contractors, since now it is unlikely that more than 14 companies will be bidding for any one film. Of course, if you are not interested in making a film about cleaning guns (or whatever), you are not required to turn in a bid. If you do not have a Dun and Bradstreet rating or a security clearance you will not be penalized.

MEDIA AWARENESS

by Robin Weber

Our newly formed Telecommunications Policy Council remains hot on the trail of media reform. Working with the Executive Committee or our Board to develop strategies for the implementation of the Telecommunications Financing Act, and specifically, the administration of funds for independent programming, we'll be submitting a proposal to CPB shortly. The proposal suggests administration of the funds by representatives nominated by the independent community, includes decision-making by peer review panels, and outlines guidelines to insure maximum geographic diversity and minority participation. As part of our efforts to implement the bill, we urge you all to monitor your local station by attending station board meetings.

Three ominous bills to review the 1934 Communications Act are now pending before Congress. The bills threaten public involvement in all forms of telecommunications, from telephones to satellites. The House bill, sponsored by Chairman Van Deerlin, appears to be receiving the most attention. It stipulates one year exclusive broadcast rights, even for works only partially funded. We believe this should only be the case for works funded in full. We also object to the proposed "giveaway" of indie work to libraries, particularly the provision where the Programming Services Endowment gets a cut on the return.

The bill also proposes advertising on ptv, which we believe distorts the character of ptv programming. Public tv should be an alternative to commercial tv, not model itself after it. The implication of demographics may inhibit local programming and negate prime time for indies. Another provision of the bill calls for presidentially appointed Boards. We want to see public election of Boards. In addition, the bill proposes random selection of licensees, the elimination of comparative license hearings and station ascertainment, and decreased EEO requirements. We believe that these measures seriously threaten public involvement, which is essential to the character of a democratic telecommunications system.

Two Senate bills have also emerged, though neither of them address public tv. The Goldwater/Schmidt bill favors the broadcaster even more than the Van Deerlin bill. This is clearly indicated by the proposed establishment of an Office of Deregulation, the condoning of combined ownership of media properties, the prohibition of comparative license hearings and random selection of licenses.

The Hollings bill, though the lesser of the three evils, fails to sufficiently protect public involvement. In not considering other media ownerships in license selection, it condones monopolistic control; and it extends tv licenses to 5 years while decreasing stations' ascertainment requirements. However, this bill maintains the fairness doctrine and EEO provisions. All three bills lack provisions to require the reservation of more space for public educational channels as it becomes available. A formula to divide

the spectrum to public and commercial use must be designed for future growth. This is especially important as it pertains to satellite transmission.

Our recent meetings with other public interest groups and with House and Senate aides, have clarified for us the necessity to oppose the Rewrite of the Communications Act as now proposed by the three bills. The Congressional premise that deregulation promotes diversity has been disproven in other industries. We believe that diversity will only be secured by systems that nourish it. Deregulation means abandoning our responsibilities to educate and protect citizens. We believe that telecommunications should not be considered in the same light as any other consumer item, but rather, that it is a need that people have — both to transmit and receive. Imaginative and gradual regulation is needed now more than ever to encourage diversity, and responsiveness to public needs and developing technologies.

Indies have an important role in creating a pluralistic media environment. At present no viable economic support exists for our community. Meaningful regulation could provide incentives for increased involvement of indies at PBS and the networks. Other nations have supported their media communities. It is time for the U.S. to follow suit. We are scheduled to testify on the House bill in June and are awaiting Senate response. Our presentations at conferences this spring have served to generate awareness among indies and the broader public about the impact of this legislation. Our testimony in full will be available upon request, for the cost of printing and mailing, in late June. Contact the AIVF office.

The Communications Subcommittee of the House of Representatives is currently holding hearings on HR 3333, the Communications Act Rewrite. This bill would, among other things, grant perpetual licensing of television stations. The Telecommunications Policy Council of the Association of Independent Video and Filmmakers has taken a position in opposition to the bill. We need your support and help. It is urgent that you write your representative *whether or not they reside on the Communications Subcommittee* and urge them to oppose the Rewrite. The following is a sample letter that you may use as a model:

Dear Representative Smith:

I urge you to work against the passage of HR 3333, the Communications Rewrite bill, in its entirety.

I believe that perpetual license and very limited regulation of television stations would be a great injustice to Americans, especially independent video and filmmakers like myself.

Periodic review of station performances assure that citizens of our district are better informed and the interests of the community are served.

I look forward to learning of your position on HR3333.

Sincerely,

PROFILE

(Profile is a regular column dedicated to keeping our readers up-to-date on the work of our members and associates. We welcome contributions.)

PORTABLE CHANNEL has announced video equipment grants awarded to local and regional videomakers through its "Project Review Process." Recipients include: DAVID ROSE, independent video producer and media coordinator for the Center for Youth Services, Rochester NY, for his production *Still Life*, which is a study of isolation as a result of personal tragedy, using video to describe his "interior landscape"; TOBE CAREY, video artist from Glenford, NY who is producing a videotape dealing with radiation workers in West Valley, NY, following both pro- and anti-nuclear experts and workers as the plant's operation and legacy are explained. PORTABLE CHANNEL's Project Review Process is designed to provide free access to equipment for experienced videomakers in New York State. . .

...*INO DIABLO!*, produced by 20 independent California producers, was aired recently on KQED. The show is a dramatic half-hour about popular efforts to prevent the Diablo Canyon nuclear power plant from opening. Quad copies are available to screen at local public television stations. For videocassette screening copies, send a blank half-hour tape to: Andrea Gonzalez, KQED, 500 8th Street, S.F., CA. . .

...The folks at GREEN MOUNTAIN POST FILMS who produce and distribute several films concerned with work in energy education and commercial nuclear power (such titles as *Lovejoy's Nuclear War*, *Better Active Today than Radioactive Tomorrow*, *The Atom and Eve*.) have announced their most recent acquisition dealing with nukes titled *Sentenced to Success*. It is a union-produced film which "sheds light on the awesome questions raised by nuclear waste". For more information write GMP, PO Box 177, Montague, MA. 01351. . . .

INDEPENDENT SCREENINGS

AMERICAN INDEPENDENT CINEMA: RECENT ACQUISITIONS, a show of 16 programs of independent films acquired by the archives of the Dept. of Film at the Museum of Modern Art. The films range from the 1940's to present-day works, and will feature films by GEORGE GRIFFIN, MARK RAPPAPORT, JONAS MEKAS, STAN BRAKHAGE, MICHAEL SNOW and others. For more info, contact: Ken Wittrup (212) 956-4208.

THE 5TH ANNUAL ITHACA VIDEO FESTIVAL: is a touring exhibition and Public Television broadcast, presenting a selection of the finest independent video produced in the U.S. it will be shown Aug. 1-31 at the Donnell Library Center. Selections from this year's Festival will also be broadcast on WXXI, Rochester, N.Y., and cablecast on Manhattan Cable, New York City. This year 20 tapes will be exhibited in the touring Festival and include recent works by artists such as SKIP BLUMBERG, KIT FITZGERALD, JOHN SANBORN, GARY HILL, STEVEN KOLPAN, MITCHELL KRIEGMAN, SUSAN RUSSELL, SALLY SHAPIRO. For more information, call Rich at AIVF or Ithaca Video Projects, (607) 272-1596.

JONATHAN SARNO's *The Kirlian Witness* will be screened June 14-17 and 21-24 at the Film Forum. Call (212) 989-2994.

Selected video works by GARY HILL will be shown on the Syracuse Cable Systems (Channel 7) May 11 through June 30, 5:30-6:00 pm.

JANE WARRENBRAND and DENISE BOSTRUM's *Health-caring: From Our End of the Speculum* will be screened with *In The Best Interests of the Children* by the IRIS FILM COOP on July 13-15, at the Brecht auditorium, 830 Broadway, 8th Floor, NYC. Call (212) 989-6493 for more info.

FILM CLINIC by SOL RUBIN

Colors Aid Editing Process

Everyone is searching for short-cuts to bypass the marathon period in filmmaking, the labyrinth of sprocketed spaghetti, suspended from hundreds of pins into the cloth-covered sacred urns. The following is a system that may aid in organizing and simplifying the basic procedures of the editing process.

For years I have used a procedure which involves the use of colored file cards which, by color, are used to designate each scene of a differing theme or action of basic importance. For example, gray cards may be assigned to shots of old people, white cards may designate "children", or pink cards for scenes of a riot. I cut a 3" x 5" card into 4 parts, since the 1 1/2" x 2 1/2" are sufficient for our visual wisdom. In the upper left corner we jot down the basic shot, L.S., M.S. or Close Up; beneath, in caps, a brief description of the main action. In the next line an arrow system shows screen direction, camera movement etc.. In the lower left corner note the screen time. In the right corner write the scene number in pencil for easy erasure. You may copy the edge numbers from your film.

Story board drawings are very helpful if you have an art background, but a crude facsimile will do. I keep the multicolored cards on a board with grid line rectangles to accept the cards and matching scene numbers. The board is kept on a low table to the left of the editor. If you want to remove a scene from the reel, take out its matching card from the board and keep them together. Even after completing the film, keep the multicolor cards with the original, full-coat, track etc. for possible changes in the future.

One proven advantage of the above process is that setting up the card system takes only a fraction of the time of the traditional, lengthy editing procedure.

FIVE SCREENING SELECTED FILMS FROM THE U.S. CONFERENCE FOR AN ALTERNATIVE CINEMA

June 26
8:00pm

Millenium 66 E. 4th St.

Admission: \$1.50 members; \$2.50 non-members.

Representatives from more than 45 non-profit film and video organizations across the country met for a three-day conference to discuss the phenomenal growth of the field during the last 5 years. These groups, representing many different local and regional situations, explored ways to improve our services and strengthen our positions and the positions of the artists and audiences we serve. These services include film and video production and post-production, equipment loan, education, training, preservation and exhibition. Workshops and forums focused on more efficient management of programs, diversification of funding, relationship of MACs to local PTV stations, legislative advocacy, and the public perception of independent film and video.



Howard Klein, Rockefeller Foundation.

Our many different concerns frequently resolved into two distinct themes: advocacy and visibility. What is an "independent"? Who are independent video and filmmakers? How is their work different from Hollywood and television? For media centers organized to support and develop independent production, the critical question became how to

generate support for work that has not been clearly defined and is apparently not understood by both potential audiences and funding sources.

The solution proposed by the Conference was a conscientiously developed advocacy in its broadest definition: more advertising and promotion of independent work, development of critical standards to evaluate the work, more critical reviews, legislative advocacy on behalf of MACs as well as independent artists, regional alliances, cooperative programming, and a national identity — viz. a national newsletter and a national coalition of MACs. Naturally, it was much easier to agree on problems and solutions than on how to implement these solutions. We are a young group taking careful first steps.

Due to the limits of our budget the Conference was forced to exclude many organizations who obviously belong in any future coalition. The concern of Conference members that these groups be included in any developing organization is strongly reflected in a series of unanimously passed resolutions:

"That the Steering Committee of the Conference design a national advocacy organization, or coalition, of film and video groups to (a) press their interests nationally and regionally in the areas of funding and (b) improve public understanding of the importance of media art forms. Formal organization of this new body, which will be open to all film and video art groups in the United States, shall take place later this year following further action by the Steering Committee.

That the Steering Committee's representation of minorities, video groups, rural areas, independent producers, and the Midwest be expanded through the addition of new members.

The Hispanics, Blacks, and other minorities be involved in area media arts programs to the extent that they are part of the respective areas.

That the minimum fee paid to visiting artists in public appearances be at least a \$200 honorarium plus travel expenses.

In attendance:

STAFF: Thomas Lennon, Conference Director; Cathy Hartz, assistant; Robin Weber, assistant; Amy Greenfield, Field of Vision, photographer; Wanda Bershen, Field of Vision, writer.

PRESENT STEERING COMMITTEE: Robert Haller, Pittsburgh Film-makers, Chairman; Susan Woll, Boston Film/Video Foundation; Alan Jacobs, Foundation for Independent Film and Video (NYC); Robert Sitton, Northwest Film Study Center (Portland); Virgil Grillo, Rocky Mountain Film Center (Boulder); Gail Waldron, Bay Area Video Coalition (San Francisco); Stan Woodward, South Carolina Arts Commission.

PARTICIPANTS: Henry Baker, Synapse Video Center, Syracuse; Mary Lee Bandy, Museum of Modern Art, NYC; Linda Blackaby, Neighborhood Film Project, Philadelphia; Huey, Maine Film Alliance; Camille Cook, Art Institute of Chicago; Nadine Covert, Educational Film Library Association; Nash Cox, Kentucky Arts Commission; Sally Dixon, Film-in-the-Cities; Nancy Drew, Long

enters if you can come
or less — please write **by Alan Jacobs**

Beach Museum of Arts; **Sallie Fischer**, University Community Video (Minneapolis); **Georgeanne Fletcher**, Southern Arts Federation; **Cliff Frazier**, Institute of New Cinema Artists (NYC); **Martha Gies**, Northwest Media Project (Portland); **Virgil Grillo**, Rocky Mountain Film Center; **Howard Guttentplan**, Millenium Film Workshop (NYC); **John Giancola**, New York State Council on the Arts; **Ronald Green**, Ohio State University; **Robert Haller**, Pittsburgh Filmmakers, Inc.; **Candida Harper**, Grassroots TV Network (Aspen); **Isabel Hill**, Alabama Film-Makers Cooperative; **Gisela Hoelcl**, University Film Studies Center; **Ed Hugetz**, Southwest Alternate Media Project; **Jack Harris**, National Endowment for the Arts; **Gayla Jamison**, IMAGE (Atlanta); **Alan Jacobs**, Foundation for Independent Film and Video (NYC); **William Judson**, Carnegie Institute (Pittsburgh); **Larry Karr**, American Film Institute; **Howard Klein**, Rockefeller Foundation; **Katherine Kline**, Television Laboratory at WNET/13; **Dan Ladely**, Sheldon Film Theater (Nebraska); **Rodger Larson**, Young Filmmakers/Video Arts (NYC); **Edith Kramer**, Pacific Film Archives; **Mary MacArthur**, Kitchen Center for Video and Music (NYC); **Jonas Mekas**, Anthology Film Archives; **Adan Medrano**, Oblate Communications (San Antonio); **Cynthia Neal**, Chicago Editing Center; **Brian O'Doherty**, National Endowment for the Arts; **Stevenson Palfi**, New Orleans Video Access Center; **Richard Peterson**, Walker Art Center; **John Reilly**, Global Village; **Michael Rothbard**, Intermedia Art Center (New York); **Norie Sato**, and/or (Seattle); **David Shapiro**, Media Study/Bufalo; **Michele Schofield**, Boston Film/Video Foundation; **Robert Sitton**, Northwest Film Study Center; **Herb Smith**, Appalshop (Kentucky); **George Stevens Jr.**, American Film Institute; **Nancy Sher**, New York State Council on the Arts; **Jim Taylor**, Community Film Workshop of Chicago; **Carmen Vigil**, Foundation for Art in Cinema (San Francisco); **Sterling Van Waggenen**, Utah-US Film (Salt Lake); **Gail Waldron**, Bay Area Video Coalition; **Melinda Ward**, Walker Art Center (Minneapolis); **Rick Weise**, Film-in-the-Cities (St. Paul); **Stan Woodward**, South Carolina Arts Commission; **Susan Woll**, Boston Film/Video Foundation; **Sam Grogg Jr.**, American Film Institute; **Diane Holloway**, National Endowment for the Arts.



Robert Haller, Pittsburgh Filmmakers, Jonas Mekas, Anthology Film Archives, Carmen Vigil, Foundation for Art in Cinema (S.F.).

A formal report on the Conference is scheduled for publication in July, 1979 (write to FIVF for copies). For additional information on the Conference contact Robert Haller at Pittsburgh Filmmakers (412 - 681-5594).

The Federal Artist to Premiere at Ford Foundation

by Fran Platt

"This should be shown to every member of Congress." So says Howard Klein of the Rockefeller Foundation about *The Federal Artist*. This recently completed 50-minute color videotape documents the infancy of a historically and socially significant experiment in public service employment of artists, the CETA Artists Project. Local Congresspersons will be among those afforded an electronic glimpse of the first fruits of this program, at a special invitational showing of *The Federal Artist* to be held at the Ford Foundation, 320 East 43rd Street, on Thursday, June 21 at 3 p.m. The screening is also open free of charge to all AIVF/FIVF members.

The Federal Artist was produced by the employees of Media Works, a film and video program administered by FIVF under New York's Cultural Council Foundation as part of the Artists Project. Some of the creators will be on hand at the screening to discuss the making of the tape, and to educate the audience about the existence and purposes of Media Works. Excerpts of other Media Works productions, both video and film, will also be shown.

It is hoped that heightened public awareness of the benefits of the CETA Artists Project will rescue it from Federal budget-slashing. Klein, in the recommendation quoted above, was alluding to the fact that CETA Title VI, the legislation under which the Project is funded, is currently in disfavor on Capitol Hill. An end to the federal arts jobs program would be tragic for the 10,000 artists employed by it nationwide, and even more so for the millions who benefit from the art produced.

Because of the public service emphasis of the program, most of these beneficiaries are people for whom art is usually inaccessible. They are the poor, the sick, the institutionalized, the incarcerated, the uneducated — the people whose lives most desperately require the uplift that art can provide. One of the most affecting sequences in *The Federal Artist* depicts students in the drawing and painting classes conducted by Marguerite Munch at the Sirovitch Senior Citizens Center. One student, Rose Rosenberg, calls Munch "very dedicated. She considers the senior citizens as people."

"When you're doing your art you forget about your medication...it extended my life," claims Sam Bernstein, another of Munch's students. Ms. Rosenberg expressed the seniors' chagrin at the discontinuation of the art classes: "I'm terribly disappointed, and I'm going to do my best to get her back because we all feel the same way...I wrote a letter. I'm going down to CETA, and I'll do my best and fight until she comes back."

Media Works is also doing its best to serve community organizations, to increase the employability of artists as artists, and to keep the Artists Project alive and thriving. Readers of the *Independent* can help by seeing *The Federal Artist* and by making it possible for others to see it. We need your suggestions, contacts, space, time, equipment and other contributions to distribute this tape. If you can help, please call 966-0641.

Regional Report

By Kathy Seltzer and Sallie Fischer

In the Twin Cities of Minneapolis and St. Paul video and film activity continues to grow. Many area independents are working through and with Film in the Cities and University Community Video (UCV), two of the largest media arts centers in the country. Both organizations are well-established and provide production and programming services to the community.

In February UCV broadcast the Minnesota Independent Film and Video Festival, a week-long series highlighting the work of Minnesota independents, on KTCA. The program will be an annual event, and UCV is now seeking ways to make sure the producers whose work is selected will receive a more equitable fee.

IN THE MIDST OF PLENTY, an hour-long documentary produced by Greg Pratt of UCV, was broadcast on KTCA in April. Although the primary responsibility for content and technical quality lay with UCV, the documentary was a co-production of UCV and KTCA because of the station's fiscal contribution to the project.

In the "when will they ever learn" department: KYEL-TV in Arizona indicated an interest in broadcasting *IN THE MIDST OF PLENTY*. UCV responded by letter with an acquisition fee which took into account the size of the station. In return, KYEL responded with a fairly indignant letter including the following remarks:

"...I am sorry that we cannot work out a gratis exchange, my offering Public Service Time FREE, for use of *IN THE MIDST OF PLENTY*. I had planned to use the program in two parts on my morning farm show, and using two programs would place your 'air time' cost much higher than...the charge for the film. Of course we always pay postage and handling..."

Needless to say, UCV turned down this generous offer...

Both University Community Video and Film In The Cities have been involved in helping to insure that the new cable television franchise which will soon be awarded in Minneapolis contains provisions to meet the needs of the community and independents. Four cable companies are now vying for that franchise, and it's not yet clear who will get it.

On May 5 and 6 UCV hosted a Midwest Region conference of the National Federation of Local Cable Programmers. About 50 people representing a broad range of community, artistic, and cable backgrounds met for workshops on such topics as regulation of cable and the current attempts to rewrite the Communications Act of 1934, programming for the handicapped, funding, and community outreach. The Minnesota State Cable Communications Board held its annual ceremony presenting awards for local cable programs during the conference as well.

Independents are now in the process of trying to form a local organization to provide them with various support and advocacy services. A Steering Committee, which was formed out of the first meeting the independents held earlier this year, has been exploring various options for the structure of such an organization. It was hoped that a local chapter of AIVF could be formed, but AIVF's Board of Directors recently decided against the idea of local chapters, much to the dismay of the Steering Committee and the other independents. At this time the direction of the group in terms of structure remains unclear, but independents recognize the need to organize to insure fair treatment for themselves and their work and to educate the community, policy-makers, and others to the value and importance of their work.



Still from *Mandarin Oranges* by John Brister

S.F.S. Selection

The Short Film Showcase screening panels have completed their selection of ten films for distribution as Round II. The film titles, and the names and hometowns of the filmmakers, are as follows:

VIEWMASTER	George Griffin, New York, NY
THE DOGS	Aviva Slesin & Iris Cahn, New York, NY
MANDARIN ORANGES	John Brister, Bloomington, MN
NO BREAKS	Dan Manson, Santa Monica, CA
TEENANGEL	Richard Aellen, Santa Monica, CA
BELLANCA	Greg Stiever, Hopkins, MN
AT THE MOVIES	Carl Surges, Milwaukee, WI
DOUBLETALK	Alan Beattie, Los Angeles, CA
FURIES	Sara Petty, Venice, CA
BANANA I.	Norman E. Magden, Dekalb, IL

These were culled from a total submission of 236 entries from 34 states.

The intermediate group from which the 10 films were selected contained submissions from 44 filmmakers.

Members who wish to apply to the Short Film Showcase should contact the FIVF office. Deadline for receipt of all films will be November 1, 1979.

In response to a national mailing to over 3,000 exhibitors, we have been able to add almost 300 new theatres to our roster, which will receive a combination of Round I and Round II releases in the near future.



Still from *Furies* by Sara Petty. Round II SFS.

MEDIA AWARENESS

Dee Dee Halleck

Historically, the independent media producer's political involvement has consisted of documenting the struggles and confrontations of other groups. Coal miners, auto workers, anti-war demonstrators, plutonium victims have all had their stories told by committed and supportive filmmakers. There have been relatively few attempts by independents to direct their energies toward changing their own material position within the dominant media structures. If these structures were considered at all, it was to make use of them — garnering air-time on the news with some yuppie-type action, or occasionally being allowed "access", either a one-time "airing" on PBS or perhaps served up smorgasbord-style with other independents and given a catchy, albeit patronizing title such as "Flick-Out". Until recently there has been no attempt to analyze media policies, let alone counter them.

The activity of independents in the past two years has constituted something of a departure. Frustrated with the increasingly competitive and unresponsive structures of both PBS and the networks, independents have banded together to press their demands. These demands, however, are not just for access or more grant money. They are now addressing the issue of control of the system as a whole. This is a new fight and one that runs counter to the tradition of political impotence of the public in dealing with media.

This impotence has been maintained by a pervasive aura of technological determinism. American media theory has been dominated by a Janus-headed romanticism: two aspects of the same basic credo, the omnipotence of technology. On one hand we have a McLuhanesque romanticism that continues to permeate our culture: the belief that information, per se, is good, and that an increasingly complex technology always triumphs. This technological Darwinism is most recently evinced in Gene Youngblood's utopian prognostications of a transponder future. On the other side, just as romantic, but in a more pessimistic vein, are Gerry Mander and the electronic Luddites. Back to nature; reality is pure; it is not to be transcribed, transmitted or televised. Electrons are to be exorcised in primal earthy rites. The saint of this sect is the San Diego woman who took out her gun one afternoon and shot her TV set. Their apostle and Sunday school teacher is Marie Winn, who bewails what TV does to children. Troops of converted parents, Winn's followers, have saved their families by pulling the plugs on their sets.

While the woman with the gun probably has a better idea than McLuhan, both of these ideologies have the common aspect of seeing the MEDIA as all-powerful and something beyond our control or responsibility. In spite of these fatalists, there is a budding hope that media change is possible. The involvement of the PTA with Peggy Charon's Action for Children's Television is a grassroots movement with wide support and growing clout in Congress. Alliances of Blacks and Hispanics have challenged license renewals and have forced many stations to implement affirmative action programs. The Consumers Union and the United Church of Christ, through their huge constituencies,

have applied pressure on Congress and the FCC for major reforms. The AFL-CIO and other labor groups have recently issued telecommunications policy statements, and have begun to testify on media issues in Congress. The legislative work of the National Task Force on Public Television and the Association of Independent Video and Filmmakers is certainly a part of this overall pattern of increased awareness of media issues, and a growing hope that well-directed pressure can accomplish change.

What has been the response of the media establishment in the face of widespread and increasing public demands for media accountability? DEREGULATION. This is no coincidence. While it may not be a well-orchestrated full-fledged conspiracy, it is part of an overall pattern of government deregulation, justified by rhetorical calls for "freedom of market". This deregulation is coming at a time when the public demand for government responsibility as witnessed in the consumer and nuclear movements are forcing the federal regulatory commissions to become legitimate. It is no longer possible for these commissions to maintain their positions as handmaidens to the industries they were created to regulate. A post-Watergate vigilance has made that kind of collusion difficult, if not impossible.

The challenge is getting the deregulation passed before this vigilant public understands its implications: thus the desperation of Van Deerlin to get his bill through this year. The longer it stalls, the greater will be the public opposition. If there were field hearings this year, there would be no chance that it could pass. If the public is asked about regulation versus the free market, what will be their response? What kind of faith does a Pinto driver have in the free market? Or someone who bought Firestone radials? Or the community surrounding Three Mile Island? Or anyone waiting in line to pay \$1.00 a gallon for gas? Annenburg School West conducted a poll: they asked people if they wanted more regulation of broadcasting, or less. The overwhelming majority opted for MORE control of the media.

Free competition does not exist in an unbalanced situation. Dependence on paternalistic goodwill will never change the situation. Independents know that the *fact* (even before any outcome) that there is an ACLU Network suit has had a more profound effect on the air than any amount of network hype about the "new documentary" or Congressional musings about "free flow of ideas". Independents know that the proportion specified for them in the 1979 PTV funding bill means dollars and cents and ultimately airtime, something no rhetoric about "diversity and diverse sources" could ensure.

The ranks of independents are growing. The membership of AIVF has doubled in the last year and a half. Similar organizations are forming in Madison, Atlanta, San Francisco, Boston, Philadelphia and Minneapolis. Their demands will grow and their needs will be made known. They need to be nurtured, protected and promoted, and the current legislation is a recognition of that.

AIVE CLASSIFIEDS ☆ ☆ ☆

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

WORK WANTED: Gaffer available with lights and cables. Will negotiate rate according to budget. Josh Karan: (212) 871-5116.

WORK WANTED: Independent cameraman with 16MM crystal equipment looking for work. Rates negotiable depending on job. Jonathan Sinaiko: (212) 925-9723.

HELP WANTED: Editing Assistant wanted for B/W 16mm documentary. No pay. Some experience required with flatbed editing machine and editing room procedures. Call Laurence Jarvik: (212) 749-5113. (eves.)

HELP WANTED: Hunter Cordiay, scriptwriter and member of the Association of Independent Producers (AIP) in London has a 50 min. film script of a 60 min. video treatment for which he is seeking production in NY. Partial financing could be arranged by Mr. Cordiay. Interested producers/directors can contact him at (802) 649-5948 or through AIP, 17/18 Great Pultney St., London WC1. Telephone: 01-437-3549.

PEOPLE AND CAREERS IN TELECOMMUNICATIONS (PACT): is a nationwide job matching system which links public broadcasting employers with a wide selection of media professionals — even those outside the industry. PACT insures that job opportunities are available to all interested personnel including minorities and women for openings in management, production, graphics, writing, engineering, development, broadcast education, etc. At present PACT's service is free of charge. To receive registration forms, contact PACT/NAEB, 1346 Connecticut Ave. NW, Suite 1101, Washington, DC 20036. (202) 785-1100.

ARTHUR MOKIN PRODUCTIONS IS SEEKING 16MM EDUCATIONAL SHORTS. We are producers and distributors of 16mm films for the educational and television market. Contact Bill Mokin at (212) 757-4868 or write: Arthur Mokin Productions, Inc., 17 W. 60 St., NYC 10023.

EXPERIENCED NEGATIVE MATCHING: Quick, clean cut, low prices. B/W, color, negative-reversal. Call: Pola Rapaport, (212) 431-3773.

EXPERIENCED FEATURE FILM PRODUCTION COMPANY looking for treatments/scripts suitable for low-budget production. We are especially interested in material suitable for the exploitation/drive-in market. (Horrors, youth-oriented stories.) Send with SASE to: The Zopix Co., 29 E. 22nd St., 10th FL., NYC 10010. Immediate reply.

PART-TIME ASSISTANT WANTED: to work on two documentaries. Pay variable (low at first). Send resume to Agee Film Project 224 Sullivan Street, #A51, NYC, 10012. Good learning experience on many aspects of production.

THE AMERICAN FILM INSTITUTE's Academy Internship Program is designed to enable a limited number of promising new directors to learn professional film techniques by observing established directors at work on a major film production. Applications are available throughout the year from: AFI, 501 Doheny Road, Beverly Hills, Ca. 90210.

EXPERIENCED PROJECTIONIST WANTED: For FIVE presentations. Call 966-0900 for details. Ask for Leslie or Rich.

FUNDS/RESOURCES

INDEPENDENT DOCUMENTARY FUND AT WNET's TV LAB: U.S. independent film and video makers who require up to \$15,000 to complete a non-sponsored, non-commercial documentary are eligible to apply. The mandate of the IDF is to support new and innovative documentaries produced by independents for national public television. Independent work which shows a more personal and more provocative approach is encouraged. The documentary should have national appeal.

The screening process for "Completion Cost" applicants will be as follows:

1. Written proposals following the guideline procedure (an original and a copy) must arrive at the TV Lab by 5:00 PM July 20, 1979.
2. An assemblage or rough-cut of the work in progress will have a preliminary screening at a media center near the applicant by an independent paired with a public television staff person.
3. Projects will be evaluated on the basis of:
 - a. Originality of the proposed documentary for national public TV as described in the written proposal.
 - b. Ability of the documentarian as demonstrated by his/her work-in-progress.
 - c. Ability to complete the project by December, 31, 1979 as outlined in the production schedule and budget.
4. Projects selected for Advisory Panel consideration will be evaluated at a mid-September meeting.
5. Grants will be announced in late September. Awards include finishing costs plus \$200/minute for the rights for standard public television broadcast.

For more information and guideline brochure contact:

The Television Laboratory at
WNET/THIRTEEN
356 West 58th St., N.Y., N.Y. 10019
(212) 560-3190

THE FILM FUND, which is designed to help produce and distribute films on social issues, recently awarded \$126,000 to 22 filmmakers. Guidelines for applications for the next cycle of grants will be sent upon request in October. Contact: Film Fund, 80 East 11th Street, NYC, NY 10003. (212) 475-3720 or (415) 552-8830.

PORTABLE CHANNEL, an independent video production center, is inviting NY State videomakers to apply for free access to video production and post-production equipment. Contact: Portable Channel, 1255 University Ave., Rochester, NY 14607. (716) 244-1259.

COURSES/CONFERENCES

VIDEO ART PRODUCTION WORKSHOP: Offering an apprenticeship experience in color studio production under the direction of Ed Emshwiller. Contact: Inter-Media Art Center, 253 Bayville Ave., Bayville, N.Y. 11709. (516) 628-8585.

FILM/TV PROBLEMS TO BE REVIEWED AT YF/VA SEMINAR: Entertainment industry attorney Michael F. Mayer will be offering a review and practical approach to business and legal problems confronting film & television producers during a series of legal seminars beginning in June at YF/VA in NYC. Contact: Young Filmmakers/Video Arts, (212) 673-9361.

NATIONAL FEDERATION OF LOCAL CABLE PROGRAMMERS SECOND ANNUAL CONVENTION: June 28-July 1, hosted by Austin (Texas) Community Television. Workshops, seminars and panel discussions. Contact: NFLC: Convention, ACTV, Box 1076, Austin TX 78767. (512) 477-6158.

ASTORIA STUDIOS PRESENTING MASTER LECTURE SERIES: The Astoria Studios' first major educational program, a Master Lecture Series, is set to begin in June with directors Sidney Lumet and John Avildsen, film editor Ralph Rosenblum and cinematographer Sol Negrin launching this pilot series. The Master Lecture Series will give media students and educators, young filmmakers and industry professionals the opportunity to have direct contact with artists and craftsmen involved in the New York motion picture and television industry. A second phase of the Master Lecture series will take place in the fall with 12 sessions exploring the crafts that work behind the scenes to make a movie. Contact: Roger Midgett, Department of Education, Astoria Motion Picture and Television Center Foundation, 35-11 35th Ave., Astoria, NY 11106. (212) 784-4520.

3RD ANNUAL SUMMER FILM INSTITUTE: "Introduction to Filmmaking"; July 8-21, 1979, Univ. of Southern Maine, Portland, ME. A 20-week intensive course will give the student background in Film History and Film Theory. Film will be presented in its context as a visual art, with lectures in basic design, color, shape, form and composition. Contact: Maine Film Alliance, Box 4320, Station A, Portland, ME 04101.

GRANT WRITING WORKSHOPS: Congressman Fred Richmond is sponsoring three Grant Writing Workshops throughout his district this Spring. Workshops are free. Advance registration is required. To register call (212) 522-3165.

NATIONAL FILMMAKERS TO MEET IN SAN DIEGO: Information Film Producers of America (IFPA), plans its 20th Annual National Conference and Trade Show September 19-23 at the Town and Country Hotel in San Diego. The IFPA National Conference will feature discussions led by experts in virtually every field of technical or managerial interest to media producers. CONTACT: Neal Nordlinger, National Headquarters, Information Film Producers of America, 750 E. Colorado Blvd., Pasadena, CA 91101. (213) 795-7866.

AFI FILM AND HUMANITIES SUMMER INSTITUTE: The AFI is offering a special 1-week summer institute for humanities educators who teach film. The program will consist of a series of seminars on screenwriting, direction, cinematography, production management, distribution, exhibition and other facets of filmmaking. The deadline for applications is June 30. For application forms, contact: Film and Humanities Summer Institute, The American Film Institute, National Education Services, J.F. Kennedy Center, Washington, D.C. 20566. (202) 828-4080.

PREPARING FOR BROADCAST: a workshop being offered by the Synapse Video Center will be held July 26-28, and is open to any video or filmmaker interested in post-producing for broadcast and major distribution. Cost: \$100.00 (includes single housing). Send name, address, telephone and resume to: Darrell Westlake, Synapse, 103 College Pl., Syracuse, NY 13210. Deadline for applications: July 13, 1979.

PUBLICATIONS

VOLUNTEER LAWYERS FOR THE ARTS: is offering three new publications — "What Every Artist Should Know About Copyright", "A Tax Guide for Artists and Arts Organizations", "Fear of Filing — 1979 Revision". For more info, contact: VLA, 36 West 44th St., Suite 1110, NYC, NY 10036. (212) 575-1150.

IN FOCUS: A GUIDE TO USING FILMS: presents strategies for effectively using and promoting films; also a guide for successful screenings and more. Contact: Cine Information, PO BOX 449, Planetarium Station, NYC, NY 10024.

THE COMPLETE INTERNATIONAL DIRECTORY OF CONTESTS, FESTIVALS AND GRANTS: In Film, TV, Radio, Photography, Writing and Journalism. By Alan Gadney. Send check or money order for \$15.95 plus \$1.50 (postage/handling) to: Festival Publications, Dept. F-2, POB 10180, Glendale, CA 91209.

HOW TO GET GRANTS TO MAKE FILMS: A Guide To Media Grants in Film, Video, etc. By Steve Penney. Send \$14.95 plus \$1.00 (postage) to: Film Grants Guide, POB 1138, Santa Barbara, CA 93102.

THE INDEPENDENT FILM/VIDEO GUIDE: A new quarterly publication for film users to help locate the best and most interesting independent films/ videotapes exhibited by New York showcases. Contact: EFLA, 43 West 61st St., NYC, NY 10023.

PRACTICAL VIDEO: The Manager's Guide to Applications, contains the accumulated experiences, good and bad, of hundreds of video producers. Contact: Knowledge Industry Publications, 2 Corporate Park Drive, White Plains, NY 10604.

TRIMS & GLITCHES

CHAMBA NOTES, a Pan African film newsletter, is published quarterly for educators, students, filmmakers and programmers. It highlights international releases, publications, funding sources, and interviews with minority filmmakers. Subscriptions are \$3/students, \$5/individuals, and \$10/institutions. Write to Chamba Notes, Box U, Brooklyn, NY 11202.

BLACK FILM INSTITUTE at the University of the District of Columbia is presenting its 3rd Annual Summer black film and lecture series featuring works by Ousmane Sembene, David Koff, Barbet Schroeder, Ronald Gray and others. All programs are free and open to the public. Contact: Black Film Institute, Univ. of D.C., Library and Media Services, 425 2nd St., N.W., Washington, D.C. 20001. (202) 727-2396.

TRANSFERS AND MIXING FACILITIES: Young Filmmakers/Video Arts has installed a new 8-track console in its low-cost sound mixing facility. In addition to this new console, two channels of parametric equalization and two channels of limiting/compression capability have been activated. The same rates still apply for eligible filmmakers needing transfers and mixes. \$15.00 per

hour still buys 16mm dubbers for mixing edited sound tracks. Transfers between cassette & 1/4-inch tapes, phonograph, and 16mm full-coat cost \$5.00 per hour. These services can be scheduled by calling Nancy Meshkoff at (212) 673-9361.

BUY/RENT/SELL

WANTED TO BUY: Beaulieu or Bolex with good lens. Please call (212) 874-7255.

FOR RENT: PRODUCTION VAN/RECREATIONAL VEHICLE — Go on location with your crew and equipment with the convenience of a kitchen, dining area and lavatory facilities: three beds, refrigerator, AC/DC TV and sound system, cabinet space for equipment, wardrobe racks, dressing and make-up area. (Get a better deal on a package of van/driver-crew-film and video equipment.) For booking and information please call Ami Ron at (212) 683-8732 or 582-7890.

FOR RENT: 6-plate flatbed Moviola to rent for July and August 1979. Bargain rates. Call Carol Stein or Susan Wittenberg at (603) 924-3886.

FOR RENT: Editing and post-production facilities available. Fully equipped rooms, 24-hour access in security building. 6-plate Steenbeck, 6-plate Moviola flatbed, sound transfers from 1/4" to 16mm mag, narration recording, sound effects library, interlockscreening room available. Contact: Cinetudes Film Productions, 377 Bway., NYC 10013. (212) 966-4600.

FOR SALE: Bolex reflex, Switar 16mm lens — \$400. ALSO: Bolex H-16 and lens — \$80. Write: NY Filmmakers Workshop, POB 40, NYC, 10038.

FOR SALE: 16mm 6-plate Honeywell Showchron optical and mag heads. Like new: \$7500. Contact North American Cinema, (415) 673-6023, extension 119.

FOR SALE: (2) CP16RZ w/amp, Orient. Finder, Ang. 12-120, PLC4 Mags, Loaded with extras. Must sacrifice, first offer, one or both. O'Connor, Miller tripods. Sony 1610 Video camera & JVC 3800, (212) 486-9020.

FOR RENT: Complete editing and sound transfer services available. Call (212) 486-9020.

FOR SALE: General Camera SS-III Frezzolini conversion. Auricon drive, crystal sync, power-pack, 2 batteries and chargers, 2 Mitchell mags, body pod, alum. case, 9.5-95 zoom reflex, single-system amplifier and recording head. \$4200.00. Call Jon (212) 925-9723.

CORRECTION: In the May issue of the Independent, the name Brad Dillon should have read Brad Swift, who served on FIVF's screening panel of CETA Media Works applicants.

AIVF/FIVF
99 Prince Street
New York, NY 10012

festivals

4TH ANNUAL CHICANO FILM FESTIVAL: Aug. 24-25, San Antonio, TX. The objective of San Antonio CineFestival is to recognize and promote the art of film and video making within the Hispanic community in the U.S. Acceptable formats are: 35mm, 16mm, 3/4", 1/2". Entries may be in any language and must be received by July 15, 1979. No entry fee. For entry forms contact: San Antonio CineFestival, Oblate College for the Southwest, 285 Oblate Drive, San Antonio, TX 78216.

24TH CORK FILM FESTIVAL: (Ireland) June 23-30, 1979; is a competition to promote popular interest in the short film. Acceptable formats: 16mm/35mm; required length: under 60 min. For entry forms and deadline info contact: Ted Smyth, Consulate General of Ireland, (212) 245-1010. (Entry forms also available at AIVF.)

HOMETOWN USA is a national "homegrown" video and film competition and festival sponsored by the National Federation of Local Cable Programmers (NFLCP). 1979 entries will be judged at the Madison Community Access Center on June 22-24, announced and screened at the NFLCP Second Annual Convention in Austin, TX, on June 28-July 1, and then distributed by the NFLCP's network. Any public access programmer, school, community organization, library, museum, or public broadcaster may become a host site for this year's tour by contacting HOMETOWN U.S.A. c/o Madison Community Access Center (MCAC), 1024 Regent Street, Madison, WI, 53715. Entries selected for the festival and tour will be judged on the basis of subject matter, technique, technical quality, and how well they represent a cross-section of materials received. Format: competition is open to all video programmers and filmmakers working in 1/2", 3/4" videotape and Super 8 film formats. All entries must

be submitted on 1/2" reel to reel or 3/4" cassette videotape. For an official entry form contact AIVF or Margie Nicholson, HOMETOWN U.S.A. Coordinator, at (608) 222-7317.

PRESERVATION: The National Trust for Historic Preservation is sponsoring the 6th National Film and Video Competition, "Preserving the Historic Environment," for the purpose of "encouraging productions that visually interpret preservation of the built environment in the United States." All films must be 16mm and have optical or magnetic tracks if sound is used. Videotapes must be 3/4 inch cassettes. Six \$1,000 prizes will be awarded. Productions must have been completed since January 1978. Contact Audiovisual Collections, National Trust for Historic Preservation, 740-48 Jackson Pl., NW, Washington, D.C. 20006.

SEATTLE CENTER & THE SEATTLE ARTS COMMISSION wish to announce screenings for the 4th Annual Bumpershoot Film Festival, to be held Aug. 31-Sept. 3. All recent independently produced 16mm films are eligible. No entry fee; films should be accompanied by return postage and insurance. Films selected by jury will receive honoraria of \$2.00 per minute. July 1 deadline. Contact: Joe Vinikow, Dir., Bumpershoot Film Festival, Suite 105, Seattle Center House, 305 Harrison St., Seattle WA 98109. (206) 625-5050.

VIDEO FESTIVAL/ENERGY SYMPOSIUM: sponsored by the Columbia-Greene Community College will be held in upstate New York, October 26-27. Documentary, drama, animation and other forms are welcome on either 1/2" or 3/4". Entry deadline: October 1. Contact: Tobe Carey, Festival Dir., Columbia-Greene Commty. College, Box 1000, Hudson, NY 12534.

the Independent

OCTOBER 1979



a publication of the Foundation for Independent Video and Film Inc.

the Independent

october 79

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The viewpoints expressed herein do not necessarily reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to: THE INDEPENDENT, 99 Prince St., NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

NOTE: All submissions to newsletter due by the 15th of month preceding publication, preferably earlier.

correspondence.....

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.

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COVER: *Impostors*,
Mark Rappaport.

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

Political involvement is more than documenting other people's struggles, or looking out for one's own interests, and it is particularly dangerous for filmmakers, given the class and racial composition of the media (independent and other) to think that those interests coincide with those of the public. A truly independent film movement would have to engage the racism and class bias that afflict the media, and other institutions of power in this country. And when you're working in the kitchen, it's important to know whether you're using a bigger cake pan, or changing the recipe.

Sincerely,

Eric Breitbart
Brooklyn, NY

Dear Editor:

I received the recent issue of *The Independent* and found it extremely interesting and informative. It presents a very interesting combination of information and most of it I had not read elsewhere.

I look forward to your forthcoming issues.

Sincerely,

George Stevens, Jr.

GS/kk

The Telecommunications Funding Bill of 1978 is now in effect. It was the intention of Congress for significant amounts of programming funds to go to independents. On the federal level it was so legislated. At the station level, certainly the intention and pressure is there also. Hopefully in the coming year we will begin to see some imaginative ways tried to end what has been, with few exceptions, a record of neglect and waste.

For many weeks last year I worked with several groups of producers to try to devise a fail-proof method by which independent productions could be chosen, financed, acquired and broadcast. Many plans were proposed and none could find unanimous consent among the independents surveyed. At first I was quite concerned about the need to present a "united front". But at this point I think a "sure-fire" method just doesn't exist, just as a totally united independent front doesn't exist. In fact, it is somewhat of a contradiction in terms. We all work in varying styles and with varying subjects. Our work should be considered and broadcast with the same variety and imagination as we muster for our work. Various ways of selection, organization, distribution and promotion should be tried. The neglect and failures of the past cannot be remedied in one fell swoop. However, the design and implementation of any of these processes will only be successful to the extent to which members of the independent community are part of the creation of those forms. At CPB, PBS and the station levels, independents should be part of the revision process.

One of the forums that has emerged in response to the pressures in New York is Independent Focus at WNET.

This series was one of the only forums where entire works were presented, without editing, commentary or extraneous material. It is to WNET's credit that they have decided to continue the series. This year Marc Weiss was hired to direct the series. Marc, in turn, asked that he be able to delegate a panel of independents to select work to be shown. The fact that WNET agreed to this procedure may bring them a few more hassles, but should garner a lot of respect in the independent community. It is a step in the right direction when a local station forms a peer panel to decide acquisitions for broadcast. This is a new prospect, and one that deserves our support and commendation.

However, the proposed structure is not without its problems, some of which are delineated in the following letter.

.....

Dear Mr. Iselin,

Marc Weiss recently asked me whether I would be available to serve as a member of the screening panel for Independent Focus. I have tremendous respect for Marc and his attempts to democratize the selection process for such programs. Opening this procedure to peer panel review has been something I have lobbied and fought for both as an individual and in my past role as president of AIVF.

However, I have some reservations about the current project which I would like to share with you and the independent community.

1. There is no projected budget for promotion of this project. The fact that Independent Focus has received adequate ratings in the past without promotion is no excuse not to give it a good push. It has been the contention of the independent community and many of the critical TV press that our work could generate high audience involvement. We need to have adequate promotion to see what those possibilities are.

2. The pay of \$35 per minute for independent work on the largest PTV station in the US is an outrage. WNET has the highest budget of any television station in the city (commercial included). Channel 13 should be willing to support the local creative community with fair compensation. What ever happened to the \$50.00 figure mentioned in your letter concerning independents printed in the New York Times?

3. The total pay of \$150 for the members of the panel is an insult to the kind of experience that is being called for. Peer panel members should not be expected to subsidize this administrative process. Panel members will give many working days not only to screenings, but to procedural meetings and follow-through. They must take time out from busy professional schedules to work long intensive days. As a panelist several times in the past I can attest to the gruelling demands involved. Panelists should be considered as professional consultants and be paid what the going rate at WNET is in other areas of administrative or production activity.

These problems must be faced if the independent creative media community is to work in constructive program development in public television.

I decline.

DeeDee Halleck, Independent Filmmaker

BUSINESS

By Mitchell W. Block

"FILM FESTIVALS — PICKING AND CHOOSING"

There are now literally hundreds of film/video (hereafter referred to as "Film") festivals in the United States. Independent filmmakers have a lot to gain and/or lose by participating in them. The problem is not how to enter film festivals, but rather selecting festivals to enter.

Film Festivals provide many services to filmmakers. These services include: Showing films to individuals or groups that might buy copies. Awarding you cash or other kinds of prizes that help careers. Helping to market films to traditional distributors. Getting films reviewed in a paper where some reader might find out about it and offer the filmmaker a job. Festivals also do other things. These include in some cases: Paying all concerned salaries out of entry fees, losing films, ripping you off. Most festivals are good. Entry fees and cash awards should be just part of your evaluation. Some expensive festivals that give no cash awards are expensive because of the judging process and the cost of renting screening facilities. Other expensive festivals are expensive because they are one of the few ways the sponsoring organization can fund itself. Your problem is to decide if you want to underwrite that organization — or what are they giving you in return?

For documentary short and feature makers there are only a few ways to qualify for the Academy Award competition (the film festival Hollywood runs). 35mm documentaries qualify almost automatically. With a 16mm documentary you are faced with two choices: blowing-up to 35mm or entering another film festival to get it. (All Academy information is drawn from the 52nd Awards Rules.) Films must win "best-in-category award" in "competitive international film festivals" or be shown in a recognized "non-competitive international film festival". The International Federation of Film Producers Association (IFFPA) and the Academy recognize only THESE American festivals (When in doubt with the Academy it is best to call them.):

Los Angeles International Film Festival (FILMEX), Los Angeles, Calif. (March, 1979) New York Film Festival, New York City, N.Y. (Sept.-Oct. 1979)

San Francisco International Film Festival, San Francisco, Calif. (Oct. 1979)

That's it! Only three festivals in the United States qualify your documentary film for the Academy Awards Competition. Perhaps the Academy and IFFPA know something about festivals? What do these festivals have in common?

1. All three are recognized by IFFPA.
2. All charge *small* or *no* entry fees. (Return Postage)
3. All run longer than a few days. FILMEX is the largest, San Francisco offers some awards, New York shows the fewest films.

4. All have large publically acknowledged screening committees, some members of which are known internationally for their work as filmmakers, journalists, writers, etc.

5. All of these festivals make some efforts to get the independent films reviewed. They all are local or national media events.

What about ALL of the other festivals? What do they offer? what do they charge? How can you spot rip-offs?

Rather than trying to list ALL of the "good" festivals, I propose to list some of the general guidelines. (By way of examples, I will mention some festivals but in no way is this listing intended to be complete.)

CINE note: CINE provides an interesting service to independents. They "enter" films into various foreign festivals as "official" U.S. entries. This festival awards a large number of outstanding films "Gold Eagles" and these are the films they send to the foreign festivals. (I have served on a pre-screening jury for CINE and of the 14 films in our category, two were sent on to the final jury. We were required to see the entire film, and write comments when we rejected a film. The jury was made up of five other film professionals.) Of course, the film maker *must* pay a fee to CINE each time it enters the film in to a competition. So the CINE award really is a prize that permits you to enter other festivals to win prizes. (A "Gold Eagle" Documentary is qualified to enter the Academy Awards competition.) CINE discriminates against "student" films by not permitting them to compete for the "Gold Eagle". They charge students a smaller entry fee, \$15 versus \$50 or \$75. This quirk seems odd (and self-protective) for an organization that is (from the CINE brochure information)" . . . searching throughout the nation for outstanding films."

2. Judging — Who does it? How does it work? Most festivals that award prizes have clear judging and film selection processes for judging. (If your film is never screened for the final judges, you can't win the prize!) Festivals should have clear judging processes. Filmmakers have a right to know who saw the film, how they responded and know if their film is in the running for prizes. Festivals that fail to provide this kind of information should be avoided. Festivals that have only one judge to award prizes or to select films are best avoided. (If you know and trust the judgment of the juror, perhaps it might make sense to enter.) For example, the short film competition/screening process of the USA Film Festival in Dallas is run by a distributor-juror. Last year from over 400 entries s/he selected 11 films to run in the festival. Six of the eleven films are distributed by this person's company. The festival director in a letter to me about this commented, ". . . (this persons) integrity is beyond question." Festivals such as the *Bellevue*,

Virgin Islands (now Houston), and others that have one judge or thousands of entries can only give so much attention to each film. CINE and the American Film Festival (run by E.F.L.A.) have elaborate national judging processes that take months and all finalist films are screened by a second panel. If there are possible conflicts-of-interest, such as distributors on panels, this should be pointed out in the entry material (which the U.S.A. Festival does). Clearly the selection of films should be done by more than one person.

Festivals that award cash prizes, charge entry fees that are reasonable, have clear responsible judging processes and try to get the filmmaker's work reviewed

around. It would seem that the time has come for independents to avoid the others.

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Trojan, Judith & Covert, Nadine; *16mm Distribution*, Educational Film Library Association, New York City, N.Y., 1977 (Good festival listing in appendix)

Filmmaker's Newsletter, Monthly publication that tends to keep up with festivals.

Table One: SELECTED LISTING OF FESTIVALS: Entry Fees, Prizes, Audiences

Entry fees when noted are based on running time in minutes.

	Fees	Notes
New York, Filmex, San Francisco	None	Qualify for "Oscar" International Coverage
Academy Award Competition	None	No cash award, "Oscar" International Coverage, winning generally helps career
American Film Festival	to 11 min \$40, 12-25 min \$55, 26-49 min \$80, 49 min or more \$110	Key educational film festival. Winners well promoted non- theatrically, Involved judging. Tour of winning films.
Ann Arbor	\$14	Cash Prizes, tour of winning winning films that generates more income to film maker.
Athens International (Ohio)	to 10 min \$10, 10-29 min \$30, 30-44 min \$40, 45-59 min \$50, 60 min or more \$100	No cash prizes to filmmakers
Baltimore	to 25 min \$10, longer than 25 min \$25	Cash prizes to filmmakers
Bellevue	\$8	Large cash awards. Sometimes only one juror
Birmingham Educational	\$20	No cash prizes. Educational festival
Chicago International	to 12 min \$50, 12-25 min \$60, 26-47 min \$70, Features \$85	No cash prizes, awards "HUGOS" Large "International" type festival
CINDY Competition	for members \$50 non-members \$70	Large Industrial Type Competition
CINE	to 15 min \$50, 15-29 min \$75, Others \$75	See Large Note on "CINE"
Columbus Film Festival	to 12 min \$40, 13-25 min \$55, 26-49 min \$75, Others \$100	No cash prizes. Educational film festival.
Houston International (Festival of the Americas)	Shorts \$50, Features \$100	No cash prizes. Very large international film festival/ market.
Kenyon	\$5	Cash prizes
Marin County	\$10	Cash prizes. Excellent jury system.
Midwest Film Conference	to 30 min \$10, Over 30 min \$15	Excellent educational festival
New York Filmmakers Expo	\$8	Cash prizes.
Sinking Creek Film Festival	No Fee from Filmmaker, \$30 from Distributor	Well run festival with excellent jury system. Cash prizes.

PROFILE



Impostors, Mark Rappaport

MARK RAPPAPORT INTERVIEWED

by Alan Jacobs and Bill Jones

Mark Rappaport has made five feature films. They are: Mozart in Love - 1975, 100 minutes; Casual Relations - 1973, 80 minutes; Local Color - 1977, 116 minutes; The Scenic Route - 1978, 76 minutes; Impostors - 1979, two hours.

Impostors, his most recent film, revolves around two psychopaths, Chuckie and Mickie, impersonating twin magicians who run a vaudeville-styled magic act. Their assistant, Tina, is the center of a second interwoven plot, a love story with Peter, a young man who first sees her in the theater. All the mysterious plots and subplots are connected by a much talked about but never found Egyptian treasure.

Mark Rappaport was interviewed at his loft by Alan Jacobs and Bill Jones. The following is an edited transcription of that interview.

AJ: You began as an editor of documentaries.

MR: Yeah, It was fun but eventually fruitless. The most exciting part was looking at the rushes. Then you spend four months editing and it wasn't as exciting as the rushes. But editing documentaries is great work for an editor. You find the film in the editing.

BJ: But it's real limited as to what you can finally do.

MR: Yeah, because you're at the mercy of footage. Half the time I felt like I was saving someone's ass. I decided about a year and a half ago that I had to make the leap. Either I was going to commit myself totally and make more movies, devote myself full time . . .

AJ: What about distribution of your features? How do you deal with that?

MR: I have a distributor for my last two films but they don't do anything. They seem to discourage people who call up to rent my films. Alternate patterns of distribution have to be found. There are audiences out there. They're not audiences that could support a film like say *The Exorcist* but there are smaller . . . more specialized houses, like you would find them in dark pockets, cells of two or three in every city. But I think there are better ways to distribute films than in ghettoized situations like museums and universities. I can't do it single-handedly but I think work is being done, for example in Media Centers across the country. One thing that gratifies me a lot is that young people, film students, like my films. I think it shows there's an audience.

BJ: What about the major distributors?

MR: You can forget major distributors. It's all in the advertising where as much is spent as on the film itself, and it's all over in two weeks. My films take longer to see in.

BJ: Then you feel that the kind of advertising campaigns typical of commercial films couldn't work with your films?

MR: Well you can fool some of the people some of the time, but you can't fool all of the people into telling their friends that this is as much fun as *Animal House*. Let's face it, it's not. People go to movies for entertainment.

BJ: Do you think about your films in relation to that need?

MR: Yes I do.

AJ: There's a lot of talk in your films.

MR: I like movies that talk. There's nothing wrong with talk. Everybody wants to do it; some people don't do it enough. Isn't that what Woody Allen movies are about?

AJ: They're very personal movies about relationships.

MR: They're part of a growing upper middle class who go to Zabars, wherever it is in Kansas City. I don't know why they're so popular. Why am I going on about this? To me they represent the enemy. Since *Sleeper* he's been the enemy.

BJ: Could you define the enemy?

MR: The enemy is like the Bloomingdales/brownstone syndrome. It comforts them while it attempts to satirize them. It trivializes their problems. Everything that's painful about life is trivialized and made into a commodity. How many times are we going to see Bloomingdales in movies. I think these movies should be projected on the walls of Bloomingdales while people shoplift or use their charge card.

BJ: So do you respond to that?

MR: I hope not. I would like to make my audiences uncomfortable.

BJ: Yes, but do you do anything against "the enemy"?

MR: I think my films would alienate that audience. But there is an undifferentiated middle. A part of that audience is my audience. I need an audience educated in films and books.

BJ: What is clearly your audience and what is clearly Woody Allen's audience?

MR: His audience thinks that therapy and talking about relationships is the most important part of life. That's a larger audience than mine.

BJ: Your films don't deal with relationships?

MR: Oh, but they do, but in a much more mysterious, complicated way. In *Impostors* Peter is at once a hideous schmuck and very genuine at the same time. He's a manipulative monster and a very pathetic creature at the same time. It puts the audience in a kind of a conflict. Mickie is a psycho but also a man who is torn. It's like putting audiences in a position to have to reevaluate at every moment. It means a lot of people don't get it and think it's hard and cold and cynical, but I don't think it is.

AJ: But you're asking a lot of an audience. For example, Peter is in love, totally, with Tina but there is

nothing in the story that helps me understand why.

MR: I don't think you can understand those things. It's like in the Bergman film *The Touch*. You couldn't understand why Bibi Anderson was in love with that jerk. You can never understand those things.

AJ: That's not true.

MR: If you think the person is wonderful. If you know a couple you always wonder why she's with him or he's with her. What they see in each other.

AJ: In your films you have no choice but to accept the relationships. You posit them as givens. In more traditional love stories the audience develops a belief in the nature of their relationship.

MR: I think that that's not often true. Very seldom is that successful. There are only a few movies that I believed that the characters really loved one another. Maybe half a dozen.

BJ: So you dismiss that traditional procedure entirely because you believe it's very difficult to do. You seem to be saying it's unnecessary.

MR: No, I think it's very necessary. I think that at the same time if a character says a situation is so the well conditioned audience believes it.

BJ: So do you use that?

MR: I try not to. I think if you want an explanation of why this man loves this woman it's beyond the realm of possibility. In *Impostors* Peter is in love with his own fantasy anyway.

BJ: *Impostors*, though set in a contemporary time, hearkens back to an earlier, more verbal era. It's about vaudeville, slapstick, Egyptian treasure and so on. Is this in any way a reaction to our minimal, non-verbal times?

MR: I don't like the idea of it being a reaction, but I have never liked naturalism. As a teenager I realized that movies I didn't like fell into a certain category. I could never understand why anybody liked *The Bicycle Thief*, or *Marty*. The common denominator was like everyone's trying to act like there's no camera around. I think it's condescending. I knew there was a camera and that the actors were being told to do things to appear human, and wonderful and moving. I just rejected that relation to art at a very early age. I felt that art should be involved with more important issues than daily life, like love and myth. So big that you can't describe them in 25 words or less. And I felt that these naturalistic movies could be described in much less than 25 words.

BJ: Do you think naturalistic films have influenced the way we live?

MR: Yes, unfortunately, I think we are caught up in the anecdotal details of everyday life. Low budget filmmaking is essential to the aesthetic. It's why a lot of exteriors are missing. If it's a costume drama there are only a few dreary schmatas. It's not the French Revolution. For years I thought I've got to write a movie but I can only have two characters. And it's true.

AJ: But those traditional films are still a rich source for the work you're doing.

MR: Yes, That's where I come from. But there are alternatives. I think everyone who makes traditional narrative films today is just kidding themselves. I think it's a worn out tradition. It's so clearly a dead end that many filmmakers moved away from it and now they are running scared for cover back to traditional filmmaking. The explosion of French and Italian movies in the early 60's signed the death warrant on traditional movies and traditional story telling. Godard almost singlehandedly did it. We're not innocent any more if we go back to traditional filmmaking. Nobody can write or make the upholstered movie any more. No one has the skills. Nobody can write dialogue like they did in the 30's. Those skills are obsolete for the 70's and 80's. Nobody wants to hear good talk. Nobody wants rich, full characters. It's all innuendo and ambience and ambiguity, but put in traditional movies, but it's like they're doing two things at the same time. They want to make traditional movies but they don't have the means to do it. They lack the ability.

AJ: I'm not sure it's that. It may be the courage that is lacking. Because you risk losing an audience that's been conditioned on oversimplified plots.

MR: You mean commercials?

AJ: Yes. I think they're afraid it won't sell.

MR: Yes. It won't because audiences think that if two people talk in a movie, that is to say communicate, that that is funny and boring and funny, haha. And corny and trite and that's soap opera.

AJ: I thought of Godard when I read your script for your latest film *Impostors*. I thought about it because there are very few filmmakers who make films with that kind of distance from their characters. There is a kind of distance from your characters that is almost cold in terms of their having no histories. They just exist there.

MR: Oh no. It's not true in this film. I have more knowledge of it since I have seen the film and you've only read the script. But its . . . you say coldness but I think it's more like cold heat. Under the coldness it's very intense and very passionate.



Local Color, Mark Rappaport

AJ: There is a lot of ambiguity. You can't sit back and think you have a perspective and ride with it.

MR: I really hate getting from A to B to C. For me, as a writer and filmmaker, it's not interesting. I'd much rather throw a pack of cards in the air and start with a whole new order. It's not deliberately obscure, it's just the way I think. I just don't find that kind of narrative interesting. I studied literature in school but by the time I got to college I found the traditional novel not very interesting unless there was something else going on.

AJ: What novels did you read?

MR: In highschool, I read a lot of Dostoevsky, Tolstoy, and D. H. Lawrence. I guess, I was precocious, but not really.

AJ: I see theatre so much in what you write.

MR: I hate the theatre.

AJ: But, it's there.

BJ: There is the theme of the theatre directly. The theatre, in vaudevillian terms is the setting for *Impostors*.

MR: I like the idea of the theatre, but I don't like the theatre. Maybe in another time and place we were less alienated and our relationship to the theatre was closer and we didn't have to pay \$25.00 a ticket.

AJ: There's an extraordinary thing in *Impostors* in the dialogue — that isolates people from each other and from you (the audience). Language is used very differently.

MR: As a weapon.

AJ: Yes, as a weapon. So you can't ever feel comfortable because you don't know who's behind the language. I think it is used as a form of mask.

MR: I think it is what people do, with language, to conceal as well as reveal. On the other hand, when I have people say exactly what is on their minds, people say "Oh, soap opera," which is in fact the way people talk. When they are emotionally moved in crisis they have very specific ways of saying things. Some is regenerated by films and TV and bad novels but even then the basis is what people actually say. If people talk about their feelings with no masks, the audiences feel superior. It's very confusing.

AJ: Doesn't that depend on the context?

MR: Then you have this upholstery job on the part of the writer or director to add the details to make the character . . . It's like 19th Century novels. You have to build up the character over time with a lot of what I think are false details so you have enough information to arrive at point Z and make it believable. I can't read a novel that begins with descriptions of the sky and landscape. It's all extraneous. Tell me what's on your mind. Let's cut to the heart of it. Let's cut to the plane crash, to what's really important. This is one of the things I want to do in films. I don't want scenes of people walking down the street. We know what that's like. We know

what it's like to go up and down in an elevator. We know that aspect of reality. Quite frankly I think these are conventions of middle class art. Conventions that make people comfortable. It's like mood music. I think audiences shouldn't be that comfortable.

AJ: When there are statements of feeling in the film by various characters ... It's an extraordinarily sensuous group of people.

MR: You mean somebody's always fucking.

AJ: Yes. Everytime they express their feelings it has no context. You never see a developing relationship.

MR: In most movies that mortar that holds the scenes together and appears to develop characters consists of a scene of someone in the kitchen. "Do you want one lump or two." When I see that in a movie I'm out. But it's those little things you think add a richness, that I think add a level of banality and distance from the essentials of what should be happening.

AJ: But I think that's because you rely on language, and for me richness means another way to talk about a character's life and for you it's a much longer circuitous way. You do it with language rather than a scene in a kitchen or ...

MR: It's also financial ...

AJ: In what way?

MR: Well, when I write a script I can't have a thousand locations. In fact in *Impostors* there were too many locations. In fact there were ten shots we cut from the film. That's not good in a low-budget film. It means you pay for two days shooting you shouldn't have which means I end up owing even more money at the end. (laughs) It should be more controlled. It would be wonderful to make films like *Children of Paradise* but I don't think there's any need to do that anymore. The access to those means is not available to low budget filmmakers. The budget shapes the way you think. Maybe if Godard had had access to large sums of money in the beginning he wouldn't have tried to smash conventional forms. It's impossible to pinpoint where the politics of money impinge on aesthetics. Everybody incorporates the limitations of low budget filmmaking and tries to push the limitations rather than trying to emulate Hollywood. And if you can't get that production quality then you have to go for something else and you'd better be sure of what it is because if there's confusion you're going to get killed. Noone's going to believe it. You can say no to all of that and utilize the restrictions. They have to serve your purpose rather than you being a slave to them. That's why new narrative films lack a kind of richness you want. Other new films lack a richness I miss. The richness we both miss has to be supplemented by a richness of the imagination.

AJ: For me the problem is broader than a lack of Hollywood standards. To my own tastes the script is of most importance. And I think there has been a lot of sluffing in that respect. Maybe in reaction to Hollywood films. It's not the narrative or the stories but the intelligence of the filmmaker seen through the film. That's not money, that's a pencil and paper.



The Scenic Route, Mark Rappaport

MR: That's also a skill that's been lost. We're the non-verbal generation. We say "Oh wow," to things instead of responding in a more articulate way. We talk in strange codes. It's the drug aftermath.

BJ: What are the budgets for your films?

MR: Let's see, the total for *Impostors* at the moment is \$80,000. But that still leaves me holding a very big bag because it will cost a lot more. *The Scenic Route* was \$35,000, *Local Color* was \$30,000, *Mozart in Love* was \$20,000, *Casual Relation*, my first film was \$7,000. I'm not so sure I would work much differently if I had a lot of money. Maybe some technical stuff. But for example I'm deliriously happy with these actors in my last film (*Impostors*). Even if I had three million dollars I would use these people.

BJ: How do you make films that cheaply?

MR: I end up paying the price.

AJ: You don't take a salary?

MR: I don't take a salary. And, unfortunately, people seem so alienated from their work that they welcome a chance to work on something they feel is more meaningful and even with the low budget is more prestigious than commercials or industrials. I don't like asking people to work longer hours for less money because they love me. Sometimes it's a trade-off. Even that isn't how you make movies cheaply. Part of it is that I made my living as an editor for more years than I like to remember. Generally I don't shoot more than I need. I don't even cover myself with different camera angles, but because I'm an editor I always make it work.

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MEDIA AWARENESS

UPDATE

This past summer A.I.V.F.'s media reform efforts have begun to bear fruit. The Corporation of Public Broadcasting has issued a "Draft Proposal" to the Independent community which encompasses many of the concerns A.I.V.F. has sought. (Tad Turner's article elaborates). The Public Broadcasting Service will soon institute their "Red, Blue, and Green" programming feeds via satellite. These simultaneous program feeds increase the amount of potential programs stations will be able to air. We are now instituting discussions with P.B.S. in hopes of achieving an adequate representation of "blue-ribbon" independent programming on *each* one of these colored feeds. At the local level we reiterate the need for our community to continue monitoring not only the Boards of each P.B.S. station but to insure that the "Community Advisory Boards" so mandated are made effective. This is a way of insuring that independents will have a voice in *Public* broadcasting decision-making.

In the halls of Congress, T.P.C. member Ralph Arlyck and Board President Jane Morrison testified before the House Sub-committee on Communications concerning the proposed re-write of the Communications Act (HR-3333). This bill, calling for the de-regulation of the already overly exclusive Broadcasting industry, was a dangerous precedent that echoed the conservative mood of Congress. Our testimony rejected this call for de-regulation and most of the Public Broadcasting provisions including Advertising on PTV and a giveaway of educational distribution rights. Due to the coalition efforts of our growing community, the bill lacked constituency support and was scuttled. Clearly, we are making a difference.

Upcoming, our Telecommunications Policy Council will be preparing strategy to better monitor the local stations, and to continue to prepare serious proposals to C.P.B. and P.B.S. as they reorganize their bureaucracy. During the fall the Federal Communications Commission will be instituting hearings concerning Public Broadcasting and we intend to comment on the need for effective regulation in that agency. Further, our work is bracing for the future as a work committee forms to decide the best use of Satellite Transponder access. Please help share in this work. The T.P.C. is open to all members of the Independent community. Copies of A.I.V.F. testimonies and proposals are available at the office.

John Rice

CPB REPORT By Tad Turner

Corporation for Public Broadcasting's August Board meeting voted on resolutions that were the first formal responses to demands for reorganization of public television (Financing Act of 1978, Carnegie II, the Independent Lobby); increased participation by independents; implementation of the Minority Task Force Report; and greater support to promotional activities. The Corporation's Board of Directors assembled in Washington D.C. for four days — the usual two-day Board meeting was preceded by two days of informal discussion billed as a "retreat". The decisions made by the Board affecting the work and interests of independents included the following:

Passage of the Fleming Plan: The Board passed an amended version of a resolution written in June proposing an internal reorganization of CPB into a "Management Services Division" and a "Program Fund".

Circulation Of A "Draft Proposal" On Independents: This proposal states CPB's interpretation of key terms and issues relating to independent production. The Board approved the release of this paper for discussion with the independent community.

Implementation of CPB's Affirmative Action Program: Formal release of a May 1st, 1979 progress report is scheduled for September 30th. Further action was postponed until the next meeting. The Minority Task Force may not reconvene this November as planned.

No Decision on the PBS National Ad Campaign: Decision on approval of a \$1 million dollar advertising contract with *TV Guide* was suspended for a month, crippling a national promotion effort for PBS's "Core" schedule.

The "Fleming Plan" is a broad sketch of how CPB has responded to Carnegie II's recommendation for a "Telecommunications Trust" (responsible for fiscal management for public telecommunications) and a totally separate and insulated "Program Services Endowment" (responsible for programming). The "Fleming Plan" calls for an internal reorganization of CPB, separating but not insulating programming from the rest of CPB's activities. Under this plan the CPB Board would be in a position to exert strong influence over programming. The Program Fund Director will use the present programming staff and appointed panels to make individual programming decisions. The Program Fund is experimental in nature and, after its first two years, it will need Board approval to be continued.

The flight for a Program Fund has been led by CPB President Robben Fleming. Several older Board members, notably Diana Dougan and Sharon

Rockefeller, are also eager to have the Board separate itself from programming decisions. But many of the newer Board members, Geoff Cowan and Kathleen Nolan for example, balked at having to set in motion a process without first determining guidelines or goals.

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The "Fleming Plan" begins the process of splitting the CPB staff in two. While the staff is working on this, they will also be making a study of how boards, directors and panels interrelate on various federal and state funding agencies (like NEA, NEH, and NYSCA). This study is for the use of the CPB Board members in writing a "charter" for the Program Fund. At the same time, Robben Fleming will be busy finding nominees for the Program Director's position.

The key to understanding the pressing immediacy of the "Fleming Plan" is the CPB practice of "forward funding". Forward funding is made possible by Congressional appropriations made in advance; its effect is to allow CPB to begin to make budget commitments for nine months into the future. For example, upcoming decisions about fiscal 1981's budget will be made as early as January of 1980. The Board's vote that the Program Fund should be implemented for fiscal 1981 necessitates that the selection of the director, the formulation of Program Fund guidelines, and the CPB staff work all be accomplished simultaneously along parallel tracks. The entire process will be complete in less than four months; important policy decisions concerning funding could be up for consideration as early as the end of this month.

Robben Fleming's "Draft Proposal" on independents begins CPB's implementation of the Public Telecommunications Financing Act of 1978. First among the terms and issues it presents is the definition of "independent producer". Far from AIVF's equation of independent product with independent content, CPB defines an independent producer as anyone not exclusively employed by or under exclusive contract with a public broadcast station. CPB also recognizes the "small independent" as someone who has had only limited exposure in the marketplace.

Second, it defines how much of CPB's appropriation will go for independent programming. Out of the "significant portion" (approximately 25%) that CPB wishes to be available for national program finding, the "substantial amount" for independent producers with advice and counsel, especially to small independents.

Implementation of the Minority Task Force Report stands in stark contrast to the action taken on the Program Fund and on independents. The Task Force recommendations are still unattended. The Board was relatively quiet as one of its members, Jose Rivera of New York City, insisted that the implementation process be stepped up.

Central to Mr. Rivera's concern was the Board's resolution last November to accept the findings of the Task Force. This resolution provided for a reconvention of the Task Force one year later (November '79) to evaluate CPB's progress. When it was suggested that Mr. Rivera chair the reconvened Task Force, he wisely declined, not wishing to take the heat of an angry Task Force. Mr. Rivera demanded that the Task Force not assemble merely to state the obvious — that nothing has been done. This suggestion was read by many of the older Board members as an opportunity to scuttle the reconvention entirely. Robben Fleming's progressive outlook on earlier issues changed to pleas that little could be done in so short a time, and that the cost of reconvention is too much for CPB to bear.

The subsequent Board meetings before January will complete the initiated work on funding and independent participation. The Corporation does not share AIVF's vision of the Program Fund. The Program Director will not protect the autonomous program decisions of a department head and peer review panels. The Board clearly wants the Program Director working in its interest. From the Board's point of view, program decisions need to be insulated from Congress, but not from themselves. Many of the newer Board members have yet to decide how they feel the Program Fund should work. The federal funding study is for their information. If independents could supplement this study with their own experiences and evaluations they would be doing a service for the whole independent community. Geoff Cowan, Kathleen Nolan and Michael Kelley in particular seem interested in making a funding system that works for independents.

Independents will have a much harder time discussing the "Draft Proposal" with Vice President of Telecommunication George Stein. An article in the September 5th *Variety* certainly clued in most big Hollywood independents. Small independents however, will have to hear some other way. Those interested in the paper, or in finding out when George Stein might be in their city, should contact him directly at CPB in Washington.

George Stein
Vice President for Telecommunication
Corporation for Public Broadcasting
1111 16th Street, N.W.
Washington, D.C. 20036

*Fleming Plan and "Draft Proposal" are both available on request from CPB.

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Independent producers' scheduled meeting (Oct. 16th) with George Stein, VP of Telecommunications and Steve Symonds, Assistant Dir. of Legislative Affairs to explore CPB's "Independent Paper", released for discussion, August 1979. The meeting will be at The Kitchen, 484 Broome St., New York City on Oct. 16 from 10:00 AM to 5 PM.

The "Independent Paper" will be published in the forthcoming *Air Time*. Copies are also available at The Kitchen and The AIVF.

If you want more information, call The Kitchen at: (212) 925-3615 or Tad Turner at (212) 663-8882.

A HISTORY OF NEGLECT

By Jesus Salvador Trevino and
Jose Luis Ruiz

There is a fundamental lack of commercial or public television programming which accurately addresses the needs, realities, culture and life experience of America's close to 20 million Spanish-speaking people.¹ This is a fact self-evidently revealed by the mere perusal of TV log listings at any city in this country. Hispanic Americans yearly spend millions in taxes, part of which go to fund public television. Despite this fact, less than 1% of programming funded by the Corporation for Public Broadcasting over the past ten years has been programming specifically focusing on Hispanic communities in the United States.² This is an awesome, shameful fact which most Americans know little about. CPB's own study of its track record in so-called "minority" programming has condemned CPB policies and has called for no further funding of CPB *until* basic changes are brought about enabling minorities in this country to receive their tax dollar's worth.³ Many minorities, and particularly Hispanic American independent producers, have been aware of CPB's neglectful attention to its minority constituency and any discussion of Independent Television makers

and public communications policy remains incomplete without surfacing these long-standing conditions.

Basic to understanding the concerns of Chicano, Puerto Rican, and other Latino producers is an appreciation of the growing role that Hispanic Americans will continue to play in the future of this country. The National population of Hispanics in the United States ranges from an estimated 12 million, conservatively, to possibly as high as the 19 million projected by the U.S. Census.⁴ Of these populations, 60% are of Mexican descent. Significantly this Mexican or Chicano population is a "young" population. More than 50% of Chicanos are under 21 years of age.⁵

It is well known that patterns of institutional discrimination and exclusion have resulted in a generally poor standard of living for Chicanos and other Spanish speaking people in the country — a situation marked by high unemployment, low paying jobs, poor housing, inadequate health care, and perhaps most important, low educational achievement. These realities are expressed statistically in Table 1.⁶

TABLE 1 — HISPANIC DEMOGRAPHICS

	Hispanics (19 Million)	General Population (220 Million)
Median Age	21.7 Years (42% under 18 yrs.)	29.6 Years
Unemployment Rate (1976)	11% Male 13% Female	5.5% Male 6.2% Female
Median Income	\$7,050 Male \$3,359 Female	\$9,580 Male \$3,588 Female
Income Below Poverty Line	23% (27% under \$7,000/yr.)	8.1%
Average number of persons per family (1977)	4 persons	3 persons
<u>Education</u>		
Less than 5 years of schooling (1978)	23%	3.6%
Drop-out Rate late 1960's	80%	N.A.
Presently	40%	N.A.
Average Schooling	8.1 years	12 years

Despite a history of being disadvantaged socio-economically, Hispanic Americans continue to grow in influence at the national level. The most current projections of the U.S. Census Bureau predict that by 1985, Hispanic Americans will be the largest minority in the United States.⁷ With increased attention being directed toward Mexico and its large oil reserves, the attendant and inseparable question of undocumented workers, and of the relationship of Mexico to Chicanos and other Latinos in the U.S. will doubtless continue to affect international and domestic politics.

All of the foregoing have convinced Chicano media activists that major reforms and fundamental changes are needed at all levels and in all areas. Public broadcasting is at least one area where our tax dollars should be made to work for us. In the past what little programming has tried to address the Spanish speaking communities has often presented negative portrayals and stereotypes. It has been observed that:

"Television reflects the social structure of society by selection and presentation of characters associated with its structural divisions. The commercial nature of the medium emphasizes advertising of products bought by those at the top of the social structure, and thus reinforces the status quo. And it does this often at the expense of those at the bottom through non-recognition, ridicule, or regulation . . . Mexican Americans and Oriental Americans currently occupy TV's stage of ridicule . . . Such characterizations vitiate the self-image of the minority group, while bolstering the dominant culture's self-image."⁸

While perhaps doing more harm to a young child's self-image than to an adult, it must be remembered that these negative television and film portrayals have been for many Americans a thorough part of their upbringing. Such effects of media portrayals are not limited to Chicano self-image but cross over to influence public opinion in the dominant society about Mexicans and Chicanos.

"No matter what medium sends the message, the content and context of message still have important ramifications . . . TV commercials and magazine advertisements of the type referred to symbolically reaffirm the inferior status of Mexicans and Mexican Americans in the eyes of the audience. Exaggerated Mexican racial and cultural characteristics, together with some outright misconceptions concerning their way of life, symbolically suggest to the audience that such people are comical, lazy and thieving."⁹

Thus, far from being innocuous, negative portrayals of Chicanos, their past, their culture and traditions, inevitably affect employer attitudes towards Mexicans and Chicanos. Public opinion attitudes towards legislation affecting Chicanos, the prejudices of those people whose work involves day-to-day dealings with Chicanos (such as teachers, counselors, health workers, and social workers) and ultimately society's view of Chicanos and their views of themselves are all affected by how they are portrayed by mass media.

Clearly, positive realistic portrayals of Chicanos and

other Latinos are badly needed, but this is only one way in which public broadcasting can address Hispanic needs. Perhaps the most relevantly needed programming are programs which directly address the socio-economic and cultural concerns of Hispanic communities on a regular basis — national and regional news, public affairs and cultural affairs series and specials.¹⁰ Hispanics, as do most Americans, and as James Day has observed, look to television not only for information but for entertainment as well.¹¹ But television can go beyond, to provide educational services for social needs as well. Information, education and entertainment are not mutually exclusive approaches. It is unfortunate that Hispanic Americans have seldom had a chance to see television work on their behalf through any of these modes.

What is the history of public broadcasting for Hispanic Americans? How has the Corporation for Public Broadcasting endeavored to meet its obligation to program for the "convenience, interest and necessity" of all of its publics, including Hispanic Americans?

At the national level the Corporation for Public Broadcasting has itself funded only one national Hispanic series, *Realidades*, (1974-1976). This public and cultural affairs series intended for Puerto Rican and Chicano audiences which was well received by Hispanic communities, has been CPB's only effort at the national level. While CPB has occasionally funded Hispanic specials, the majority of programming which attempts any kind of relevance to Hispanics are programs like *Villa Alegre*, *Carrascolendas* and *Infinity Factory* — children's programs funded by the Department of Health, Education and Welfare and not CPB.

Despite the fact that by 1985 Hispanic Americans will be the largest ethnic majority in the United States, there is no Hispanic counterpart to "Black Perspective in the News," (the *only* national minority series on PBS) nor any Hispanic perspective at all on the national level.

Local station response to Hispanic communities has been uneven at best. Many local stations have given up local on-going series in favor of occasional specials. At KCET and WNET, the major PBS stations in Los Angeles and New York respectively, there are no on-going public affairs or cultural affairs series designed to reach the local Hispanic communities. Yet these are the two cities in the United States with the largest numbers of Spanish speaking people!

All told, the Public Broadcasting report card on Hispanic programming is very, very bad. An "F" in relevance to Hispanic communities nationally; and a "D" in Hispanic Programming locally. An "F" in funding and programming commensurate to the national population of tax-paying Hispanic Americans.¹² Public broadcasting also receives an "unsatisfactory" when regarding the courtesy due producers in and out of the system, and an "incomplete" when fulfilling legal obligations to provide access and funding for minority independent producers.

This review of C.P.B. activities supplements the more thorough and costly study which C.P.B. commissioned and reported in "A Formula for Change." The 88-page report of the Task Force on Minorities in Public Broad-

casting is sadly only the latest of many reports, papers and studies. It has underscored the obvious faults and raised once again the questions of C.P.B. accountability and follow through. Once again expectations have raised. Perhaps C.P.B. may respond to what it spent \$200,000 to find out — that it is doing a reprehensible job of programming for minorities. In the words of the "Formula for Change" report:

"... After 18 months of study and 11 years after the taxpayer subsidy began, the Task Force must conclude that the Public Broadcast system is asleep at the transmitter ... an appropriate analogy as regards to minorities in public broadcasting is that they are still being sent to the back of the bus. They are still drinking from segregated drinking fountains. They are still non-entities."¹³

In view of the foregoing, the questions which have surfaced in other papers delivered at this Rockefeller Seminar on Independent Television Makers and Public Communications Policy appear as questions of theory — remote speculations in ivory towers which can have little relevance to 30% and more of America's viewing public (Blacks, Hispanics, Asians, etc.) until and unless the more basic question of how to thoroughly democratize the system is addressed.

It is exciting to hear Dr. Dordick speak of the "remarkable confluence of emerging human needs for information and communication and the technologies to meet these needs,"¹⁴ and it is challenging to think of the possibilities of satellite, cable, video-disk and other modern means of reaching audiences, but Hispanic Americans must ask themselves, if the present system ignores us, what makes us think that any sophistication of technologies, without our input, will be any more responsive to our needs? Although it has been legislated, although studies have recommended it, although C.P.B. has been chastised time and again for its failure to provide it, the fact remains: for minorities there has not been nor is there today any, "equitable access to information."¹⁵ Hispanic programming has been relegated to a stone age past while modern advances are touted as breakthroughs for tomorrow. Hispanic American independents ask, what about today?

James Day suggests that what the system needs is a good editor-in-chief who can responsibly "plan" program diversity.¹⁶ While quality control will always and should always be a programming consideration, independent Hispanic producers have heard the call for "quality control" before and know that often it is a pseudo-reason for rejection of their material.

The history of funding for Hispanic projects by such presumably enlightened agencies as WNET's Independent Documentary Fund demonstrates the danger in relying on a central source of decision making whether it is a peer review panel or an individual such as Mr. Day suggests. While it is difficult to prove that the discriminatory policies at WNET are intentional, the de facto evidence of David Loxton's fund, peer panel review notwithstanding, is clear: the documentary fund has funded no Hispanic projects. Emmy and international award winning Hispanic producers find it difficult to believe that *all* of our proposals are of inferior

quality. We must conclude that not a small part of the problem is ignorance by the peer review panel members of Hispanic realities. This ignorance is doubtless compounded by the fact that Hispanics are not included in key decision making positions or on Loxton's staff. But if the de facto discriminatory results are due to ignorance, then it is the insidious ignorance which Graham Greene somberly described as being, "Like a blind leper who's lost his bell, wandering the world, meaning no one any harm."¹⁷ It is the kind of malignant naivete that has so often kept Hispanic independent producers from production funding and from access and which was also at work in C.P.B.'s short lived revolving documentary fund. What kind of diversity can public television expect, with or without an editor in chief, if minorities are systematically excluded from the decision making roles?

For this reason John Reilly's suggestion that Media Arts centers function as the conduit for funding independents also raises suspicion among Hispanic independents. How many Hispanic projects has Global Village funded? Is this track record the kind of access which Hispanic independents can expect if media centers are delegated as conduits for independent funding from C.P.B.?

Nick De Martino and Alan Jacobs have suggested various forms of the "Center for Independent Television" recommended by the Carnegie Commission Report.¹⁸ While the notion of a peer review panel made up of independents (Jacobs) and of a C.P.B. "ombudsman" liaison with the independent producers (De Martino) are both reasonable and fair sounding suggestions, again they can only be helpful to Hispanic independents if Hispanics are a part of the peer review panel, or have had some say in determining the ombudsman person or center.

The aggregate response from the Hispanic point of view to these papers presented at the Rockefeller seminar should by now have become obvious. The ideas put forth are only as valid as is the extent of Hispanic input into them. This is the crux of the matter.

New technologies can only be effective for minorities and in this case Hispanic Americans if we are a part of the process which determines how these technologies are to be used. Programming diversity can only mean white audience diversity unless minority people are involved in the decision making process which determines what this "diversity" is all about. The success and relevance of an independent Center or Centers will only be as good as the involvement of minorities (Hispanics) in the decision making process.

Access to the public broadcasting system for independents, and to program funding, regardless of what mechanism is suggested, will continue to remain ineffectual unless all independents realize what minority independents have known for some time: the mechanism is only boilerplate unless real access is assured. It is here that independents and minority independents can converge for mutual opportunity.

The C.P.B. funded Task Force on Minority Programming has laid out a detailed "Formula for Change" which, if thoroughly implemented, would be the first major breakthrough for independents into the system. It can

pave the way for more such breakthroughs by other independents. On the other hand, the C.P.B. report can also go the way of many previous reports and sit on a shelf or provide New Year confetti. If this happens, then all independents should be wary, lest C.P.B. decide to commission a report on the status of independents rather than address the substantive issues of access, funding and programming.

The mandate from a Hispanic point of view is clear: All independents have a vested interest in promoting the implementation of the C.P.B. Minority Task Force report. While minority independent producers may appear to have more to gain initially, it must be remembered that minority independents have been the most disenfranchised for many years. But all independents stand to gain from the "Formula for Change" report's implementation. By pressuring C.P.B. to be responsive to one constituency, independents can create a track record of cracking the system's unwillingness to respond to those on the outside, and build working coalitions for access, diversity and funding of all independents. "A Formula For Change" can truly be a formula for independent access and production.

FOOTNOTES

¹The terms "Hispanic" and "Latino" are used interchangeably in this article to refer to Spanish speaking persons on a national level. Subsumed under these terms are the ethnic sub-groupings of Chicanos, Mexicans, Puerto Ricans and Cuban-Americans. This paper primarily addresses the needs of Chicanos, although in large part the discriminations mentioned apply also to Puerto Ricans. There were no Puerto Rican independent producers invited to this Rockefeller conference.

²As early as 1971, the authors of this paper corresponded with CPB and PBS management bringing to their attention the fact that in that year less than .01% of the total CPB national programming budget had gone to Hispanic programming! The 1% figure takes the two years of the *REALIDADES* series, the only CPB funded national series ever produced for Hispanic communities, and compares that with total CPB programming dollars.

³The recommendations for minority programming as well as detailed analysis of the CPB and PBS status in regard to minorities is contained in the report of the Task Force on Minorities in Public Broadcasting entitled, "A Formula for Change."

⁴*Persons of Spanish Origin in the United States*, 1977. Population characteristics; Series P.20, No. 329, U.S. Dept. of Commerce, Bureau of the Census, September 1978.

Also as reported in *Time* magazine, October 16, 1978. Cover story, "Hispanic Americans, It's Your Turn In The Sun".

The 19 million figure is probably approximate; it is difficult to determine figures accurately because in addition to those cited in the 1978 U.S. Census study, there are literally uncounted millions who may enter into the United States "illegally" each year. Of this total population figure, the largest single ethnic subgroup are Chicanos, U.S. Citizens of Mexican descent, who number about 7.2 million and are to be found

throughout the United States but particularly in the Southwest and Midwest. Puerto Ricans account for about 15% of Hispanic Americans, Cuban Americans number about 6%, and Chicanos about 60% of the total Hispanic population.

⁵*Persons of Spanish Origin*, Op. Cit.

⁶The statistics on Table 1 were compiled from the 1977 *Persons of Spanish Origin in the United States* report, Op. Cit.

⁷IBID.

⁸"Television and Social Controls" by Cedrick C. Clark, *Television Quarterly*, Vol. 8, No. 2 (Spring, 1969), Pages 18-22.

⁹"How Advertisers Promote Racism", by Tomas Martinez, *Civil Rights Digest*, Fall, 1969.

¹⁰The need for this multiplicity in programming for Hispanic Americans has previously been documented in *Tuning In On The Latino Audience* by Joseph Aguayo, *Telecommunications Review*, July/August 1976.

¹¹"The Television Establishment, The Independent Producer, and the Search For Diversity", by James Day, presented at the Rockefeller Conference on Independents and Public Communications Policy.

¹²"A Formula For Change" recommends that, "CPB and PBS allocate specific funds for minority television series and other program development efforts. These funds should equal at least the percentage of minorities in the national population".

¹³"A Formula For Change", pages xiii and xiv.

¹⁴"The Emerging Technologies and the Nation's Demographics", by Dr. H. S. Dordick, presented at the Rockefeller Seminar on Independent Television Makers and Public Communications Policy, June, 1978.

¹⁵"The Emerging Technologies. . .", Op. Cit.

¹⁶"The Television Establishment. . .", Op. Cit.

¹⁷*The Ugly American*, by Graham Greene.

¹⁸"The Case For A Center For Independent Television", by Nick De Martino and "Independent Mandate", by Alan Jacobs, both papers presented at the Rockefeller Seminar on Independent Television Makers and Public Communications Policy, June, 1979.

— END —

Prepared for The Rockefeller Seminar on Independent Television Makers and Public Communications Policy, a Seminar-Conference to Promote Telecommunications for Diversity in the 1980's.
June, 1979

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festivals

UPCOMING FESTIVALS TO BE HELD:

COLUMBIA-GREENE VIDEO FESTIVAL: Columbia-Greene Community College in upstate New York will sponsor a Video Festival and Energy Symposium October 26 and 28 at its Hudson-based campus. The theme of this year's Video Festival is energy, and videotapes which pertain to this theme are sought for inclusion in the festival. For more info: Toby Carey or Mark Anderson, Columbia-Greene Community College, Box 1000, Hudson, New York 12534.

22ND INTERNATIONAL FILM & TV FESTIVAL: of New York will take place November 7-9, 1979. The Festival features an international awards competition encompassing many aspects of film and videotape production, including television and cinema commercials, industrial and educational films, filmstrips, television programs, newsfilms, promotional films, introductions, lead-in titles, multimedia and multi-image presentations, documentary films and featurettes. For info: International Film & TV Festival, 251 West 57th Street, New York, NY 10019.

Short Film Showcase 1979/80: a program of the National Endowment for the Arts administered by the Foundation for Independent Video and Film, Inc. (FIVF) to: create a wider audience for the work of independent filmmakers by exhibiting quality short films in commercial theatres and by providing technical, marketing and promotional services for those films sponsored by the Showcase. Up to ten (10) films will be chosen by the judges for inclusion in the Showcase on the basis of the film's creative and technical excellence and suitability for exhibition to general audiences with feature films in U.S. theatres. Each filmmaker whose work is selected by the Final Screening Committee will receive an honorarium of \$2,500. and will supervise the 35mm blow-up of his or her film. Entry Qualifications: 1) Eight (8) minutes or under total running time (including titles and end credits) and 2) will qualify for a MPAA rating of G or PG. Entry Deadline: November 1, 1979. Contact: FIVF for further info. (212) 966-0900.

FESTIVAL OF COMEDY: The National Student and Amateur Filmmakers Festival of Comedy is a competition for non-professionally produced comedy shorts which, if selected, will be included in a feature length film comprised totally of comedy sketches. **ELIGIBILITY:** Open to all students and independent filmmakers who are residents of the U.S. Films which have been commercially screened or distributed and those produced for a client are *not* eligible. **PRIZES:** First place ... \$1,000, Second Place ... \$750, Third Place ... \$500. **DEADLINE:** Intent to enter statement should be received by November 1, 1979. For information write: FILM AT DIABLO VALLEY COLLEGE, Attn. Gerald T. Hurley, 321 Golf Club Road, Pleasant Hill, CA 94523.

14th Annual Hemisfilm '80 Int'l Film Festival: to be held Feb. 4-6, in San Antonio, Texas, and sponsored by the Int'l Fine Arts Center of the southwest, invites entries suitable for awards in the categories of best feature, best short film, best animation, best documentary and other categories determined by the judges. No entry fee; competition open to all filmmakers. For entry forms/pertinent info., contact: HEMISFILM, One Camino, Santa Maria San Antonio, Texas 78289, (512) 436-3209.

The FIVF Festivals Bureau was represented at this year's 33rd Edinburgh International Film Festival by two recently produced independent features — Rob Nilsson and John Hanson's *Northern Lights* (currently being shown at the Independent sidebar of the New York Film Festival and winner of this year's Camera D'or at Cannes) and Jan Egleson's *Billy in the Lowlands* (which is touring the country as part of the American Mavericks festival and was recently shown on channel 13's Independent Focus). Both films were screened during the festival's opening week which commenced with the gala scottish premiere of Manhattan.

The most outstanding characteristic of the three-week long festival was the diversity of its over 300 selections, ranging from such commercial successes as *Alien* and *Manhattan* to the Flaherty classic *Man of Aran*. The range of American Independent cinema was similarly broad. Recently produced documentaries *Jump Street* (Chris Burrill), *Song of the Canary* (Josh Hanig, David Davis), were featured alongside "experimental" works by Leandro Katz, Richard Serra, Michael Oblowitz, et al. A major portion of the festival's "Feminism in Cinema" Special Event was devoted to films by American women (Michele Citron — *Daughter Rite*, Karyn Kay — *She, overlooking, overworking while...*, Betty Gordon — *Exchanges*). Other special events included a tribute to Nicholas Ray, an examination of Phillipine cinema in the 70's, and a program called "Documentary 50" which largely centered on work by D.A. Pennebaker, Richard Leacock, Willard Van Dyke among others.

Edinburgh is not a particularly important festival in terms of its value as a marketplace. Press coverage is however, extensive although most of the publications represented were British. Many of the filmmakers were present as guests of the festival, as were representatives of various organizations throughout Britain, Europe and the U.S.. Claire Downs and Sophie Balhetchet of the Association of Independent Producers, a British organization whose work closely parallels that of the AIVF indicated their interest in meeting with American filmmakers traveling in Britain and have in turn directed visiting British Independents to the AIVF. A.I.P.'s address is: 17 Great Pulteney St., London, W1

NEXT TELECOMMUNICATIONS POLICY COUNCIL MEETINGS

OCTOBER 11th 1979 (Thurs. 7:30 pm)
OCTOBER 23rd 1979 (Tues.) 7:30 pm

cruising: OR HOW I SPENT MY SUMMER VACATION

Rich Berkowitz

Night and day for six weeks this summer, groups of angry demonstrators ranging in numbers from ten to one thousand, took to the streets of Greenwich Village to protest the filming of William Friedkin's (Lorimar) production of CRUISING. Except for the *Village Voice*, major commercial media coverage was a purposeful misinterpretation of the demonstrations. Radio, television and newspaper coverage strategically squelched the crucial issues which for weeks brought thousands of gays and their supporters into the streets and triggered the most volatile protests this city has seen in a decade. The media's tactic for discrediting the protests and prohibiting an open discussion of the issues was to stamp the demonstrations as anti-First Amendment, thereby squelching and replacing the issues gays wanted to confront with the issue of censorship the media preferred. Even "liberal" reporters who had been supportive of gays in the past fell into the trap the media set up, preferring to further censor and sermonize lesbians and gay men about the very rights gays themselves have too long been denied. Gays watched as CRUISING producer Jerry Weintraub rejoiced through countless television interviews (Channels 2 through 13) at the extensive free publicity gays were giving him, when in fact, it was the media, not gays, who served as an open platform for the film's defenders. Barred from the media's purported free flow of ideas, gays listened to Weintraub's final attempt to undermine the protests by his prediction that the film would now gross \$100 million. With only scattered thousands of dollars to publicize their concerns and

mobilize protests, the message became clear to gay people. As one protestor's sign summed it up: "The first Amendment belongs to the highest bidder."

The film opens with a shot of a severed arm floating in the East River. Next we meet Stuart, a gay psychopathic murderer enrolled at Columbia University where he is majoring in Musical Theatre. We soon learn that he hates being gay and the only way he can deal with his self-loathing is by castrating and mutilating gay men while pretending to have sex with them. As his victims turn up, the police department gets concerned. The point is made that their concern isn't for gay men, but for the Chief who is due to retire soon and not solving these murders would mar his perfect record. Pacino to the rescue.

When we first meet Pacino, he is presented in a very strong heterosexual relationship with a woman. He's just an honest, unassuming working-class cop who loves kids and sports. When he is enlisted to act as a decoy to trap Stuart, he moves to Greenwich Village and starts lifting weights and wearing leather "to blend in".

Soon after, Pacino destroys his relationship with his woman because something has happened to him while hanging around gay men. He's caught the disease — (This is the exposure theory Anita Bryant loves, which cost gay teachers in Dade County — and as part of the backlash in many other states — to lose basic legal protection against job discrimination.) In the final confrontation between Pacino and Stuart, Pacino murders



Gay protesters in West Village, July 1979.

James Hamilton

Stuart and like an act of demonic possession takes on his psychopathic drive to kill gay men. While the police chief celebrates Pacino's success, Pacino is out on the streets picking up where Stuart left off. Victim number two is his best friend who lived across the hall from him in the West Village. Pacino commits the murders in the same graphic detail as Stuart (castrating the victim, stuffing the organ into the victim's mouth, etc.). But Friedkin doesn't end the film here. The final scene shows Pacino getting a medal for killing Stuart, and with it pinned onto his shirt pocket and a knife in his leather boot, takes back to the streets to deal with his homosexuality the way he knows how. Fade out on the East River . . . Friedkin's final note in the script about the Pacino character, "He has freed himself" That is how he deals with the homosexual contagion.

At a time of widespread American apathy and discontent, which the media has so cutely termed "national malaise" (the implication being that the people are sick — not their government) it seems sadly ironic that the media would stonewall the concerns and actions of a growing, major community of New Yorkers who, like most minority people, have not fallen victim to apathy and whose discontent was exercised by *their* First Amendment right to protest.

The filming is over now and so too are the protests; yet the media, in anticipation of more protests when *CRUISING* is released, continues to act as a platform for the film's producers. In a *New York Times* interview ("Friedkin Defends His Cruising" Sept. 18, 1979) Friedkin says, "To say that a film that has not been made yet is going to cause people to kill gays is, in my opinion, wishful thinking . . . (Arthur) Bell and all the others who have said this film will cause gay men to be murdered want that to happen . . .

The reason people initially called for protests was not, as the media reported, to censor a film that portrayed gays in a way they didn't like. It was a matter of self-defense, a counter-attack against Friedkin who had pulled a fast one over on the gay community. He had enlisted the support of dozens of gay bars and businesses and hundreds of actors and local street people to work on the film. They were ordered to wear leather and were refused a glimpse of the script.

A person on the production allowed *Village Voice* columnist Arthur Bell to see the script. Like everyone else who later read it, Bell realized that *CRUISING* wasn't a film about gays who are murdered — but a film about how and why gays should be murdered. Outraged that Friedkin was so insidious as to try and give credence to his genocidal propaganda by misleading and paying off gay business and bar owners and by using Villagers, their bars, their stores, their streets and their community, Bell wrote a column to let these people know what kind of film Friedkin was using them for, but not telling them about. Town meetings were called; attendance was SRO; and as gays began congregating on the streets, their mutual anger grew. Copies of the script began to circulate and immediately gays began a massive withdrawal of their support. Owners of stores and bars lining Christopher and West Streets, which are designated throughout Friedkin's script, brandished banners in their windows which read:

"This is not a movie set. Stop the movie *CRUISING*." Sheets were used on their storefronts to cover their logos and name signs, forcing Friedkin to relocate crucial shots. On Village streets where shooting was attempted, resident gays became creatively rude. Stereo speakers were positioned at their windows. Some lectured the cast and crew for hours with megaphones on why gays were protesting. One woman filmmaker waited patiently at a window until each shot was set up and rolling until she lowered a Mickey Mouse puppet on top of Al Pacino's leather-capped head. Gays confronted shooting sites (from behind police barricades) to make sure that those still working on the film knew what Friedkin would never tell them. Protestors who recognized friends standing in the crowd of "extras" pleaded with them to quit. Those who walked off were cheered. None of this was censorship; it was an act of community.

An enthusiastic march to Mayor Koch's house turned out to be a field day for the media, who interpreted this action as a blatant demand for government intervention and censorship. But again, it was the media who were guilty. Gays had every right to demand that their tax dollars not be offered and used to undercut the production costs of this film in the form of free city services sponsored in part with gay citizens' tax dollars. Services included free rental space for storing equipment, assistance from the Mayor's Office of Motion Pictures in scouting and securing locations and police support, which one night numbered over 200 in order to keep protestors 4 blocks from shooting sights.

Friedkin understands why the West Village is unique to gay people: that is, it offers social mobility without fear. His script pays close attention to detail in mapping out the actual geography of the Christopher Street area (Shots of street signs/pans to popular bar fronts). After the script establishes male homosexuals as sado-masochists (not all, just the ones living in NYC) the script then goes on to explain how easily gay people can be preyed upon in any typical social or cruising situation. (Robbery is a bonus to mere assault.) Friedkin's dialogue tends to reveal a truth in the way gays tend to trust each other and assume that everyone else in a gay bar is gay. This vulnerability becomes the foundation of Friedkin's blueprint for murdering gay men, or luring them alone ("fag-baiting").

Gay people are learning that as their visibility increases, so does the violence and anger of those who become threatened; which is simply to say that the gay community of Greenwich Village did not want to become as accessible to homophobic attack as Harvey Milk was in San Francisco.

And so, armed with whistles (to ruin the sound) and mirrors (to ruin the shots) gays protested through a long hot summer. Their message to Friedkin: "Get out of our bars, our stores and our houses. Build sets, hire actors, but don't expect gay people to sit idly by or help." Their message to Hollywood: "We will no longer be used as background for your exploitation films." Violence-for-profit may be good at the box-office, but gays have as much right to the streets of Greenwich Village as William Friedkin.

THE column

AIVF Board member **Stew Bird** and longtime member **Deborah Shaeffer** had their new film **THE WOBBLIES** included in the 17th Annual NY Film Festival. **THE WOBBLIES** is a historical documentary about the socialist movement (Angelicism) in America, which focuses on survivors of the radical labor unions founded in 1905. Since the NY Film Fest has a reputation for preferring foreign films the way Channel 13 has always preferred a British accent, it's a promising sign to see independent American work like **THE WOBBLIES** give the Festival a touch of "class". **Eduardo Darino**, best known for his animated films, is now in Uruguay directing **GURI**, a feature docu-drama about a kid becoming a man in the gauchos' world. **GURI** marks the first co-production between the USA and Uruguay . . . Filmmaker **John Wise** is directing a documentary tentatively titled **SANTERIA**, which will trace the influence of African religion in America. Shooting is being done on location in South Carolina at an isolated village named Oyotunji, home of a veritable Yoruba tribe . . . Filmmaker **Barbara Kopple** is now directing **THE MUSE FILM** (tentative title). **MUSE**, which stands for Musicians United for Safe Energy, will be primarily a concert film and will include footage of last month's **MUSE** concerts at Madison Square Garden, in addition to recent anti-nuke rallies, alternative energy projects, etc. **Haskell Wexler** is DP . . . "An Evening of Films by **Jan Oxenberg**" will be held Nov. 15-16, 8:30 pm, at Church of Holy Apostles, 360 West 28th St., NYC. Admission is \$3.50; Call (212) 929-6477 for further info. **Oxenberg** is probably best known for her clever spoofing

of Lesbian stereotypes in **A COMEDY IN SIX UN-NATURAL ACTS** . . . **CONGRATULATIONS** to some AIVF members who were award-winners at the 1979 Athens Intl. Film Festival: **Will Roberts'** latest study of masculinity, a documentary titled **BETWEEN MEN** (**MEN'S LIVES**, made with **Josh Hanig**, was his first) was awarded a special prize, the Lee Garmes Award. **BETWEEN MEN** focuses on masculinity and the military. Last spring AIVF screened **Ellen Hovde** and **Mirra Bank's** **JOKES OR LOVE DEPARTED** which was honored for merit in the Short Film Category. Also screened was **Anita Thacher's** **SEA TRAVELS**, a surrealist film about a young girl's journey through childhood. **Thacher** was awarded the Golden Athena. Other winners included **Bryan Elsom** and **Peter Bundy's** **ALABAMA DEPARTURE** and **Dan Curry's** **SATURDAY MORNING**. Both films received merit awards in the experimental category . . . The extraterrestrial experiences of two cops are the fictional subjects of **THE LAST SPACE VOYAGE OF WALLACE REMSEL**, Part I, directed by **Ruth Rothko** and **John Keeler**. It's scheduled to be aired by SoHo TV on Nov. 5 at 10 pm on Channel 10. Also: an artist documents artists in **Christa Maiwald's** **ARTISTS** and **UNDERGROUND ACCELERATOR**. Part I will be aired on SoHo TV on Nov. 26 at 10 pm. Part II will air Dec. 3 . . . **The Latino Committee on the Media** (1737 West 18th St., Chicago, IL 60608) is filing petitions against the renewal of licenses for WBBM-TV and approximately 20 radio stations for discriminating against Latinos in the media industry .

FILM CLINIC by SOL RUBIN

Distribution

Some time past I contacted Douglas Brooker regarding the distribution of my short film Saints In Chinatown. He suggested a number of changes including shortening the film, addint a narration, etc. In the correspondence that follows Mr. Brooker follows up his suggestions with a series of reflections on and explanations of his distributors view of Independent films.

Dear Sol Rubin:

Thanks for your letter.

With *Canadian content regulations governing our television system* and with budget cuts and dropping enrollments affecting our institutional non-theatrical clients, it is becoming a greater difficulty to market short subjects which are neither *Canadian in content* or specifically *tied to school courses*, or subjects.

Given that our aim is profit and given the above problems we face we would be very lucky indeed to be able to pursue the altruistic educational and non-profit ambitions that lurk in an uncomfortable confinement in the inner reaches of our commercial heart.

An artist may or may not see himself or herself as an informer or teacher. However his work certainly does inform and teach and on any level that the receiving mind can create. One definition of 'teach' is, "to accustom to some action or attitude". *Few people can perceive outside of the limits of their own prejudices.* So the effect

The subject of your proposed discussion, "*an audience hungry for visualization versus verbalization*" *confounds my understanding.* From the point of view of a profit-oriented commercial distributor I wonder if there is a commercially viable market of individuals conscious of their hungers. This type of customer or consumer only causes problems for the corporation. However needs can only be repressed for a certain (long) period of time before the repression explodes. It could be that *manipulations and control schemes* of various personal, social, political, economic and sexual power structures are a manifestation of *an artificial strength behind which lies utter abject weakness.*

With this in mind, if an artist has certain concepts he feels it important to express or convey he should not worry about making compromises with the existing power structures in order to be comprehended. Knowing that the *power structure is weak behind its facade of strength* the artist is in a position of strength and because of this the 'appearance' of weakness should not create difficulty. It takes a very long time for ideas to filter through to large numbers of people. *Artistic compromises can speed this process.* It is a decision only the artist can make.

All of the above is for the *purpose of discussion and is not intended to reflect any static point of view.*

Yours truly,
Douglas Brooker
Manager
Non-theatrical Division

AFI REACHES OUT TO INDEPENDENTS

SPECIAL PRICE FOR AFI GUESTS \$14.10

COURSES/CONFERENCES

ASTORIA STUDIOS PRESENTS MASTER LECTURE SERIES: examining the crafts of motion picture production with directors Lamont Johnson and Arthur Hiller, screenwriters Jay Allen and David Newman, art director Mel Bourne, sound man Christopher Newman, cinematographer Arthur Ornitz and representatives from local unions. Series runs Sept. 27 - Dec. 20. For ticket info, call the Office of Public Programs (212) 784-4520; or write: Office at the Astoria Motion Picture and TV Center Foundation, 34-31 Street, Astoria, NY 11106.

NARRATIVE FILM PRODUCTION WORKSHOP AT WOMEN'S INTERART: Offers training in both the theoretical and practical demands of 16mm film production; classes meet twice weekly, Oct. 15 through June 30. Instructors are ELLEN HOVDE, JILL GODMILOW, MUFIE MEYER and SUSAN FANSHEL. For application and interview info, contact Women's Interart Center, (212) 246-1050.

NATIONAL BLACK MEDIA COALITION: hosted its Sixth Annual Meeting on Oct. 4-7, at the Mayflower Hotel, Washington, DC 20036. (202) 797-7473.

DIRECTOR'S PROJECT WITH ALICE SPIVAK: for film and TV professionals. YF/VA is offering an introductory workshop Saturdays, beginning in October. Contact Joanne Hanley, (212) 673-9361.

TV STUDIO PRODUCTION COURSE: offers hands-on training in basic procedures, operations and crew roles. Monday evenings, November 5 - February 4. Cost: \$375. Scholarship aid available. Contact (212) 673-9361.

DEVELOPING ELECTRONIC TECHNOLOGIES AS SEEN IN THE MEDIA ARTS: a two-day conference, sponsored by the NEA and University of Maryland Baltimore County, to be held Nov. 10-11 (panel discussions, workshops, screenings, and hardware displays featuring state of the art technology in video systems and computer graphics). A special exhibition, open to all artists, who may submit work in computer graphics/animation, copy art, photography, video, etc., will run from Oct. 20 - Nov. 20. Contact: Ms. Cindy Oechsle, Coordinator of Exhibitions, UMBC Library Gallery, 5401 Wilkens Ave., Baltimore, MD 21228. 1-(301) 455-2353.

VIDEO EXPO '79/NEW YORK: to be held Oct. 16-18, offers seminars and exhibits to help professionals learn the newest TV skills and techniques. Contact: Video Expo/NY, Knowledge Industry Publications, 2 Corporate Park Dr., White Plains, NY 10604.

PEOPLE AND CAREERS IN TELECOMMUNICATIONS (PACT): is a nationwide job matching system which links public broadcasting employers with a wide selection of media professionals — even those outside the industry. PACT insures that job opportunities are available to all interested personnel including minorities and women for openings in management, production, graphics, writing, engineering, development, broadcast education, etc. At present PACT's service is free of charge. To receive registration forms, contact PACT/NAEB, 1346 Connecticut Ave. NW, Suite 1101, Washington, DC 20036. (202) 785-1100.

EXPERIENCED PROJECTIONIST WANTED: For FIVE presentations. Call 966-0900 for details. Ask for Leslie or Rich.

PROJECT COORDINATOR POSITION AVAILABLE at Women Make Movies. Program deals with "Bringing Video and Film With Their Makers to the Community". Salary: \$8,690 plus benefits; Ceta eligible. Contact WMM at (212) 929-6477.

FUNDS/RESOURCES

WNET'S INDEPENDENT DOCUMENTARY FUND: now in its third year, will be awarding \$80,000 for documentaries to independents for new projects as well as works-in-progress. Deadline for submitting proposals is Nov. 30. Contact Kathy Kline, WNET-TV LAB, 356 West 58th Street, New York, NY 10019.

CPB'S MINORITY MONEY: The Corporation for Public Broadcasting, in a recent Variety article, announced the setting aside of \$1,000,000 for the production and development of minority programming. It is soliciting proposals and will devise a formula for grants to match public TV station contributions.

However, when we called CPB, they referred us to the Public Broadcasting Service Station Programming Cooperative department (ATTN: JOHN LORENTZ, 475 L'ENFANT PLAZA, S.W., WASHINGTON, D.C. 20024). Inquiries for applications should be addressed to that department.

THE FILM FUND: an organization "devoted to assisting independent filmmakers, distributors, donors and community organizers in the effective use of visual media for social change," announces that applications are currently available for the next grant cycle. Applications will be accepted beginning mid-October through January 3, 1980. For more information, contact: Leslie DeBorg, The Film Fund, 80 East 11th St., New York, NY 10003; call (212) 475-3720 or 552-8830.

FINANCING THE LOW-BUDGET INDEPENDENT FEATURE FILM: An intensive 3-day seminar for film producers, attorneys, bankers and investors who are involved in the financing of independent feature films; October 19-21, sponsored by the Northwest Media Project in Portland, Oregon. Contact: NMP, PO Box 4093, Portland, OR 97208.

VIDICONN — the first state video conference in Connecticut will be held Saturday, October 20, from 9 AM to 7 PM at Trinity College and CPTV, 22 Summit St., Hartford. This one-day conference, sponsored by MONTEVIDEO (Sidewalk, Inc.) will deal with issues and concerns of video artists and independent producers, including their relationship with the Conn. Broadcast and Cable Television Industry. Registration from 9am-9:45am at the studios of CPTV. Registration fee at door: \$3.00. For more info, contact MONTEVIDEO, P.O. Box 3537, Hartford, Conn. 06103. (203) 247-3482.

FILMS WANTED

ICAP DISTRIBUTES INDEPENDENT FILMS to pay TV and returns 75% of payment received from cablecasting to the producer. ICAP is especially interested in films for children, teenagers and senior citizens. Send descriptions/promo material to: Susan Eenigenburg, Independent Cinema Artists and Producers, 99 Prince St., NYC 10012. (212) 226-1655.

BLACK ENTERTAINMENT TELEVISION (BET) is in the process of establishing a network to exhibit Black TV programming that it acquires to cable television subscribers across the country. BET is interested in licensing Black programming (tape/film) for exhibition on an advertiser-supported basis, particularly entertainment-type programming, including "docu-drama", rather than educational or politically oriented programs. For further info, contact: Bob Johnson, Pres., BET, 3544 Brandywine St., NW, Washington, DC 20008. (202) 457-6776.

WNET/THIRTEEN SEEKING WORKS BY INDEPENDENTS FOR BROADCAST: Independent producers are invited to submit completed works for possible inclusion in the third season of the local acquisition series INDEPENDENT FOCUS, scheduled to return January 1980. The series is open to all independently produced works not previously aired on WNET. Preferred minimum length is approx. 20 minutes. Either a 16MM or ¾ inch cassette should be submitted for screening purposes. Works will be screened through October 12. Acquisition rate: \$35. per

AIVE CLASSIFIEDS ☆ ☆ ☆

BUY/SELL/RENT

FOR SALE: 1610 Sony Video Camera, Sony 3800, Akai cc/50 Color Camera. Call (212) 486-9020.

FOR SALE: 2 Silent 16MM projectors with cases; in working condition. One is single sprocketed, other is double. Both have 400 foot capacity; rheostat controlled. Call (212) 691-0191.

FOR SALE: 9.5 — 95mm zoom lens, CPR mount and access. Digital slate with mike. Lowell lights. Call (212) 580-1266.

FOR SALE: NAGRA III; also video gear and film projectors. Call Mike: (212) 580-9551.

FOR RENT: Complete EDITING FACILITIES (including a 6-plate Steenbeck). Also complete SOUND TRANSFER EQUIPMENT available. Call (212) 486-9020.

OFFICE SPACE WANTED: Looking to share office space in midtown with another filmmaker. If you have space available or are looking for someone to share space with you, please call Lynn Rogoff, (212) 966-7563.

FOR RENT/MOVIOLA 6-plate, with 3-bedroom country house in Catskills. Available immediately. \$500.00 monthly rent. Call (518) 966-5746. Keep trying: Artemisia, Box 11, Surprise, NY 12176.

FOR RENT: Editing and post-production facilities available. Fully equipped rooms. 24-hour access in security building. 6-plate Steenbeck, 6-plate Moviola flatbed, sound transfers from 1/4" to 16mm mag, narration recording, sound effects library, interlock screening room available. Contact: Cinetudes Film Productions, 377 Bway., NYC 10013. (212) 966-4600.

SONY AV 8400 PORTOPAK, color capable, available to rent. Call Jeff Kantor (212) 788-5744.

FOR SALE: Bolex Reflex 2 Body (\$400); 10mm Switar-Rx (\$300); 25mm Cine Ektar (\$75); 10mm Cine Ektar (\$75); Craig Super-8 editor and splicer (\$50). Call (212) 989-7184.

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

POSITION AVAILABLE: Equipment Loan Manager with experience wanted full-time to serve the independent community. Duties: supervise program staff, coordinate programs and workshops, advise clients and evaluate applications, schedule loans, maintenance and

facilitation of repairs on wide variety of equipment. Salary commensurate with experience. Contact Gerry Pallor, YOUNG FILMAKERS/VIDEO ARTS, 4 Rivington Street, NYC 10002. (212) 673-9361. EEO.

INTERNSHIP OFFERED at WOMEN MAKE MOVIES: in arts administration, emphasis on community involvement and social change media. Duties: assist. Director, daily management of office/budgets, supervision and coordinating activities; 3 days per week min. Students encouraged to apply immediately to work out academic credit and/or stipend arrangements. Contact Janet Benn, Exec. Dir., WMM, 257 West 19th Street, NYC 10011. (212) 929-6477.

JOB OPPORTUNITY at APPALSHOP FILMS, a non-profit media center in the Appalachian region. Looking for staff member for our distribution of 16MM documentary films. Duties encompass promotion, office work, etc. Salary range \$6,500 - \$7,800. Benefits. Send resume to: Laura Schuster, Appalshop Films, Box 743, Whitesburg, KY 41858. (606) 633-5708.

EDITOR WANTED: A 45-minute narrative film in rough cut, having been edited by its director needs a fresh pair of eyes. No pay. Film has excellent performances and needs creative editing decisions. Contact: Adam Schwartz, 200 Adams Avenue, River Edge, NJ 07661. (201) 262-4855/4861.

SEEKING CURATOR OF FILM: at the PACIFIC FILM ARCHIVE, major university art museum film department. Demonstrated programming, management and development experience required; also, academic training in film. Position available in late Fall '79. Send letter, resume and salary history by Oct. 1 to: James Elliott, Dir., Univ. Art Museum, Univ. of California, Berkeley, CA 94720.

COLLABORATOR WANTED: Experienced in documentary film on art; subject is well-known American artist. Please send resume to: Christie Sherman, 30 West 90th Street, Apt. 9D, NYC 10024.

EXPERIENCED NEGATIVE MATCHING: Quick, clean cut, low prices. B/W, color or negative reversal. Call Pola Rapaport: (212) 431-3773.

JOB OPPORTUNITY AS DISTRIBUTOR: for Women Make Movies project, "Bringing Video and Film With Their Makers to the Community". Salary: \$8,690 plus benefits; Ceta eligible. Contact WMM at (212) 929-6477.

SOUNDPERSON AVAILABLE for work with Nagra 4.2L. Call (212) 486-9020.

ANIMATION/TITLES SERVICE: Shoot your ads, titles, photo collage on an animation stand in smog-free Vermont — or let us do it for you! Reasonable rates. Call Doreen or Robin (802) 862-4929. Accommodations available.

FILM RESEARCH SERVICE: Media Works, Inc. will locate stock footage for your next production. Access to extensive stock footage by government agencies, associations, etc. Complete services — research, previewing, reproduction & delivery. Tell us your needs — we'll find the footage. Media Works, Inc. Box 57269, Wash. D.C. 20037.

EXPERIENCED PRODUCTION ASSISTANT AVAILABLE: Broad range of experience with video. Call Michael Fitzgerald, (212) 662-3580.

OPPORTUNITY WANTED: Individual seeks beginner's position. Have background in research; little film experience. Especially interested in social documentaries. Willing to volunteer time in exchange for learning. Available evenings and weekends. Call Laurie Beck, (212) 532-9200-X321 before 7 pm, (201) 861-7086 after 7 pm.

Woman seeks individuals who need writer for film project. Documentary subjects preferred — women's interest priority. Also can provide still photographic assistance. Have public television contacts; experience and writing credits provided upon request. Contact after 7:30 p.m. evenings: 516-935-8494.

POSITION AVAILABLE/EXECUTIVE DIRECTOR OF PITTSBURGH FILM-MAKERS: Candidate should be available in late November to serve as administrative head of the cinema/video/photography art center. Letters and resume should be sent by Oct. 19 to: "Executive Search Committee", Pittsburgh Film-Makers, P.O. Box 7467, Pittsburgh, PA 15213.

VIDEO/POSITION AVAILABLE: Entry level position with small video production house specializing in location work for broadcast. Responsibilities include organization and maintenance (to and from repair shop with knowledge of check-out procedures) of equipment; dealing with rental houses and general all-around grip. Familiarity with the workings of video and 3/4" recording would be helpful as would experience crewing on shoots. Ability to work well with people is important. Salary commensurate with skills. Phone or send resume to: Susan Milano, Rebo Associates, 118 E. 28th Street, N.Y.C. (889-5571)

minute. Contact: Marc N. Weiss, Coordinating Producer, INDEPENDENT FOCUS, Acquisitions Dept, WNET/Thirteen, 356 West 58th St., NYC, NY 10019.

MINORITY PROGRAMMING SEARCH: WETA-TV, Channel 26, a public TV station in Washington, DC, is seeking TV programming that may be of particular interest to Blacks and Hispanics. Programming should feature Blacks and Hispanics on the screen. Type of programming can range from public affairs to cultural and entertaining (performance, doc., magazine, drama, sit-com, interview, profile, etc.) 16MM, 2-inch, 3/4 inch, B/W and color are accepted. Contact: Patrice Lindsey Smith, Asst. Program Mgr., WETA-TV PO Box 2626, Washington, DC 20013. (202) 998-2809.

ARTHUR MOKIN PRODUCTIONS IS SEEKING 16MM EDUCATIONAL SHORTS. We are producers and distributors of 16mm films for the educational and television market. Contact Bill Mokin at (212) 757-4868 or write: Arthur Mokin Productions, Inc., 17 W. 60 St., NYC 10023.

FILMMAKER SEEKS FOOTAGE OF WOMEN performing laundry related or clothes washing related tasks in various parts of the U.S. and especially in other cultures. Images of clotheslines in other countries also sought. Stock footage prices paid for color neg or positive and B & W neg. or pos. Write R. Cantow 136 W. 87th St., NYC, NY 10024 or call 874-7255 (212)

FRENCH FILM COMPANY interested in acquiring independent films: features, animation, documentary, and children's films. Company owns theatres in Paris. Contact: Eva Mekler, 28 East 10th

Street, NYC 10003. (212) 777-3055 or (212) 724-7400.

NEW COMMUNITY CINEMA: a Long-Island based non-profit film showcase would like independent filmmakers to contact them for possible screenings and information which will be used for a film research library. Please send filmography and biography to: Steven Davidson, New Community Cinema, P.O. Box 498, Huntington, NY 11743. (516) 423-7619. (Honorariums available for selected filmmakers.)

VETERANS? I am putting together a documentary on what it was like to spend a year as a soldier in Viet Nam. We hope to use mainly home movies and slides of mess halls, medical facilities and barracks, etc. We would also like to interview the home movie maker. CONTACT: David Miller, 1311 No. Troy St., Arlington, VA 22201. (703) 528-4806.

PUBLICATIONS

CHAMBA NOTES, a Pan African film newsletter, is published quarterly for educators, students, filmmakers and programmers. It highlights international releases, publications, funding sources, and interviews with minority filmmakers. Subscriptions are \$3/students, \$5/individuals, and \$10/institutions. Write to Chamba Notes, Box U, Brooklyn, NY 11202.

SIGHTLINES is the official quarterly publication of the Educational Film Library Association (EFLA), a non-profit membership organization incorporated in 1943 to promote the production, distribution and use of film and other a-v materials in education and the arts. All

independent filmmakers who produce short and feature-length documentaries, animations, experimental and dramatic films are encouraged to write/contact: Judith Trojan, Sightlines, EFLA, 43 West 61st St. NY 10023. (212) 246-4533.

VOLUNTEER LAWYERS FOR THE ARTS: is offering three new publications — "What Every Artist Should Know About Copyright", "A Tax Guide for Artists and Arts Organizations", "Fear of Filing — 1979 Revision". For more info, contact: VLA, 36 West 44th St., Suite 1110, NYC, NY 10036. (212) 575-1150.

IN FOCUS: A GUIDE TO USING FILMS: presents strategies for effectively using and promoting films; also a guide for successful screenings and more. Contact: Cine Information, PO BOX 449, Planetarium Station, NYC, NY 10024.

THE COMPLETE INTERNATIONAL DIRECTORY OF CONTESTS, FESTIVALS AND GRANTS: In film, TV, Radio, Photography, Writing and Journalism. By Alan Gadney. Send check or money order for \$15.95 plus \$1.50 (postage/handling) to: Festival Publications, Dept. F-2, POB 10180, Glendale, CA 91209.

HOW TO GET GRANTS TO MAKE FILMS: A Guide To Media Grants in Film, Video, etc. By Steve Penney — Send \$14.95 plus \$1.00 (postage) to: Film Grants Guide, POB 1138, Santa Barbara, CA 93102.

AIVF has these and many other publications of interest to independents as part of our reference library available for your perusal or research during office hours. (Monday - Friday, 10am - 6 pm.).

FOUNDATION OF INDEPENDENT VIDEO & FILM
99 Prince Street
New York, N.Y. 10012

Wed. Oct. 24
8:30 pm
NYU Graduate
Film Dept.
40 E. 7th St.
(bet. 2nd/3rd Ave.)
Bijou Theatre

SHORT FILM SHOWCASE SCREENING:

The Short Film Showcase is a program of the National Endowment for the Arts and is administered by the Foundation for Independent Video and Film, Inc. (FIVF) to: create a wider audience for the work of independent filmmakers by exhibiting quality short films in commercial theatres and by providing technical, marketing and promotional services for those films sponsored by the Showcase.

Project Administrator Alan Mitosky will introduce the program of films: Doubletalk by Alan Beattie, Viewmaster by George Griffin, No Breaks by Dan Manson, Mandarin Oranges by John Brister, The Dogs by Aviva Slesin and Iris Cahn, Lapis by James Whitney, Frank Film by Frank Mouris, At The Movies by Carl Surges, Bellanca by Greg Stiever, Clay by Eliot Noyes and Light by Jordan Belson.

Admission for FIVF presentations is \$1.50./ AIVF members; \$2.50 / non members. For further information, contact the office.

Oct. 25
8:00 PM
The Collective for
Living Cinema

AN EVENING WITH RICHARD BENNER AND FRANK VITALE

SCREENING:

FRIDAY NIGHT ADVENTURE (28 min.) tells the story of two men who meet in a gay bar. The film contrasts one man's cynicism with another man's innocence in portraying some of the difficulties gay men find in trying to adapt to the society around them. Screenplay by Richard Benner; directed by Frank Vitale. FNA was produced for the Canadian Broadcasting Corporation and has rarely been seen in the U.S.

MONTREAL MAIN (86 min.) "Frank is an inarticulate, self-proclaimed artist; the faded tail of the youth comet of the sixties. Johnny is thirteen and just ready to emerge from the swaddlings of the suburbs. They meet in a moment of mutual need only to be separated by all those forces which keep society neat, clean-cut and in its place." (Quote by Ron Blumer.) Montreal Main is an improvisational film about growing up in the seventies. Directed by Frank Vitale.

Richard Benner, best known for writing and directing OUTRAGEOUS which starred Craig Russell, has recently completed shooting HAPPY BIRTHDAY GEMINI (based on the current Broadway hit show GEMINI) which stars Rita Moreno and Madeline Kahn.

Frank Vitale's directing credits FRIDAY NIGHT ADVENTURE and MONTREAL MAIN.

Wed. Nov. 7
8:00 PM
99 Prince St.

CREATIVE AND SUCCESSFUL SOLUTIONS FOR FINANCING INDEPENDENT PRODUCTION. How did Roy Campanella pass the tests of so many grantors to produce his 36 min. dramatic film PASS FAIL? How did Jill Godmilow raise the budget for a 60 min. doc. on Serbian folksingers (THE POPPOVITCH BROTHERS)?; John Hansen a 2 hour political, dramatic feature (NORTHERN LIGHTS)?; Mark Rappaport 5 dramatic features in as many years? How did Nick DeMartino use his distribution arrangements (syndication of PTV stations) to produce a public affairs program on nuclear energy?; how did Eli Noyes arrange for a major non-theatrical distributor to produce his personal animation? These independents will discuss their respective approaches following a screening of Roy Campanella's film, PASS FAIL, a dramatic exploration of the personal/financial problems of producing an independent film.

Wed. Nov. 14
8:00 PM
99 Prince St.

CREATIVE AND SUCCESSFUL SOLUTIONS FOR DISTRIBUTING INDEPENDENT PRODUCTION. It is hardly news for independents that the major institutions for film distribution from PTV to commercial theatrical exhibition are not receptive to independent work. How have independents created alternative means: Karen Rannuci, Downtown Community Television Center; Warrington Hudlin, the Black Filmmakers Cooperative; Peter Adair, producer, WORD IS OUT; and others. Speaker's appearances for both panels (Nov. 7th and 14th) are subject to change.

the Independent

NOVEMBER 1979



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The viewpoints expressed herein do not necessarily reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to THE INDEPENDENT, 99 Prince St., NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

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

Farewell to Robin Weber who has served so selflessly as Director of Telecommunications Policy.

Robin leaves us now to carry on her work for independents across the nation. Robin says goodbye in the following letter.

It's hard to leave something that's been a major part of your life for over two years. Something that you've helped grow, that you believe in, that involves people you care about and issues you feel committed to. This is how I feel about the independent community. But this doesn't mean an end to my association with you. I'm still involved in a lot of the work of the Association, especially the advocacy efforts with public television. And I know that all of you will remain important in my life. But it feels right for me now to take the next step, whatever that will be. And it feels right for AIVF to stabilize and grow in new ways. It's a time of growth for both of us. I want to thank everyone who has supported me along the way, with encouragement and enthusiasm.

My involvement with and commitment to the independent community, especially in developing the relationship of indies to public tv, remains steadfast. I am looking forward to finding a new situation in which I can contribute and build on my experience in this area, and one which will be as challenging and meaningful to me.

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Business by Mitchell Block and Film Clinic
by Sol Rubin will return next issue.

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

correspondence

George Stevens Jr. Director
The American Film Institute
Washington, D.C. 20566
Dear Mr. Stevens:

I have just received the October, 1979, issue of "The Independent," the newsletter of the Foundation for Independent Video and Film, Inc. The newsletter is a fine publication full of useful information for independent video and film makers, certainly for those of us outside the East Coast hub of film and video activity.

On page 20 of the newsletter, the AFI has a full-page advertisement, "AFI Reaches Out to Independents," and I can only assume that the FIVF included the ad with a spirit of levity. That the AFI would sponsor a conference on independent production is commendable, but as I read through the preliminary program, I wonder how many (if any) truly independent video and film makers were consulted concerning the content and orientation of the conference.

As Director of a Media Arts Center planted firmly in a "region," I find the choice of Stanley Kramer as a speaker on "regional feature filmmaking" ludicrous, considering his long-standing Hollywood affiliation. There are so many regional feature filmmakers who have managed to produce

outside the Hollywood purview on a fraction of the budgets that Mr. Kramer has enjoyed — why not ask one or more of them to speak from experience? David Wolper comes from the same kind of mainstream background. He is hardly a producer from outside the "establishment," despite his impressive trackrecord of producing programs with a liberal point of view (in fact, considering Mr. Kramer's and Mr. Wolper's liberal inclinations I wonder if you're confusing "liberal" with "independent"). As for the side trips to Hollywood's glamorous tourist attractions, those must go without comment.

I applaud the efforts of the AFI to involve and serve independent video and film makers, but your first efforts should be to identify independents properly and try to understand their problems. This preliminary program shows no understanding of who independents are or what problems they face. It merely confirms the Hollywood/ commercial television bias that we have come to expect from the AFI.

Gayla Jamison Executive Director
IMAGE
972 Peachtree Street
Atlanta, Georgia 30309

Dear DeeDee:

...

Regarding the specific points about INDEPENDENT FOCUS raised in your letter:

— The \$35/minute rate for such an on-going series which receives no underwriting support, represents several times the local acquisition rate paid by other major public television stations in the system. Nor does this fee reflect the total budget devoted to the series since it does not include costs for cleaning and rejuvenating films, transferring films to tape for broadcast, providing cassettes to filmmakers, producing on-air promos and slides, and editing logos. Further, since its inception, the rate per minute for INDEPENDENT FOCUS has increased 75 percent. Since our overall acquisitions budget has remained steady, we believe that the increase indicates the priority given to independent films. Regarding the \$50/minute figure you quoted from my New York Times letter, that is still correct. However, I did not report that we paid \$50/minute for all acquisitions but that we pay up to \$50/minute depending upon several negotiated variables, such as rights and scheduling. Given that we feel all films in the INDEPENDENT FOCUS series should receive equal compensation, a single median fee has been established.

— The fact that there is no specific projected promotion budget for INDEPENDENT FOCUS does not distinguish it from any other local series which does not have underwriting support. All local series without outside funding must draw upon the station's limited local promotion and advertising budget. Despite this limitation, INDEPENDENT FOCUS has had and will have press and promotional mailings, cassettes produced for press preview, on-air promos and promotion, and invitations to the press for screenings. INDEPENDENT FOCUS was and will be regularly listed with WNET's calendar advertising, highlighted with substantial photographs and copy in our monthly magazine (which has a circulation of approximately 310,000 homes)

and highlighted in the program log and listings which THIRTEEN distributes to every major television editor in the metropolitan area. We will continue to encourage reviews and collaborate with filmmakers in achieving the broadest possible coverage for the films. Clearly it is in the station's interest as much as the independent producer's interest to receive as much press attention as possible for the programs presented.

— Concerning the fee to panelists for INDEPENDENT FOCUS, as I'm sure you are aware, there is a long-standing precedent in non-profit organizations that professionals who agree to serve on policy-making bodies as senior advisors regularly do so for a small honorarium. While we felt it was very important to provide a fee to the INDEPENDENT FOCUS panelists, in order to maintain our priority of increasing the rate per minute to filmmakers within the prescribed INDEPENDENT FOCUS budget, it seemed highly appropriate to make that fee a modest one. ...

Finally, I would like to take this opportunity to note that WNET/THIRTEEN has developed numerous collaborative models for working with independent producers. These collaborations have involved INDEPENDENT FOCUS, as well as special productions, general acquisitions, a proposed national PBS series to showcase independent productions, and the enormous range of work accomplished by the Television Laboratory with the Artist-In-Residence program, Video and Film Review (VFR) and the Independent Documentary Fund/Non Fiction Television series. I am sure you will agree that these activities are significant and noteworthy. ...

John Jay Iselin
President
WNET THIRTEEN

CPB Kneads Its Future

by TAD TURNER

What's ahead for the December Board of Directors' meeting at The Corporation for Public Broadcasting? CPB will end the decade with major decisions affecting the role of minorities in public broadcasting, the nature of television program funding on the national level, and the share of funds allocated to support independent television production. The agenda for the December 5th-6th meeting includes the reconvention of the Minority Task Force, a presentation by independent producers, discussion and final voting on both the *Program Fund Priorities Statement* and the *Independent Producers Paper*, and the selection of the Program Fund Director. Assessment of the implications of the policies resulting from this agenda will require a look at their history.

The report of the Minority Task Force, entitled *A Formula for Change*, was accepted by the Corporation's Board in November, 1978. At that time it was also decided that the Task Force should reconvene a year later to evaluate the progress of affirmative action and equal opportunity within public broadcasting. This single-shot reconvention is scheduled for the December Board meeting.

Many of the newer Board members, notably José Rivera, Michael Kelley and Geoffrey Cowan, have anticipated an angry response to the lack of progress that CPB has made in accommodating minorities. In August, Mr. Rivera revealed that the single affirmative action progress report made since November, 1978 was still in a draft form unsuitable for distribution. In September, he revealed that due to an omission in the *Equal Employment Opportunity Statements* printed since 1977, no goals have been set for affirmative action, no timetables have been drawn up to realize these goals, and no departmental statistics have been gathered. At the recent October Board meeting, Mr. Cowan introduced a resolution mandating CPB to accomplish those Minority Task Force recommendations specific to the Corporation. These mandate that CPB find more money for minority training programs, provide a mechanism to evaluate and improve station-based training programs, and fund a satellite transponder solely for the distribution of minority programs.

Behind a one-shot return for evaluation is the assumption that the Board and CPB staff desire and are capable of expanding minority opportunities within

public broadcasting. It is inconceivable that in the few hours during which the Task Force will be reconstituted, they will be able to exert sufficient pressure for change.

At the October meeting in New York, Board members Charles Roll, Sharon Rockefeller and Diana Dougan were shocked at the "expenditure" of 42% of 1979's Training Grant money during the last month of that fiscal year. Stating that money spent that quickly could not have been spent well, these Board members wanted some kind of "preventive measures" to keep this from happening again. What went unmentioned was that just a month earlier, it was explained to the Board that although not all Training Grant money had been spent for FY 1979, all of that money had been committed long ago. Also unmentioned was that most Training Grants go to facilitate the advancement of women and minorities.

In October, these same Board members took the opportunity to respond to the presentation of the Chicano Cinema Coalition concerning CPB's record of funding Hispanic programming. In the past ten years, only 1% of the programs funded have been Hispanic programs. Of the small number of Hispanic proposals funded for R & D or a pilot program, even fewer survive to be funded as a national series. To counteract this "drying up" of Hispanic programming within the system, Jesus Treviño and Carlos Penichet recommended that \$2.5 million dollars be set aside in FY 1980 to fund a national series, two or more pilots, many R & D grants and mechanisms to further communication between CPB and Hispanic producers. Although the entire Board thanked the Chicano Cinema Coalition for their presentation, Ms. Rockefeller's and Ms. Dougan's flat assertion that set-asides don't work stood in stark contrast to Geoff Cowan's remark that perhaps CPB, like other government organizations, has a *legal responsibility* to make set-asides.

Yet what may be the biggest stumbling block for affirmative action and equal opportunity in public broadcasting has apparently been ignored by both the more concerned Board members and the Minority Task Force. This is the Human Resources Department itself, which seems understaffed and without authority. Having been reorganized many times, that Department's history is worth recounting.

CPB Kneads Its Future

In 1975, CPB created an Office of Minority Affairs. Its head was a Special Assistant to the President, who was "charged with achieving a productive and mutually beneficial relationship between public broadcasting and its minority audience". By the spring of 1976, the Human Resources Department had been created, and a year later the CPB Board created a vice-presidency for Human Resources. During this period HRD was spoken of in terms that fit its new status as a full-fledged department. During 1977 and the first part of 1978, HRD "designed", "developed", and "carried out" a multitude of programs promoting increased opportunities for minorities and women.

Since 1977, however, the department has literally taken a step backward. Thaddeus Garrett, who was elected Vice President of HRD in September, 1977 and was HRD's only vice president, resigned after serving only a year. The Department is once again an advisory office to the President, with a relative newcomer, Bob Washington, as Special Assistant. In addition, HRD's budget was cut 48% from FY 1979 (\$554,000) to FY 1980 (\$287,000).

The reorganization of CPB into a Management Services Division and a Program Fund is nearing completion. The October Board meeting offered a fairly complete update on the progress made since August, when the *Program Fund Resolution* was passed.

The Search Committee for the Program Fund Director has been established, chaired by Dr. William McGill, former head of the recent Carnegie Commission on Public Broadcasting. Advertisements for the position have been placed in 107 publications, and a mailing of 2000, of which 600 represent independents and minorities, has been sent to individuals and organizations. The deadline for application was October 29th, and selection began November 1st on a slate to be voted on in executive session at the December Board meeting. As of October, the committee had 46 applications and 23 nominations, of which 10 were women and 8 minorities.

The first draft of the *Program Fund Priorities Statement* was presented to the Board at the October meeting for discussion. The staff of the Planning and Research Department has also compiled a gigantic document for the Board, detailing the Corporation's recent programming policy and practice. There is also a separate document covering the use of panels in other federal funding agencies.

The *Program Fund Priorities Statement* states the following as goals: Public television should offer *diverse* programming of *high quality*. Public television should support *innovative* and *controversial* programming. Although the audience should not be the principal determinant in program decisions, public television should *build its audience* and *serve all Americans*. Public television must fulfill its *educational role*.

With respect to the mechanics of program funding, CPB will create a *systematic proposal solicitation and review process*. CPB-funded producers must comply with the *eligibility* and *monitoring requirements* set in part by the Public Telecommunications Financing Act

of 1978. Finally, CPB will adopt a procedure to *evaluate the results of its grants*.

Board discussion of the *Priorities Statement* revealed two prevailing attitudes. The first was best expressed by President Robben Fleming, who said that it was difficult to find the right balance between specificity and generality in the *Priorities Statement*. Fleming feels that too specific a document strips the Director of the expertise for which he or she was hired in the first place. The second attitude, held by many of the newer members, is that the first draft is an "apple pie" document and needs to be a much more specific mandate.

The October Board meeting also revealed the nature of the \$5 million in "Frozen Funds" for FY 1980. The Program Fund Director was to take office this fall, and these funds were originally set aside in the spring of 1979 for his use. As the action on the Program Fund was delayed, programs already within the system came up for required funding. These programs have been funded, and the funds "frozen" for the Director's use have now diminished to \$1.6 million. Kathleen Nolan asked whether this situation had been explained, as a courtesy, to independent producers. She never received an answer to her question. One might ask why the remainder of FY 1980's funds could not have been unfrozen in August.

It was decided then that the director would take office in January of 1980, and would have the early forward commitments for FY 1981 to deal with immediately. Independents could then have been told that there was \$1.6 million in uncommitted funds at CPB. As it stands, this uncommitted money will probably go to PBS and NPR to enhance their election coverage. Because CPB programming staff refused to consider new proposals due to the frozen funds, there is nothing to compete with the possibility of giving the NPR/PBS joint proposal this extra money.

The present danger at the Corporation is the close identification of the "small independent producer" with the one-shot, low-budget documentary. When the subject of independents has come up at recent Board meetings, it has been followed by the statement that CPB has no present policy concerning single-shot programs.

CPB also seems to be developing a version of the Revolving Documentary Fund as a competition for program funding. Coupled with widespread solicitation, this may be how small independents will enter the PTV market.

December's Board meeting will decide how programs are funded for at least the next two years. The reorganization at CPB is a removal of the Board from programming decisions, not necessarily a reworking of the entire funding scheme. The generality of the *Program Fund Priorities Statement* will be accompanied by an equally general paper on independents. This generality will serve to concentrate power in the hands of the Program Fund Director, or functionally preserve the status quo. The fate of independent programming on public television will depend on the interests and capabilities of the Program Fund Director.

CPB Pays a Visit

DISCUSSION OF CPB "DRAFT PROPOSAL" ON THE ISSUE OF INDEPENDENTS
AND PUBLIC TELEVISION THE KITCHEN OCTOBER 16, 1979

Present: George Stein and Steve Symonds from the Corporation for Public Broadcasting and about 50 independents

Transcribed and edited from hard-to-hear cassettes by Dee Dee Halleck.

Jack Willis: I worked at Channel 13 in 1972. I was the first program manager under Jay Iselin. I was in charge of local programming. We had three million for the community alone. That money was taken away after the second year of *51st State* for lots of very obvious political reasons. What replaced it was national programming. The station was going after national bucks. For the first four years of its existence, every program idea that came on the air that was new had been done by NET before it was dismantled. Once the station co-op was set up, what you had was a schedule that basically looks the same year after year after year. The stations with finite dollars, who feel that they are vulnerable, exist as bureaucracies by doing nothing except buying the same programs over and over. So there is no new money, no new talent and no new ideas coming into the system. It is self-perpetuating. It became easier to buy *Masterpiece Theatre* than to do a documentary on Newark, which might frighten Prudential or something.

Two events give some promise and an offer of some change, and I think they're the most important things that have happened in public television in the last ten years. One is the Minority Task Force Report; the other is the new Public Telecommunications Funding Bill, which orders that certain amounts of money be set aside for independents. The Minority Report is obviously important: if you can change the faces of the people who are on the boards of PTV stations, if you can change the faces of the general managers and the programmers, you'll get different kinds of programming. But that's not going to happen overnight. I'm not so sure it's going to happen at all, given the situation. But it's something that we have to fight for — to try to bring about those changes.

Until it does happen, it seems to me that the most important thing we've got is the independent television community. Congress was reacting to the lack of diversity and talent and new ideas when they enacted that bill. The question is how to distribute the money in a way that takes advantage of the diversity of our culture, and the talent that is available.

What I'm concerned about is that CPB will do what I consider the easy way out (and that would be death to independents), and that would be to give the money to

the stations and to media centers and to different groups around the country. That would fragment the money.

George Stein: Up to that point, I found no disagreement in anything you said. You have a little better sense of history on some of these things than I do. But on the subject that we're going to give this money to the stations — that's not what we're going to do.

Jack Willis: My fear is that if any of this money goes to the stations, we'll run into the same problems we had before: we'll have to deal with people who are not sensitive to our needs, who do not have a philosophy or a vision of what public television could be, who feel that they're vulnerable, so they won't take risks, who won't deal with controversy, who will stay as apolitical as they are right now. I think that CPB should distribute the money, all of it, through peer panels. Independents should distribute it to independents. There would then be a rough sense of accountability.

George Stein: But if we put the bag of money into an independent producer's hand and he or she wishes to work with a station and use their facilities, that's up to that person. But if we give the money to the stations, and they happen to use independent producers, I certainly have no intention to use that —

Jack Willis: Then we can read this document as meaning the money goes to independents?

George Stein: Now when you total everything up at the end of the year, and draw a line and say that's the sub-total, I see nothing wrong with saying, in addition to that, so much money that went to the stations went to independents. We've had several grants like Media Probes and Topper Carew that went to independents, and if they are using the station facilities, that's an arrangement that they've made on their own. Now let me ask you a question. I give a grant to PBS — say that four million we talked about — and PBS spends it directly with independent producers. Would you or would you not count that?

Jack Willis: No. I would not count that, nor would I count money that's going to the stations for acquisitions. I do not consider any money going to the stations or PBS as money going to independents. Nor do I consider money going to CTW or Norman Lear as money going to independents.

George Stein: Now there's a lot of people who will disagree with you. When it comes to defining what kind of an animal he is, why should Norman Lear be any different than the people in this room? Just because he's successful?

CPB PAYS A VISIT

Jack Willis: No. Because Norman Lear represents a certain kind of programming —

Peter Adair: The fact that you can't define the difference between us and Norman Lear — to use that as the basis —

George Stein: Oh, I can find some differences, but the difference I won't describe is that he's not an independent producer.

Peter Adair: That's an insult!

George Stein: You misunderstood. I apologize. Up to now public broadcasting has been a club, and public broadcasting has taken public money and spent it among themselves. We've got to change that, or at least have a better record than we've had up to now. But when you go outside of public broadcasting, I maintain that it's an open marketplace for whomever wants to play.

Jack Willis: The differences are so obvious. Norman Lear and Joan Cooney have the resources and money available to spend on researchers and staffers, to spend weeks and months to put together a proposal. They can also fly back and forth across the country. Independent producers can't do that for their individual programs.

George Stein: They (the big independents) haven't done it yet.

Tad Turner: That's because there hasn't been any money. They will.

Jack Willis: Some of them have. Lorimar has, and Norman Lear has, because they asked me to work on their projects. Norman Lear can say, I can get you a 10 or 12 (rating) while those independents —

George Stein: Let me tell you what I think our priorities are —

Jack Willis: Let me finish because this is important to all of us. You've got to make that distinction: there are independent producers and there are independent producers. We're one kind and those other people are another kind.

Steve Symonds: That distinction was made in the Conference Report, and this draft proposal is an attempt to recognize that.

Jack Willis: Well, that's not what we're hearing.

John Rice: CTW makes a large part of their budget on toy sales, and Joan Ganz Cooney holds WNET board meetings at CTW.

George Stein: I think that it's unlikely in the foreseeable future that you'll see large portions of CPB's program budget being spent on CTW. Now, I cannot predict whether the big Hollywood producers aren't going to get a large hunk of that change somewhere down the line. As I see it, CPB, with its precious little resources, is in the business of getting the best damn programming on the air that it can for the best price for everybody.

Jack Willis: No. That's not CPB's business. I think that CPB's business is getting the best damn programming that's not seen anywhere else.

George Stein: OK. Yeah.

Jack Willis: And I think the people in this room make that kind of programming.

George Stein: I think by virtue of our being here you can see that we do intend to take advantage of some talent that hasn't emerged, at least from CPB's ranks. We're going to foster that. But there's that funding process, and that's not enjoyed by all. We might fund an R and D, and if it gets through, we might fund a pilot, and if it gets through, we might fund a series. You can fail anywhere along the way and it may not be because of your own fault.

Jack Willis: We're saying that we should be allowed in that process. A lot of us have had that kind of experience. We need to help develop that process, to make the decisions. Otherwise we're just ghettoized. We're not changing anything.

Mary MacArthur: What we would like to see is a diversity of programming, and making a commitment to a panel system is one way to ensure that. What has to be emphasized is that you have to treat that panel as a decisive body. In order to ensure diverse decisions, the panel itself must be diverse — diverse in approach to art and diverse geographically, ethnically and sexually as well. It takes a lot of research and checking to get responsible and imaginative people. The board (CPB) should concern itself with procedural questions. The decisions as to the quality of the programs should be up to the panel. The board should review the fairness of the selection of the panelists and the action of the panel. However, I sense a reluctance by CPB to give away program selection authority. Everyone has complaints about panels, but I think that finally if you can feel that you're being reviewed by the people who understand you, understand your problems, understand your audience, the decisions are much more easily accepted.

George Stein: The way I think it will work at CPB is that a panel will screen and select from a bunch of proposals. For the most part that is the way it will work, but it'll be the program director who would have final judgment. I don't think it's likely that that person would fly in the face of the panel. All those things like panels, advisory committees, proposal evaluations, in their actual execution are a messy human process, but we clearly intend to do it.

Mary MacArthur: If you have panels producing decisions that might be reversed, it's going to alienate the process. You have to trust that panel, even to its own adoption of the budget procedures. There will need to be some safeguard to see that the panel's decisions are respected.

George Stein: All the same, the law itself says that we're still responsible for the funds that are spent — to see that they are spent responsibly. That's about the only instance where anyone would fly in the face of a panel.

Steve Symonds: We went ahead and produced *Paul Jacobs and the Nuclear Gang* in the face of a lot of controversy.

Jack Willis: *Paul Jacobs* always comes up because it's the exception. We want more shows like that so it's not the exception.

CPB PAYS A VISIT

Steve Symonds: But if the stations won't run it —

Jack Willis: There's the problem. As soon as you say, "We're not going to get money from Congress if we do programs like this," or "The stations won't run it," you're not going to hire any of us. We're saying that if you have a panel of independent producers, you're not going to have that kind of thing influencing decisions. Our jobs aren't at stake. We want to make programs.

George Stein: It's not that we tend to avoid controversy. It's just that we tend to run with the success we've got. If we had 200 million in the hopper, sure, we'd take some chances on stuff.

Alan Jacobs: The problem is: who will make the selections? Those (cautious) elements are always going to be there. Additional money won't make the difference if it's the same people making decisions who've been making decisions all the way along. We're trying to find a way that's different from the past, and which brings the input of the independent community.

Peter Adair: I'm not that up on what's been going on between CPB and AIVF. Partly that's because I'm from California and it's harder to find out things out there, and partly because I just finished working on a project that took seven years, and partly because this all makes me absolutely crazy. In trying to decide what to say, I asked AIVF what tone would they suggest, and they said "conciliatory". I would like to act in a conciliatory manner in something that is obviously so important to us. I say this because I can't act that way, because these things make me absolutely furious. I'm torn between seeing you CPB people as the enemy, or as the only friends I have. That's a difficult position to be in.

I would like, however, to speak about why I think that it is essential that individual projects get funded and not only series. I speak as someone who worked as a series producer at a station for two years (KQED), so I'm aware of the problems of programming, building audiences for independent shows, promoting one-time specials. Some balance must be found between the needs of the system and some almost anarchistic freedom that is needed for creativity. A number of programs that I have seen have really changed my life, and I think the really good ones do that. The ones that do invariably come from situations in which the person had the freedom to do as he or she chose.

I know that the film I worked on, *Word Is Out*, has changed tens of thousands of people's lives. So I'd like to talk about the history of that film. While I was on staff at KQED, I tried to propose that they produce that show. I got nowhere. I realized that I wouldn't do any work there that was meaningful to me. About the same time, they realized that I wasn't doing anything that was useful to them, and we parted company. I then spent three years raising money. There was no work anywhere that was a positive or accurate portrayal of the homosexual community. Oh, there were a few Suskind programs with five psychiatrists and two drag queens. What I thought was needed was some program that talked to members of that community specifically about their lives. I'm not talking about a small community; I'm talking about twenty million people — 10% of the population and 20-30% of the public television viewers. Nothing had ever been done for them.

When it was finished, we got the unheard-of precedent of having it theatrically released first. Not that it made any money — it lost, but it was therefore promoted. When it was finally on the air, people could then see it. And they did. It got 4 and 4.5 ratings. It did extremely well. There was a need that I foresaw there and the film was structured and produced in such a way that it would meet that need. There's a long distance between having a free poetic vision and the execution of that vision. At some point, reality has to rear its ugly head. In my case, I try to pay as little attention to reality as long as I possibly can. Obviously CPB can't spend all of its money on independent single-shot shows. It isn't television and there are other things I want to watch anyway. Is 10% enough, is 20% enough? I don't know. It's a philosophical question — outside of all the political ramifications — that has to be thought out.

Bob Ashley: I'm a composer and I'm interested in the idea of television as a theater for my work. There's very little art on television — just a little bit of jazz. But it seemed likely and reasonable that I should have access to that medium as a theatre. Of course it's so remote from any practical circumstances right now, that I don't even know what I'm doing up here. Whatever progress we've made to getting this work on has always been in the face of a terrible fear and apprehension that there was really no audience for it. But now I think it's apparent to everybody that there is. And the other excuse is that the work doesn't meet some sort of standards — technical standards, political standards, mechanical standards — that it doesn't look like television. But I was hoping that when we tried to solve the problem of the independents that we wouldn't define as independents the people who make programs that look exactly like television. My programs won't look like television. (Laughter.)

Jaime Barrios: PBS has never shown any consistent interest in dealing seriously with minority issues. Most of the time the programs that have been funded have avoided controversy. Most Latin and Black shows are soft culture; most are for children. Any discussion of Third World issues comes from Granada or BBC. Any American series that deals with relevant issues is turned down. The project I worked on (HEW) was for teenagers. Any time we tried to get into any so-called controversial area — like history, for example — the reaction of the funders was horror. The only programs that have dealt with Third World affairs, issues that affect us all, have come from sources outside this country. Right now I'm working on a project funded by NEH on the economic development of Puerto Rico. Right at this time NEH has been willing to fund many projects that deal with important issues. Within this country there are writers and directors and producers who are perfectly able to undertake projects and produce important films. There is a whole generation out there who could do it very well. And I would like to know how CPB will support them.

George Stein: I think that CPB is similar to NEH and HEW in that there are people there who don't know the story you're telling nearly as well as you do. Oftentimes it's not that it's controversial, it's that they don't even know enough to know whether it is or not. You talk about the political situation in Puerto Rico. Most

CPB PAYS A VISIT

Anglos find it hard to understand that. I think it is obvious that our society in general — certainly CPB because we're under a microscope — well, the heat is on to do something more than we've done. There are three areas we need to concentrate on: employment, programming and membership. We're concerned. We know our record isn't so good. There are certain reasons for that. We've made some attempts. They've been feeble, I'll admit, but don't feel singled out. Some of our other attempts in a lot of areas have been feeble.

Now, as to how the panels should work. Should we have a panel specifically for minorities?

Jaime Barrios: These issues aren't just minority issues. Take the film we are working on — economic development in Puerto Rico. To what extent is it a minority problem? It has to do with economics; it has to do with modes of governing; it has to do with foreign policy; it has to do with a host of social and political issues in the Third World. We need more than programs with a little music and culture. We need programs that deal with the variety of social issues that are at the center of minority problems.

George Stein: Obviously we'd like to do better in that area. But unless there is a dramatic change in our appropriations process and our appropriations philosophy, we're likely to do no better and probably will do worse in keeping up with inflation. In the foreseeable future, PTV's funding is not going to go up. If all these ideas we've got and all the special funds and panels were in place tomorrow, I still would say that out of the people in this room, maybe four will make it and the rest of you won't. That's the sheer numbers. You're always going to have that problem.

Pablo Figueroa: On the question of whether there should be a piece of the pie set aside for minorities, or whether minorities should be a part of the whole pie, my experience on the New York State Council on the Arts has been that ghettoizing funds has worked against minorities. We should be allowed to be part of the whole process and compete for the larger funds as well, and not just for children's and special interest projects. A lot of us aren't interested in doing programming for children. I'm involved in doing a feature movie that doesn't deal with children — it's about Puerto Rican culture. But I'd like to think that it could speak to anybody, not just Puerto Ricans and not just children.

A few weeks ago I saw a notice on page 49 of *Variety* announcing a minority fund of a million dollars at CPB. I called a few friends who are producers and no one had heard of this. We called CPB and got the run-around, and eventually got the information from AIVF. I think AIVF itself has sent out more copies of the application to minority producers than PBS. My feeling is that this fund is expected to buy off minorities, but a million doesn't come near answering the needs of the community.

George Stein: When we decided to establish a program fund of about 25% (we're short of that by a few bucks), we looked around to see how we were going to do that. We worked a tradeoff with PBS — they have picked up the costs of the interconnect — in exchange, we would return four million to PBS and the stations. But one stipulation was that one million be set aside for minorities. In addition to that, out of the 24 million,

there is a series that Topper Carew is doing for 1.3 million. There is a series we will recommend to the Board tomorrow that would give 1.7 million to a minority program, and there's another that I'm forgetting. When you add those up, and when you include advertising and promotion monies for minorities, I came up with a figure of conceivably as much as 50% in 1980 of that 23 million (sic) being spent on minority programs.

John Rice: The problem with the notice for the million fund was that it went mostly to PBS station managers, not to the minority community. I think that the deadline should be extended on this, because most of the people I talked with didn't even hear about it until it was too late to get a proposal ready.

Karen Thomas: It is possible that PBS can extend that deadline. I know the deadline for the program fair was extended because we didn't get very many proposals.

Vicki Gholson: If the information on these things is sent to the stations — the majority of minority producers are not at the stations. They have no means of finding out that information. What you are doing is making certain people privileged to that information: people who already have established a working relationship with stations. The reluctance to get that information out can be translated as distrust.

George Stein: Well, I'd like to get the names and addresses of those in this room just so we have everybody. I'll take any list I can get. I'd like to see a Watts line installed at CPB so we can communicate on these subjects.

Dee Dee Halleck: But how long does it take to get a telephone? Henry Loomis even testified in Congress that one of the things he was going to do for independents was to put in a Watts line.

George Stein: Well, I never heard of the idea before. I just now suggested it.

Dee Dee Halleck: We suggested it three and a half years ago.

George Stein: Well, I'd like to see it happen.

Marc Weiss: Perhaps you should consider the possibility of having people from the independent community directly involved and employed by CPB in Washington — two or three people who would be nominated by AIVF and other national organizations, who would be directly involved in day-to-day discussions and day-to-day policy development. They would take on the responsibility of getting the information out.

George Stein: Would you want that person inside of CPB? Steve Symonds here used to be an independent producer. Should it be outside like at a Center for Independents?

Alan Jacobs: If your hidden question is continued accountability to the independent community, the position could be a yearly position.

George Stein: But then they're not really trainable.

Alan Jacobs: I'm not sure that training is what we want. (Laughter.)

George Stein: But it takes time to find out what's going on there.

Ralph Arlyck: Because so much changes at CPB?

George Stein: Hell yes — **to be continued**

FROM: Bob Thomas

DATE: August 20, 1979

The attached demonstrates the energy and enthusiasm which Independent Producers are seeking to dip into public broadcasting funds. It is obviously essential that we counter their efforts.

TO: Managers
Steve Salyer
Chris Philpot

FROM: Bob Thomas

DATE: August 13, 1979

As you requested, I attended the August 10 meeting in NYC of the New York State Electronic Media Organization (NEMO) — a group of independent producers and such like. I found myself aghast at the crap the independents have managed to pile on our doorstep in Washington and the extent to which they have brainwashed Congress and the CPB.

Before getting into that a word about the meeting itself. There were 24 attendees who were there, as a follow up to a June 9 meeting in Syracuse, to establish a formal organization of independent producers in New York State — NEMO. The ostensible purpose of NEMO is "to address common needs of non-profit groups in New York State engaged in electronic media and to further the development of this field." Their actual purpose is to get their mitts on CPB funds — as much as possible — and their products aired over PTV stations. And the CPB staff (and probably Fleming) intends to help them.

You should be aware if you are not that groups similar to NEMO are being organized throughout the country. To date, seminars on organizing such groups have been held in 21 cities across the U.S. of A. A major pressure group, an industry dedicated to living in part off federal funds initially appropriated for public broadcasting, is being created before our eyes. CPB, as I said, will assist in this process.

To some extent CPB has no choice. The '78 law says that a "substantial amount" of federal money must go to independents. Neither the law nor the legislative history sheds any light on what constitutes a "substantial amount" nor for that matter what constitutes an "independent producer." CPB is now wrestling with these and allied questions.

CPB's proposed answers are, to understate it, alarming. Two speakers at the meeting were David Stewart, CPB's guru for independents, and Steve Simons of CPB. They outlined what will be the staff recommendations to the CPB board at their August meeting. They are:

1. CPB's definition of an independent producer: "Any individual or organization not exclusively under contract to or employed by a station or a subsidiary of a station." This definition does not appear to be helpful to WNET's Television Laboratory or WXXI's TV Workshop.
2. The legislative history of the '78 bill expresses special concern for "small" independent producers and so does the CPB staff. But what is "small"? The staff seeks "a definition by results;" that is, "producers who have achieved limited visibility and recognition in the market place." It follows that if their work is doggy enough that nobody wants it they're small. The worse it is the

CONFIDENTIAL

smaller, and presumably more fundable, they are. Bye bye Grant Tinker. And CTW??

3. "Substantial amount." Stewart and Simons define it as being 35% to 45% of FY '81 program funds, or between \$9-12 million of the \$27 million reserved for programming. A real bite!

As part of CPB's efforts to promote the interests of "small" "independent producers" with "substantial amounts" of what used to be public broadcasting funds, Stewart and Simons are exploring the following:

1. What essentially are round robins with independents (although that term wasn't used) so that the independents will have "the same opportunities for discussion that the stations have always had."
2. Attaching conditions to production grants requiring stations to work with independents (small, bad ones no doubt).
3. Inclusion of independents on panels to screen program proposals.
4. Incentives for distributing works of independents in the marketplace: targeting promotional funds, incentives for stations to screen works of small independents, etc.

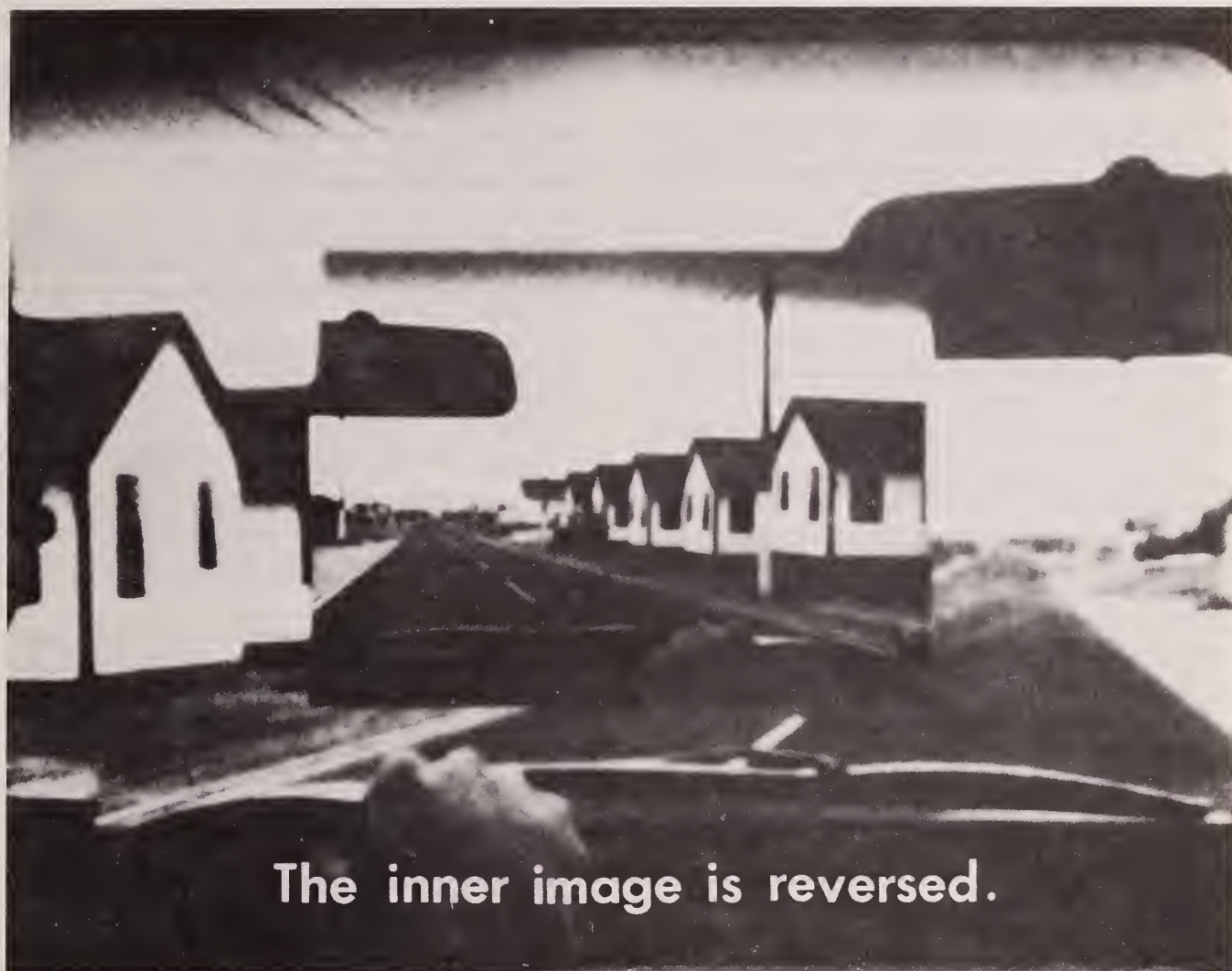
Part of the horror of this whole baleful business is that a corporation set up to promote the interests public broadcasting must now by law (and inclination) promote the interests of non-broadcasters. And we, through the ineptitude of our national organization and our own inattention, have let this happen.

The bottom line, it seems to me, is to have maximum federal dollars go by law directly to the stations. Heaven would be 100% to the stations minus the cost of a crew of accountants to handle the transactions. This whole question must have our urgent attention before Congress gets back to public broadcasting in January, a scant four months away.

Jonathan Rice, another speaker, urged the group to attend their local station's open meetings and "ride herd on what they're doing." "We're in competition with stations for production money and they will favor their own producers." His group, he announced, had lobbied hard for the sunshine regulations and for community advisory boards.

There was more, but that's the gist of it and it makes our Washington task that much clearer and more urgent. To emphasize this point, here's a final word from David Stewart: "Independent producers now occupy a special place in CPB's thinking. Bob Fleming feels that independents should receive a dramatic push from CPB even if there were no such requirements in the law."

Bob Thomas is Director of The Association of Public Broadcasting Stations of N.Y. His communique to managers of public television stations was passed to us by a friend.



The inner image is reversed.

FRAME, Ken Kobland, 1976

PROFILE: *Ken Kobland* INTERVIEWED

Ken Kobland is an independent filmmaker living in New York. He has been making films since 1972 when he began working with Flip McCarthy on a film about a magician's ceremony at Houdini's grave. In their second production Kobland and McCarthy filmed Spalding Gray and the Performance Group in Sam Shepard's The Tooth of Crime. Kobland's relationship to contemporary theatre and performance continues to the present.

Kobland's personal work as a filmmaker combines many of the elements of his background in theater and literature, and his work in still photography that brought him to film in the first place. These works include FRAME, 10 minutes, 1976; VESTIBULE (In Three Parts), 24 minutes 1977-78; PICKING UP THE PIECES, 11 minutes, and NEAR AND FAR/NOW AND THEN, 29 minutes, 1979. All are in color.

In each work optical printing with stationary or moving mats, subtitles, spoken dialogue, and musical tracks are combined to form Kobland's unique filmic image. These works have been described as pseudo- or proto-narratives since they use standard narrative elements

but in unusual ways and contexts. At other times they have been discussed as Structuralist or "Avant Garde" films because of Kobland's use of conventions typical of the work of, say, Michael Snow or Hollis Frampton or others. But as the following interview shows, Kobland's use of such conventions is only a part of his overall aesthetic. Kobland moves one further step back and takes a wider, more expansive view of his own techniques not only in relation to other filmmakers but in relation to the entire breadth of our culture. Kobland's is a much more emotional, expressive approach strangely mixed with his passion for manipulating the filmic image.

B.J. Near the end of your film *Vestibule* we hear Bobby Vinton singing his classic 50's rendition of "I'm Mr. Lonely." Are you Mr. Lonely?

K.K. I don't understand what that means. Is that a psychological question?

B.J. It was meant to be a joke.

K.K. In that case, yes, of course. I'm Mr. Lonely.

B.J. In *Vestibule* the song is heard behind the image of a particularly distorted nude man moving through a hallway in an equally strange manner, sort of throwing his body in all directions at once.

K.K. It's manipulated by extreme step printing. A friend said it looked like a man taking a shower in a hallway.

B.J. Did you feel the song "I'm Mr. Lonely" fit the strange image?

K.K. Yes, there's something mad about the song.

B.J. The Bobby Vinton song then mixes with an aria from a classical opera.

K.K. It mixes in and lays over a Caruso aria, "Una furtiva Loggima" it's called.

B.J. And you feel that the aria relates to the Bobby Vinton song.

K.K. Sure. The aria translates to "A Furtive Tear". The way they're both done is similar. The wailing, the contralto (laughs). The Bobby Vinton is very operatic, the modern vernacular and all that.

B.J. You think they're very much alike in image as well.

K.K. Sure, it's the hidden tear and ... Oh, it's so cheap. It's such a cheap shot.

B.J. You think it is?

K.K. Oh yeah.

B.J. But you wanted it that way?

K.K. Yes. I intended it as a joke.

B.J. But you treat the two songs with great fondness as well, and you blend them perfectly in terms of form and content with the image, then undercut them by allowing them to become a cheap joke.

K.K. It's both.

B.J. You undercut the artfulness of the combination of sound track and image. You did that in *Frame* as well, but in a much more subtle way.

K.K. A little bit, but *Frame* is much more romantic and nostalgic, a tearjerker. That's the way I tried to cut it.

B.J. In *Frame* you take footage shot from inside a car as you drive down a deserted Cape Cod road lined with summer cottages, and manipulate it in a very logical manner with an optical printer. It seems to me that many people would think the film was a rather formal exercise, a serious structural film.

K.K. No, I think it's sentimental. Don't you?

B.J. Yes, but I wouldn't be able to explain why.

K.K. I think it's the loneliness, the sense of isolation, desolation, the empty cottages, the empty road.

B.J. I've heard it described as didactic.

K.K. In a way it is.

B.J. How can it be romantically sentimental and didactic at the same time? Aren't those two states diametrically opposed?

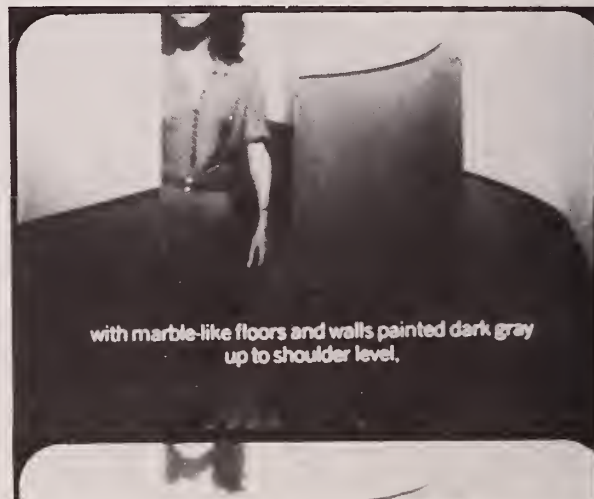
K.K. No, I don't think so. I think you can have the two as ideas at once, and I think that in the extremes of them there's a third "feeling" better than the other two. It is didactic, but I felt it was a necessary counterpoint to the enormous romanticism of the film.

B.J. In *Frame* you logically and unemotionally manipulate the driving footage in six combinations of image within an image, and you point to them as specific manipulations with subtitles such as "*The inner image is delayed.*"

K.K. I manipulate them logically but not unemotionally. It was an image I loved, and in some ways it's about preserving it. It's a very nostalgic manipulation, that for me was very loving and involved. The structure came out of wanting to talk about the experience of being in that place. It's not an unemotional process.

B.J. The subtitles don't seem a part of that expression.

K.K. They are to draw the viewer out. Without them the film would be hypnotic, and pleasurable in a passive way. I'm more interested in it being disturbing.



VESTIBULE, Ken Kobland, 1978

B.J. Do you want the subtitles to make the structure more apparent? It's already visually self-explanatory.

K.K. They just point. I don't think they're that obtrusive. I really wanted a third structure to be more apparent. Because the subtitles do a crucial thing. All but one of them describe the way the image was put together, but that exception is an invitation into the film in another way. That subtitle says "A gull is seen briefly between two of the cottages." It's an invitation to look into it. Every other subtitle says look on the surface. This says look into the image.

B.J. Why does it come near the end of the film?

K.K. Because I feel that the titles build up an expectation, as the film might in the beginning, that it's all structure, so that I could undercut it with a very romantic image. I built it the other way too, so that the over-

whelming romanticism of the repeated lonely road and the street-noise track is undercut with the didacticism.

B.J. Then the answer to my earlier question about the film's didactic nature is that you intended the film to appear didactic as a setup for your sentimental statement.

K.K. Sure, it's my romantic joke. There's one of these jokes in every film.

B.J. Then you're defining a kind of cultural balance between a kind of scientific...

K.K. Essentially trashy Romanticism and trashy Structuralism. (laughter)

B.J. Our contemporary cultural mix.

K.K. Yes. Greeting cards and concept art.

B.J. But you love them both.

K.K. Yes, I love them both. I feel like I trade in popular art.

B.J. You think that conceptual art is a popular form?

K.K. All the formalist ideas are "popular" ideas.

B.J. Let's talk about *Vestibule*. It's a 24-minute film divided in three parts. The first part is shot from outside the building in which the second and third part take place. The footage in the first part is slowed way down by step printing so that figures seem to crawl across the screen. Then with subtitles you describe the action, such as "A man carries a vase", and there is the addition of a story told in the subtitles.

K.K. It's a quote from *The Moviegoer* by Walker Percy. It's about going from, as he says, vertical to horizontal search, from reading to walking. Then in a voice-over I personalize the Walker Percy by putting myself in his story.

B.J. It fits you as a person?

K.K. Yes, I like the story.

B.J. Where's the joke? You said there was one in every film.

K.K. Well, the most theatrically contrived joke's in the third part with the Bobby Vinton and all. But in the first part there's the same kind of thing happening, it's just very dry. The combination of the slow isolating movement and mundane subtitle descriptions against the eloquence of the Walker Percy lines about this profound change of life.

B.J. What about your entry into the story?

K.K. Possibly that's the joke. My entry is like with the personalized porn books you can send away for, with your own name set into the text. It's very matter-of-fact.

B.J. Is that another Structuralist joke?

K.K. Sure. Only it's very dry. This first part of the film is like a primer for the rest. It sets up the structuring and overlaying of texts and sounds and images. And especially it sets up the kind of disparity of the elements.

B.J. Which causes them to be humorous.

K.K. Sometimes. If the disparity is seen as grand enough. That is if they reverberate in the right way.

B.J. Like in the end of the film.

K.K. Yes. It's the most schmaltsy, almost slapstick.

B.J. Bobby Vinton and Caruso blending together in a grand climax while a moving figure that looks like a Francis Bacon painting snakes across the screen.

K.K. The elements are culturally disparate to the point of absurdity, plus there's a subtitle that says "A letter?" and a flashing green arrow that points to a crumpled piece of paper the figure picks up and tosses over his shoulder. The character in "I'm Mr. Lonely" doesn't get any letters. It's a cheap shot.

B.J. In the first section of the film you personalize the story. Is there a personal story in the last section?

K.K. They're all personal stories, in that all the elements are about personal choices.

B.J. Yes, but in particular...

K.K. Well, it's not that I don't get a lot of letters, it's just that I can imagine a condition of not getting a lot of letters that's very attractive in its hysteria.

B.J. You're Mr. Lonely.

K.K. I'm Mr. Lonely.

B.J. In each of your films you set up disparate cultural elements, one of which is your own art, and in the mixture you undercut them all, as well as giving them a kind of loving emphasis. Aside from the humor, what do you expect from that?

K.K. Well, if I had to say, and I guess I do, I'd say thinking and feeling, not separately but at the same time. I don't believe they have to be separate.



PICKING UP THE PIECES, Ken Kobland, 1978

New York Press Hails Independent Features

Producers meet for three day Conference

The American Independents Festival, jointly sponsored by The Film Fund and the Film Society of Lincoln Center, took place at the Paramount Theater in New York September 22 through 27. Over that six-day period, this special sidebar event of the 17th Annual New York Film Festival showcased 15 American independent features, six of which are new and unreleased in New York and nine of which were older independent "classics". The program was an overwhelming success, both in terms of box-office (the Paramount was sold out for all evening performances and the box office grossed about \$20,000) and in terms of press coverage, which was particularly good, with favorable and often glowing reviews of each of the new films from *The New York Times* and other major papers. The *Midday Show*, hosted by Bill Boggs on Metro-media, devoted an entire taping to the American Independents and WNET's City Edition also reviewed three of the new films in the program.

These are the films that were shown, beginning with the older "classics", followed by the recent features, with excerpts from some of their reviews:

THE COOL WORLD (1964) directed by Shirley Clarke, Produced by Fred Wiseman

TRASH (1970) directed by Paul Morrissey, Produced by Andy Warhol

ICE (1970), directed by Robert Kramer, Produced by David Stone

GLEN AND RANDA (1971), Directed by Jim McBride, Produced by Sidney Glazier

BADLANDS (1973), directed by Terrence Malick, Produced by Edward Pressman

KILLERS KISS (1955), Directed by Stanley Kubrick, Produced by Stanley Kubrick and Morris Bousel

THE BRIG (1964), Directed by Jonas and Adolphas Mekas, Produced by David Stone

THE CRAZY QUILT (1966), Directed and Produced by John Korty

SWEET SWEETBACK'S BAADASSSS SONG (1971), Directed by Melvin Van Peebles, Produced by Melvin Van Peebles and Jerry Gross

The following excerpted reviews tell the story of their success.

Joy Pereths



ALAMBRISTA

Robert M. Young's "Alambrista!" ("The Illegal") is a small, gentle, beautifully made film about a subject that might, in more conventional hands, have received either harsher or more histrionic treatment. Without sentimentality or rhetoric, it follows a Mexican farmworker on his illegal journey into California, which he soon discovers is hardly the land of opportunity.

Mr. Young, who made "Short Eyes" and the current "Rich Kids" after directing "Alambrista!" for public television, shows himself to be a

superb cinematographer, not just because "Alambrista!" is handsome, but also because it adapts so readily to the large screen. Instead of seeming broadly detailed or full of empty spaces, as many made-for-television films might in a theatrical setting, "Alambrista!" has an unexpected intimacy in its present form. The encounters are brief but uncommonly vivid. And the details, presented unobtrusively, ring true.

Janet Maslin — *The New York Times*, Sunday, September 23, 1979

REVIEWS continued-

"Heartland," a new, low-budget, uncommonly beautiful film written by Beth Ferris and directed by Richard Pearce celebrates the people of the American frontier, with emphasis on the women. It largely avoids sentimentality.

Though Mr. Pearce has made documentaries and features for television and was the cameraman for Peter Davis's Oscar-winning "Hearts and Minds," this is his first theatrical feature as a director. It is also Miss Ferris's first theatrical screen credit as a writer. Together they have made an unusually accomplished work.

Vincent Canby — *New York Times*, September 21, 1979



Heartland, Richard Pearce, Beth Ferris, Annick Smith

"Bush Mama" is fiery, furious, overflowing with rhetoric and slightly out of breath. The Ethiopian-born Mr. Gerima made the film as his thesis project at the University of California at Los Angeles, with a low budget and a lot of audacity. Its rough edges, occasional incoherence and polemical urgency all mark it as an especially passionate early effort.

Janet Maslin — *The New York Times*, Tuesday, September 25, 1979



Bush Mama, Haile Gerima



Northern Lights, John Hanson and Rob Nilsson

Henry Martinson is a real person, for 28 years the labor commissioner of North Dakota and a former secretary of the Socialist Party. His recollections provide the frame for "Northern Lights," the stunningly photographed, fictionalized story of Ray Sorenson and other farmers like him who were radicalized in the first decades of this century. The film is the first dramatic feature by Rob Nilsson and John Hanson, both of whom have roots in the Middle West and are documentary film makers.

Vincent Canby, *The New York Times*, Wednesday, September 26, 1979



Gal Young Un, Victor Nunez

"Gal Young Un," an astonishingly good first feature, written, directed, photographed, edited and produced by Victor Nunez, based on Marjorie Kinnan Rawling's 1932 story, is a most invigorating and comic film, though I don't think there's one actual laugh in it. However, make no mistake about it, it is funny, partly because it's so far from being a tragedy.

Vincent Canby — *The New York Times*, Monday, September 24, 1979

Also shown at the Feature Festival



The Scenic Route, Mark Rappaport



Sandra Schulberg

Donna Gray

INDEPENDENT FEATURE CONFERENCE

Immediately preceding the American Independents' Festival, the Independent Feature Project hosted a 3-day Conference of 200 independent producers, drawn from a diversity of regions, cultures and constituencies, including funding sources, exhibitors and consultants. Most of the participants represented the increasing number of American producers and directors of feature-length dramas and documentaries that have theatrical potential. There was also a significant number of high-level resource people from all over the country, and as far away as Europe and Australia.

The purpose of the Conference was to pool energies and resources, to attempt to form a "mosaic" of public and private financing, to build new strategies for distribution and exhibition — in short, to articulate the basis of a new national policy of major public support for American independent feature films. The Conference was not structured simply to impart information. Most of the work took place in over 30 small discussion groups aimed at developing concrete proposals. Each day of the Conference concentrated on a major topic: day one, production financing; day two, distribution and exhibition; and day three, creation and implementation of a new professional organization to strengthen collective influence. The following is a brief selection of some of the issues raised and proposals made:

As a model for new structures for public financing, a Feature Development Board was proposed, which would combine public and private funding, perhaps through the Endowments and PBS. Sue Murray, the delegate from the Australian Film Institute, explained how they have set up regional corporations linked to each state's government to provide funding, which enables the Board to provide 50% of production budgets. Talk of the realities of tax shelters, political clout and small business investment corporations mingled with artistic discussions of the aesthetic that is taking shape among independents: making artistic and entertaining films, with a humanistic focus and geographical diversity that differentiate them from Hollywood films.

The conference organizers were able to identify over 200 independent feature filmmakers in this country who are working on or completing films budgeted from \$20,000 to \$200,000. Throughout the Conference, the

consensus called for an organization of independents to facilitate funding from both private and public sectors — from untapped sources such as box office taxes, to existing sources such as the Film Fund (sponsor of the Conference) and those still developing, such as PBS. Representatives from public broadcasting and its national affiliates were present at the Conference to respond to its proposals. Participants in the workshop on Public Television made specific recommendations for a PBS Independent Feature Fund, which would provide development money in the form of partial financing, to be matched privately. They also emphasized the necessity for peer review.

In the discussions of funding, the importance of the often unknown availability of regional funds was stressed. A task force was proposed to research financing available from churches and state agencies and to make this information available to producers, while advocating independent filmmaking to those agencies. The support system for such diverse investment would consist of a distribution network set up by the proposed producers' organization. Discussions with the participating distributors indicated that they would be open to showing independent features on a more systematic basis; but the new approach would differ from the Hollywood model. Theatrical and non-theatrical work must combine to include the wide range of American filmmakers, build new audiences for regional films and develop a non-profit support organization: a service, not a distribution company.

In terms of contacts made, information exchanged, films sold and good press coverage, the Conference was a success. Considering the widely diverging viewpoints, backgrounds and professions of the conferees, there was a marvelously high level of participation and determination to unite behind a common purpose. Los Angeles entertainment lawyers rubbed elbows with Native American filmmakers and commercial exhibitors who have been in the business for thirty years. On the concluding day, the participants endorsed a temporary steering committee which will carry the Conference work forward regionally and nationally, and prepare proposals for the formal creation of a permanent association 6 months or so from now.

The Independent Feature Project is making copies of the Conference Resource Papers available at a charge of \$8.00 plus postage for each packet.

Foreign Buyers Market

(The following is an edited transcript of a symposium held at the recent Independent Feature Film Conference in New York City. A complete list of foreign

buyers who attended the conference — television representatives, feature distributors and exhibitors — is appended to this transcript. — Alan Jacobs)

SWEDEN

Nils Petter Sundgren: Swedish television TV (2) shows about 120 feature films a year. Twenty of these are Swedish productions, the rest are imported from around the world. About thirty of these have never been released theatrically. There are about 4,000 feature films being made every year and Swedish TV can show about 220 of these. We have a non-commercial television, government monopoly. We have a limited competition between two programs (that is channels). We have greater programming freedom than most European programming. We were the first to show Andy Warhol's HEAT, for example. What we pay generally for a foreign film is approximately \$5000 to 6000 for one screening; we may have two and then pay 50% more. Negotiations are not being made by the two channels separately but by a joint office. In general we subtitle all prints electronically and therefore the films are not physically affected by the process.

Question: What is the relationship between TV and theatrical rights in Sweden?

NPS: Most theatrical contracts are exclusive but there are exceptions with some theatrical exhibitors/distributors.

Question: Do you buy documentaries?

NPS: Yes, many American documentaries and others from all over the world. I personally don't; the man's name is Frank Hirschfeld. He comes here every year.

Question: What is the procedure for submitting films to you?

NPS: Generally cassettes are submitted, but we preview films also. We also try to cover all the major festivals.

Question: When you buy a film, how long does it take for the producer to see the payment?

NPS: In principle, we pay the money once the contract has been signed and we receive a print which is acceptable from a technical point of view.

The majority of films we buy are entertainment films. Of our 120, I should say at least 30 are art films, 40 are Saturday night movies and 40 are Sunday matinees.

Sandra Schulberg: Of the American independent films I know, Channel 1 has bought NORTHERN

LIGHTS, ALAMBRISTA, THE GARDENER'S SON.

NPS: And a couple of months ago I bought MAC ARTHUR PARK. There's not much difference between the kinds of films each of our channels takes.

NORWAY

Berit Rinnan: We have only one station. I think our policy is very similar to that of Swedish TV but, of course, we would never show HEAT. But our concern is a family audience. I am responsible for feature films but we have other departments responsible for documentaries and all other kinds of films. We are a government non-commercial TV and therefore very different from U.S. TV. We have a very limited budget. It is not up to the corporation to decide where the monies are spent. That is the role of the government departments.

For a feature film our price would be between \$2000-2500 for one single broadcast, and we pay freight and handling charges.

Question: Do you buy films from agents or directly from filmmakers?

BR: Preferably, directly from filmmakers.

NETHERLANDS

Theresa te Nuyt: The Netherlands is the most complex and imperfect system you can believe. We try to cover a large range of subjects and not to be too commercial and, consequently, hardly show theatrical, big American feature films. But we are only one of many sections that comprise Dutch TV. There are two channels in competition with each other.

Question: Do you program like we do in America, in 30 minute, 60 minute and 90 minute slots?

TN: We prefer the regular time slots: 25 minute, 50 minute, 90 minute, 120 minute. Our closing time is 11:30 in the evening; we only show in the afternoons on two days, Wednesday and Saturday, and that is for children's programs. Other programming begins around 6:30-7:00 PM. Let me say we pay for a 50-minute documentary between three and four thousand

dollars. Most of the time we put in our own narration, and when necessary we do lip-synching, and with a music and effects track we will mix it ourselves. Everything complete.

BELGIUM

David Lachterman: If I were to try to explain the Belgium situation it would be a one-day lecture, not a two-hour lecture. We are not as schizophrenic as Holland. It is a state-owned TV, but independent from the government. The state is paying for the station but the government can't interfere with the programs. We have four channels in Belgium: two Flemish-speaking, two French. I'm representing the French-speaking channels. We have an average 80 hours per week on the two channels. I'm in charge of buying everything but music and light entertainment, which means documentaries, shorts, features, etc. We pay from \$5000-8000 for a feature film (one broadcast). We also pay for the freight and do our own electronic subtitles. I think, like Sweden, we have a very liberal programming policy and many different slots so we are able to buy a lot of things other TV couldn't buy or couldn't broadcast.

Question: If a film is bought by the French side, does the Flemish side also buy it?

DL: I forgot a very important piece of information. Outside the U.S., Belgium has the largest cable system in the world. Between 70% and 75% of the population is linked to a cable system which delivers from 13 to 15 channels including the three German channels, the two Dutch channels, the three French channels, etc. And this makes competition very hard. So as soon as a film is shown on any other channel surrounding Belgium which is available on cable, we buy it as a re-run. And Flemish TV acts the same. That means we pay about 50% less for it.

Question: If you buy a film and broadcast it, are surrounding countries then only interested in it as a re-run?

DL: No, no. We are literally invaded by our neighbors. I mean electronically. But we don't invade them.

Question: So we should offer it to you first?

DL: Yes, you've got the point.

Question: Do you send agents regularly to New York or the West Coast?

DL: No, not regularly. I'm here today and was in L.A. last year. You'd better take our names and address and write and send cassettes, preferably, to screen before we buy. Or come to Cannes. I'm here to fill a gap because we are anxious to find good American films produced by independent

companies or filmmakers. And we hardly get them in Europe. We have the impression that we are missing many good films that never reach us.

Question: What kind of materials do you want?

DL: Preferably in Sony cassettes.

SS: I'm not sure everyone realizes the foreign TV electronic standard is different from ours. If it's an American cassette you must make sure they can show it.

DL: We can read NTSC and I'm sure everybody has at least one machine that can read NTSC.

Question: Do you buy any documentary films?

DL: Yes, but less than feature films. We put on the air per year between 230 and 250 feature films.

Question: Do you show films that are shorter?

DL: Sometimes, yes.

Question: Do you have any arrangements with Customs to get the cassettes in and out?

DL: If you sent a cassette as a single parcel, there is no problem with Customs.

SS: You should always send them regular air mail; don't send them in freight.

Question: How do you decide how much to pay for the films? Does length determine price?

DL: It's an aesthetic judgement, not connected to length. Except for documentaries where we pay by the minute.

Question: What's the average?

DL: We pay from \$50-75/minute for a documentary.

Question: Is there any time limit for documentaries?

DL: We once put on the air a 4½ hour Greek film.

FRANCE

SS: I'd like now to hear from Gilberte Chadourne. I'm particularly pleased she's here, for up to now French television has not been very receptive to the kinds of films we're making. Her presence may signal a change.

Gilberte Chadourne: I represent one of the three French national networks. We are state-owned, we receive funds from licensees, but we are also receiving funds from limited commercial slots. We show 130 features each year, of which 50% have to be French by law. Our prices range from 90,000 to 180,000 francs. (Roughly 20,000-40,000 dollars.) We don't assume the costs of dubbing.

GERMANY

Franz Evershor: I'm talking for German television. We have three television programs: the first channel which is called ARD, the second

channel 2DF, and the third channel which is regional programs. ARD and 2DF are nationwide.

ARD is composed of nine different stations throughout the country which syndicate for this first television channel program. Only the buying of feature films and TV series are centralized in the ARD. I represent that buying organization. Normally we show 160 feature films per year, 30% of which are being presented for the first time in Germany. The criteria are determined by the time slot in which we have to put the film, because we are not a commercial system. Generally, we can play every kind of film.

We have two or three special programs per year, normally one or two films per month in which we show premieres and what we call late night studio films. The latter are mostly films by young directors and producers which can give information about the country they come from, about the way of living, about human and social problems. That is the section which will include NORTHERN LIGHTS.

To talk about prices: we normally ask for a license period of five years and three runs. We pay an average sum of \$50,000. We buy directly and through agents. I myself or one of my colleagues come to the U.S. about four times a year, so it is not necessary to ship your films to Germany. We can easily see them here. But I would ask you to give us information in advance, not about finished projects but about the things you are going to do, so that we know what's happening with independents in the States.

Question: Are you also interested in shorts and documentaries?

FE: No, but we can be a kind of middleman because though the nine different stations buy their shorts and documentaries themselves, they do not have the contacts in the United States. I cannot give you a price for documentaries because each of the stations has a different rate.

SS: With many of the German stations the programmers are different from the buyers. Which are you?

FE: I have five colleagues who constitute the program section; they make the programming decisions. On the other side is the buying procedure. I'm in that side but normally we go together, one of my colleagues from the program committee goes with me so decisions can be made when we see the films.

Question: Some agents have been bullshitting us, saying we can't deal directly with German TV.

FE: I know about that and that's the reason why I'm here.

Question: I am curious about the connection and/or problems with theatrical distribution and television broadcast in Germany.

FE: NORTHERN LIGHTS, for example, will be distributed in Germany for 1 or 1½ years, and after that we will have it on television. We pay the license fee when the license period begins.

Question: Do you ever do presales in which you advance funds for production against future broadcast rights?

FE: Normally, no.

Question: Are there other parts of German television that do?

FE: Yes, there are.

Question: Then I'm confused by your earlier statement that you want to be involved in future productions. I'm not sure what you meant by that.

FE: I need to know producers' production schedules to coordinate our visits to the States. We want to see the films as soon as they're finished. That's the problem and that's the chance for a lot of agents who have offices in New York and Los Angeles, and they're always present.

Question: Are documentaries in the same category as shorts, feature-length documentaries?

FE: Normally, yes. We had some feature-length documentaries in the feature film program, but there are very few exceptions.

Question: Does 2DF operate the same way as ARD?

FE: In buying feature films there is no great difference between the two systems. But, of course, we are competitors.

Georg Alexander: Basically, everything that Franz Evershor said is true for us too; how things work and what the criteria are. The main difference is in the prices, because if a program is being broadcast nationwide, of course you get more money. They have a much larger budget than we have for the third channels. If a film has not been shown in Germany already we pay about \$13,000, which is a net price and doesn't include taxes or shipping. There are two possibilities. We can buy for ourselves or for all the third channels if we think they will pick up on a program. If they do, the price for a film can be around \$30,000.

Basically, there is no difference between us and Channel 1 regarding the kind of film we choose. We may be a bit riskier in our programming. It's difficult to explain that. Off-beat films. I am personally very much interested in Third World cinema.

We also buy documentaries. Our program is a feature film program with three films per week, but we also have a time slot for feature-length documentaries. We will buy 10 to 15, sometimes even more documentaries per year. We are offered quite a lot and it's very difficult to pick what we want. We just had a Frederick Wiseman retrospective.

SS: If any third channel station buys a film, isn't it offered to the other stations?

GA: Yes, we have meetings twice a year. Options are built into the contract and other stations are free to pick up on them. Of course, more money then flows to the filmmaker.

SS: What are the other stations?

GA: The Hamburg station called NDR; the Frankfurt station called HR; the Munich station called BR; the Southwest region station called S3; and us, the Cologne station called WDR. I also wanted to add that we come to the States twice a year and are always interested in finding out about independent projects.

Question: I had an experience where our film was offered to ARD by someone in France who had no right to sell it, and fortunately ARD cleared it with us. Someone in Paris is selling our film without our permission. I'm concerned about your response to this kind of activity.

DL: Yes, but I'm sorry to say that this is your problem. I mean that in our contracts it is written that we don't have to check if the guy who's selling us the film really has the rights or not, as long as he's ready to sign and is ready to provide us with a good copy. If we had to check each time we bought a film this would be an impossible mess.

(Editor's note: this would not wash in the U.S. The station would be responsible for distributing the film illegally. You may want to get a second opinion about France.)

SS: What is the price of dubbing?

DL: Between 12,000-15,000 dollars, easy.

Laurens Straub: Last year on TV we had about 900 films. Last week we had GODFATHER in four parts; Franz (Evershor) was running a complete James Dean retrospective; Georg (Alexander) was running another retro. So frequently German TV is in competition with the theatres. German cinema has two markets: 1) first-run showcases, and 2) program cinemas, retrospectives. About 150 to 250 houses are program cinemas. However, this market is already overflowing with products. You mainly find festival type of films. There is very little public interest in

theatrical screening of documentaries because the high standard of TV allows people to see every documentary they can imagine on TV.

The highest price we ever paid for a feature film in cinema was \$25,000 in an outright deal. Normally, we give small advances, not over 7 or 10 thousand dollars. Do not expect to make much business in German cinema. Still, it's very good for your relations with TV to work with cinema, for TV needs continuously the prestige of a product which it does not establish by one screening. You establish your image as a filmmaker and the quality of your product in the cinema.

I found you too optimistic in the last few days in raising money from German government sources. You have the same problem you have in France: the problem of national identity. The German government will require the films to be 51% German.

SS: I know that 2DF, the second German channel, is not represented here, and they have probably done the most co-production with American filmmakers. Eckhard Stein, who has done co-production with various American filmmakers, will be coming to the U.S. in November and doing a presentation, I hope, with AIVF. He can be reached through Goethe House. I wanted to ask Franz if he agrees with Laurens that ARD's interest in co-production is limited to German subjects, issues, crews, etc.

FE: Yes, it is very difficult with ARD because of our Board regulations.

(Editor's note: A short discussion of pre-sales followed. It is apparently not a common practice for European TV, although there are clear exceptions. Swedish TV expressed an interest in receiving scripts and manuscripts, raising the possibilities of co-production.)

FESTIVAL AND MARKET ATTENDERS

AUSTRALIA

Susan Murray
AUSTRALIAN FILM INSTITUTE
81 Cardigan Street
Carlton Australia 3053

Non-commercial theatrical distributor from Australia

BELGIUM

David Lachterman
RADIO TELEVISION BELGE
52 Boulevard August Reyer
1040 Bruxelles

Buyer for Belgium T.V.
(French side)

FRANCE

Gilberte Chadourne
ANTENNE 2
5-7 Rue de Montessuy
75341 Paris

Buyer for 2nd channel,
France

Corine McMullin
86 Bd Malesherbes
Paris — 75008

Writer and film critic for
LE CINEMATOGRAPHE,
and CINEMACION

GERMANY

Georg Alexander
WESTDEUTSCHER RUNDFUNK KOLN
5 Koln 1
Appellhofplatz 1
Postfach 10 19 50

Buyer for WDR, 3rd
channel, Germany

Wolfram Barkhahn
ARBEITSGEMEINSCHAFT KINO
Von-Melle-Park 17
2000 Hamburg 13

Commercial theatrical
distributor

Franz Evershor
A R D
Bertramstrasse 8
6000 Frankfurt am Main

Buyer for channel 1,
Germany

Ulrich Gregor, Director
BERLIN FILM FESTIVAL, "Forum"
Welserstrasse 25

Director of "Forum" sectic
of Berlin Festival, and non-
commercial exhibitor and
distributor

Sylvia Koller
BAYERISCHER RUNDFUNK
Postfach 200 508
8000 Munchen 2

Buyer for BR, 3rd
channel, Germany

Guy Lehman
ARBEITSGEMEINSCHAFT KINO
Von-Melle-Park 17
2000 Hamburg 13

Commercial distributor
from Germany

Laurens Straub
FILMWELT VERLEIH GMBH
Trautenwolfstrasse 7
8000 Munchen 40

Commercial distributor
from Germany

HOLLAND

Piet Ardiannse
DE MELKWEG
Multi Media Centrum
Lijnbaansgracht 23A Amsterdam

Non-commercial exhibitor
from Amsterdam

Ard Hesselink
DE MELKWEG
Multi Media Centrum
Lijnbaasgracht 23A Amsterdam

Non-commercial exhibitor
from Amsterdam

Rob Langestraat
FUGITIVE CINEMA HOLLAND
1051 HH Amsterdam
Van Hallstraat 52

Non-theatrical distributor
from Holland

Theresa te Nuyt
FILMZAKEN VARA-TV
Postbus 175-1200AD
Heuvellaan 33Hil Versum

Buyer from VARA, Dutch
Television

NORWAY

Berit Rinnan
NORWEGIAN BROADCASTING
CORPORATION
Oslo 3

Buyer for Norwegian
Television

Rigmor H. Rodin
NORWEGIAN BROADCASTING
CORPORATION
Oslo 3

Head of and buyer for
Norwegian Television

SWEDEN

Hans Elefalk
SWEDISH TELEVISION
S-105 10 Stockholm

Buyer for channel 1,
Sweden

Lars Sastrom
FILMCENTRUM
Stora Nygatan 21
11127 Stockholm

Non-commercial theatrical
and non-theatrical
exhibitor/distributor
from Sweden

Nils Petter Sundgren
SWEDISH TELEVISION CHANNEL 2
Swedish Broadcasting Corp.
S-105 10 Stockholm

Buyer for Channel 2,
Sweden

festivals

ROTTERDAM FILM FESTIVAL

The FIVF Festivals Bureau cooperates in the selection of films for the Rotterdam International Film Festival, to be held in February 1980. Rotterdam is a non-competitive festival which shows films of all lengths and genres (fiction, documentary, animation, etc.). In past years it has been valuable for American independents, since many directors of European festivals attend it in order to make selections. Rotterdam has also been known to invite some filmmakers to attend, paying travel and hotel expenses.

If you're interested in having your film considered for Rotterdam, send a one paragraph synopsis, copies of reviews, major credits, length and completion date to:

Rotterdam Selection
FIVF Festivals Bureau
99 Prince St.
New York, NY 10012

The materials must be received at our office by December 17, 1979. We will forward materials to Rotterdam and contact you to arrange for the shipment of films in early January.

OTHER FESTIVALS

6th ANNUAL ITHACA VIDEO FESTIVAL: is a national touring exhibition, presenting a selection of the finest independent video produced in the U.S. The Annual Festival is dedicated to promoting public appreciation through exhibition in museums, libraries and galleries. Open to all types of genres; tapes are selected on the basis of creative use of the medium, craftsmanship/execution and inventiveness. Tapes must be submitted on 1/2-inch or 3/4-inch U-Matic format; maximum length is 30 minutes. No entry fee. Deadline is Feb. 15, 1980. Contact: Ithaca Video Project, 328 E. State St., Ithaca, NY 14850. (607) 272-1596.

1980 AMERICAN FILM FESTIVAL: The Educational Film Library Assoc. (EFLA) is now accepting entries for its 22nd annual American Film Festival, to be held May 25-30, at the Sheraton Centre Hotel, NYC. The Festival is an important showcase for 16MM films for use in libraries, schools, museums, and other community programs. Entry requirements: Only 16MM optical track films, released for general distribution in the U.S. between January 1978 and December 1979, are eligible for competition. Deadline for entry forms is January 15, 1980. Contact EFLA, 43 West 61st Street, NY, NY 10023.

The Column

by **RICH BERKOWITZ**

WHAT THE HECK? Bravo to independents **Alan** and **Susan Raymond**, who were recent guests of **Tom Snyder** on his TOMORROW show. An amenable Snyder, predictably soliciting funny anecdotes from the Raymonds (whose credits include **AN AMERICAN FAMILY**, **BAD BOYS**, **THE POLICE TAPES** and **SCOOP**), had his "consciousness" unexpectedly raised when Alan and Susan began explaining from their experiences how "commercial television stifles alternate voices. . . (and how) the hierarchy of public television is becoming increasingly reluctant to support independent productions." Alan remarked, "If I can make the comparison to print journalism, you can go out and buy the **VILLAGE VOICE** or **MOTHER JONES** or **THE NEW REPUBLIC** and maybe read a different slant or a different approach to a story; but you can't do that on television. You have to go with what's offered, and what's offered is being produced and I think controlled by a very small group of people." The Raymonds' criticism of commercial as well as public television was extremely sharp, causing Snyder to joke, "I can understand why the networks don't want to buy your product Ah ha ha ha." The Raymonds are now finishing **THE THIRD COAST**, a documentary on the growing vitality of Houston, for Dallas public television station **KERA-TV**. **THE THIRD COAST** will be a one-hour tape for national ptv. . .

Filmmaker **Harvey Marks** has completed the script for the second film in his trilogy concerning sexual identity, tentatively titled **BEYOND THE DANGER SIGN**. (I'M NOT FROM HERE was the first.) Marks has successfully negotiated to direct his script as a low-budget 35MM color feature; it's scheduled to begin shooting on location in the Cascade Mountains outside Seattle, Washington in the spring (1980). **Jak Newman** will be the cinematographer. . .

Independent documentary producers **Claude Beller** and **Stefan Moore** will have their videotape **PRESUMED INNOCENT** aired as a television special on **WNET/13** on Dec. 13 at 10 pm. This one-hour doc about pretrial detention is the first inside look at the House of Detention for Men on Rikers Island. . .



Harvey Marks, I'M NOT FROM HERE

In response to the growing number of requests AIVF is receiving for minority filmmakers, CETA Media Works Coordinator **Lillian Jimenez** is establishing a resource file for AIVF's Third World members. If you are a Latino, Black or Asian professional independent video or filmmaker and are interested in obtaining work, please send a resume and pertinent info to: **Lillian Jimenez**, CETA Media Works, 99 Prince St., NYC 10012.



c. b. harris

Alan and Susan Raymond

Friendly faces welcome: Filmmaker **Mirra Bank** will be autographing her new book about folk art by American women, titled **ANONYMOUS WAS A WOMAN** (St. Martin's Press) at **B. Dalton's Bookstore**, 52nd St. and Fifth Avenue (NYC) on Friday, Dec. 7 from 12:30 to 2 pm. **ANONYMOUS WAS A WOMAN** was also the title of the film Mirra produced in 1978 for the PBS series **THE ORIGINALS: WOMEN IN ART**. . .

SCREENINGS: APPALSHOP: Films From Appalachia, Nov. 22-25, Nov. 29-Dec. 2 at the **FILM FORUM** (212) 989-2994. **ALSO: An Evening of Films and Videotapes Produced by the Members of FIVF's CETA Media Works: Michael Jacobsohn's NOW IT'S MY TIME, Paul Schneider's PEOPLE'S FIREHOUSE, Jennifer Stearns' SUNSET PARK and Eric Durst's WILD NIGHT**, Friday, Nov. 30, 1979 at 8:00 pm at **AIVF**, 99 Prince Street, 2nd floor. . .

The Office of Public Programs of the Astoria Motion Picture and Television Center Foundation has named eight local filmmakers to its pilot Internship Program: **Larry Bullard** (**A DREAM IS WHAT YOU WAKE UP FROM**), **Deidre Walsh**, **John Walz**, **Lynn Rogoff**, **Jay Padroff**, **Claude Kervin**, **Steven Armsey** and **Amechi Njokanma**. The pilot Internship Program is an industry-supported program built around ongoing production activities taking place at Astoria and elsewhere in NYC. According to Internship Coordinator **Edward Spriggs**, "The program is beginning with a strong helping hand from the film and television industry, especially the unions and guilds, and is intended to answer some of the very real needs that young emerging professionals have in advancing their careers." . . .

AIVE CLASSIFIEDS ☆ ☆ ☆

FILMS WANTED

GAY FILMS WANTED: Films produced by lesbians and gay men wanted for possible inclusion in the 1980 New York Gay Film Festival. Please send promo (not films) to: ALTERMEDIA, LTD., P.O. BOX 948, Bowling Green Station, NY, NY 10004.

WXXI-TV WANTS INDEPENDENTS' FILMS/TAPES: For **SECOND SIGHT** series. All types and styles wanted; no theme or time constraints (2 to 60 minutes). \$30.00 per minute paid for films acquired. Contact: PAT FAUST, Director of Programming, WXXI-TV, PO Box 21, Rochester, NY 14601. (716) 325-7500.

ICAP is looking for films and tapes (16mm and ¾") to assemble for independent programming series for basic cable and wider satellite distribution. Series themes include: Black experience, women's experience, urban diversity, alternatives. Send descriptions/promo material to: Susan Eenigenburg, Independent Cinema Artists & Producers, 99 Prince St., NY, NY 10012. (212) 226-1655.

CENSORSHIP? We need short (5-30 min) films and tapes (¾") which deal with censorship or freedom and restraint in American Society. Also, we need short films/tapes dealing with industrial waste/work/quality of life. The material we seek will be used in an interactive cable experiment in Pennsylvania. If you have pertinent tape or film, please send description/costs/rights information to: E. F. Churchill, Pennsylvania State Univ., Capitol Campus, Middletown, PA 17057 or call (717) 783-6197.

BUY/RENT/SELL

FOR RENT: ¾ inch and Beta Post Production Facility. Editing with time base correction, character generator; graphics camera, 4-track audio equipment, and dubbing in ¾", Beta, and VHS formats with technician. For personal projects by independent artist/producers, \$20/hour. For all others, \$40/hour. Contact: Electronic Arts Intermix, Inc. 84 Fifth Avenue, New York, NY 10011, phone (212) 989-2316.

FOR SALE: Guillotine splicer (almost new). Also for sale: rewinds and amplifier, excellent condition. Call Elieo at (212) 689-6413.

EDITING FACILITIES AVAILABLE: Fully equipped rooms, 24-hour access in security building. 6-plate Steenbeck, 6-plate Moviola flatbed, sound transfers

from ¼" to 16mm mag, narration recording, sound effects library, interlock screening room available. Cinetudes Film Productions, 377 Broadway, New York, NY 10013. (212) 966-4600.

Filmmaker Isa Hesse will be shooting in NYC, January 1980. She is looking for a loft to rent or will swap her house outside Zurich for living space in New York (prefers downtown). Contact: Isa Hesse, Schiedhaldenstrasse #75, Kuesnacht (Zurich), Switzerland.

WANTED TO BUY: 6-Plate Steenbeck 16MM; payment negotiable. Contact Jackie (evenings) (212) 751-8811.

FOR SALE: Anti-nuclear rubber stamps. Send a message with your utility bill: NO NUKES or SHUT DOWN INDIAN POINT. \$1.50 each, \$2.00 with pocket-size stamp pad. Indicate slogan and ink color (red or black) desired. Make check payable to Fran Platt, c/o FIVE, 99 Prince Street, New York, NY 10012.

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

FILM PRODUCTION COMPANY seeks multi-talented, experienced crew, preferably with own equipment, for grant-funded 16mm documentary series to begin production fall 1980. Positions: Camera, Assistant Camera, Sound, Production Manager, Editor, Assistant Editor. Send resumes to: Low Sulphur Productions, 355 W. 85 Street, New York, NY 10024.

CAMERAPERSON WANTED: Skilled film or video cameraperson to collaborate on productions exploring the use of masks and puppets through narrative. If interested contact: Julie Taymor (Teatr Loh) (212) 966-5575.

STUDIO TECHNICIAN POSITION AT RUTGERS UNIVERSITY: Applicant should have a degree in applicable fields or equivalent experience. He/she should be familiar with the present range of 16mm and Super-8 film equipment, and ½" and ¾" video, audio, and audiotape equipment for both production and post-production usage. In addition, some knowledge of still photography, 35mm cameras, Polaroids, slide projectors and lighting equipment is necessary. A basic knowledge of computers and computer graphics will be helpful. Send resume to: Robert M. Watts, Douglass College, Department of Art, Walters Hall, New Brunswick, NJ 08903. Please do not telephone.

COLLABORATORS WANTED FOR A FILM IDEA: For further information contact Harold V. Suggs at 1011 Fifth Ave.

Asbury Park, NJ 07712 or call (201) 988-9749. Tentatively titled "Out of Order", the story focuses on a professional working woman who witnesses a murder.

BF/VF POSITION OPEN/ADMINISTRATIVE DIRECTOR: The Boston Film/Video Foundation provides equipment access and production space to independent artists working in video, film and mixed media; also, a highly respected exhibition program with an emphasis on avant-garde film, an educational program offering diverse seminars and a newsletter, *Visions*. If interested, please submit 2 recommendations, both of which should contain appraisals of your business and management experience. Salary: negotiable. Starting date: Jan. 2, 1980. Send resume and inquiries to: Michael McLaughlin, Board of Directors, BF/VF, 39 Brighton Avenue, Allston, MA 02134.

WORKSHOPS/SEMINARS/ CONFERENCES

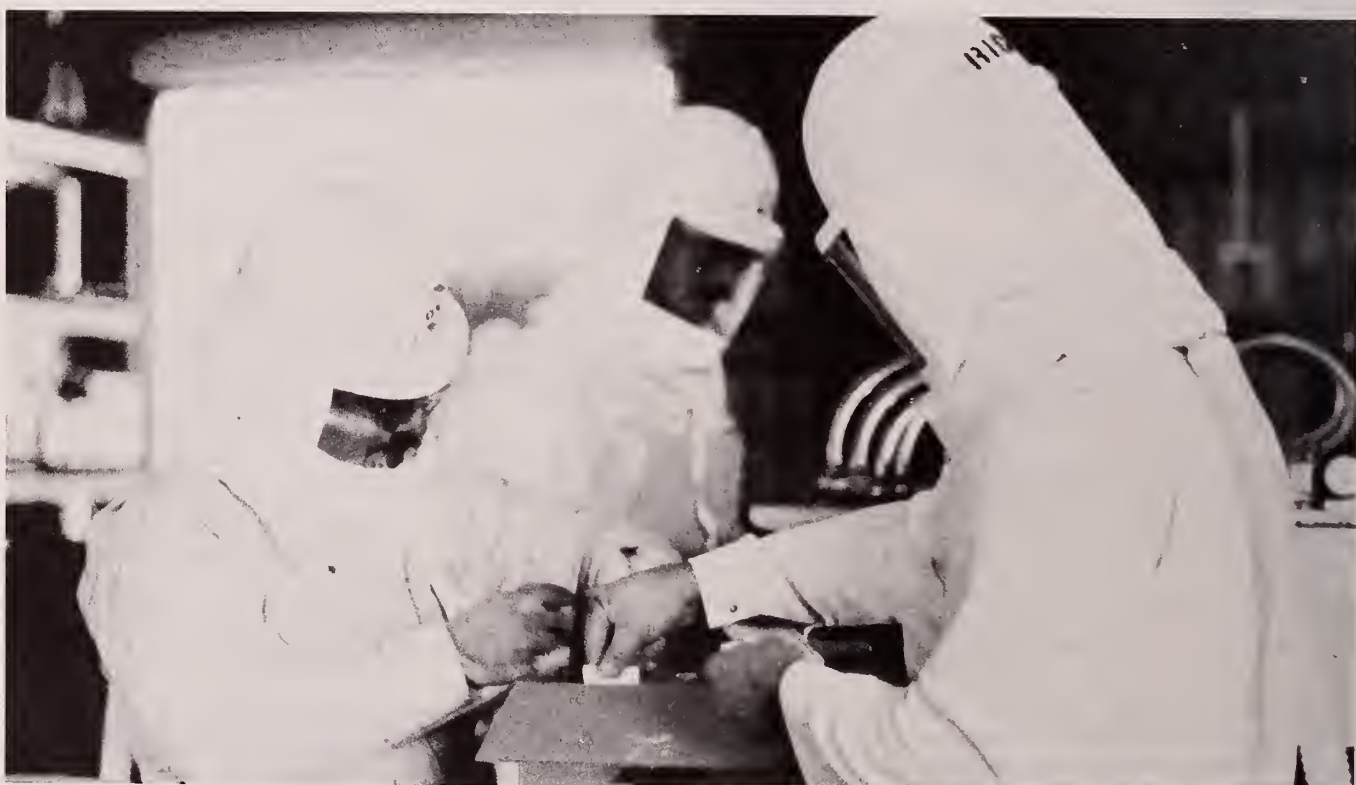
SYMPOSIUM ON WOMEN AND ANTHROPOLOGICAL FILM: Filmmaker Rachel Field and anthropologist Melanie Wallace have planned and coordinated a Symposium on women and anthropological film as part of the March 1980 Conference on Visual Anthropology at Temple University. Films, written material and the presence of interested people are invited. For info, contact: Rachel Field, Polyglot Prods., 135 Eastern Pkwy., Brooklyn, NY 11234.

AMERICAN FILM INSTITUTE CENTER FOR ADVANCED FILM STUDIES: A film conservatory for individuals of unique talent and promise offers training in film and television. The Program is open to advanced filmmakers and individuals without background in film who have experienced in related disciplines. Deadline for applications is Feb. 1, 1980. Contact: Center Admissions B, The American Film Inst., 501 Doheny Road, Beverly Hills, CA 90210.

VIDEOCASSETTE EDITING: A weekend workshop for film and TV professionals to develop technical skills. Saturday and Sunday, December 1 & 2 at Young Filmmakers/Video Arts. Two 8-hour days (9 am-6 pm) including lunch, \$215. Call or write for information. YF/VA, 4 Rivington St., NYC 10002 (212) 673-9361.

CINEMA STUDIES CONFERENCE: The 1980 Conference of the Society for Cinema Studies will be held March 20-23 at Syracuse University. Contact Owen Shapiro, College of Visual and Performing Arts, Syracuse University, Syracuse, NY 13210.

FOUNDATION FOR INDEPENDENT VIDEO AND FILM, INC.
99 Prince Street
New York, N.Y. 10012



Song of the Canary, Dave Davis and Josh Hanig

Calendar

Dec. 18th
Millenium
8:00 PM

Screening of **SONG OF THE CANARY**, a moving documentary of industrial indifference to the lives of working people. At a California chemical plant, the filmmakers uncover a national scandal indicting the chemical industry: in the process of manufacturing a potent farm pesticide called DBCP, a number of workers have become sterile. In the Carolinas, retired textile workers with "brown lung" disease battle the mill companies and government bureaucracy for workers' compensation and safer working conditions. Through the personal stories of these workers, the film explores the plight of labor in hazardous industries. **Why did PBS refuse to broadcast SONG OF THE CANARY?** Both of the filmmakers, Dave Davis and Josh Hanig, will be present to discuss this question and others.

the Independent

DECEMBER / JANUARY 1980



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The viewpoints expressed herein do not necessarily reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to THE INDEPENDENT, 99 Prince St., NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

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COVER: WILL, Jessie Maple

SPECIAL DOUBLE 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
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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:

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FIVE FILM BUSINESS BOOKS: READING YOUR WAY TO RICHES

In the past year a number of books have been published that deal with film business. Some of them are quite good, others are best avoided. All of the following books might prove of interest to the INDEPENDENT reader.

GADNEY'S GUIDE TO 1800 INTERNATIONAL CONTESTS, FESTIVALS AND GRANTS IN FILM AND VIDEO, PHOTOGRAPHY, TV-RADIO BROADCASTING, WRITING, POETRY AND PLAYWRITING, JOURNALISM by Alan Gadney (Festival Publications, P.O. Box 10180, Glendale, CA. 91209, 1979 \$15.95 softcover plus \$1.50 for postage and handling. Self-distributed by Gadney.)

GADNEY'S GUIDE Provides the independent filmmaker a handy guide to festivals and grants. The book is well indexed and organized. The festival information seems objective and should be useful for at least 18 months. (Gadney promises to update regularly.) The grant information is also well organized. Again, information is presented objectively, in most cases from the grant organization's own brochures. Despite its high cost, this book is a good buy in that it provides one with more information than any other text on the subject. I have found the book most useful for checking on festivals. It provides their names, addresses and general information. The material is up-to-date in most cases. Gadney does not always provide proper entry dates, but these seem to change monthly. In addition to film festivals, the book provides the facts about video, audio, television, radio, photography, writing, and print (journalism) festivals as well as information on grants for all media. The book is nicely indexed, providing an alphabetical listing of events, sponsors and awards as well as a subject and category index. This is highly useful. The one index lacking (and my only criticism) is one that has the deadlines for entries listed chronologically. This book is a must for your reference shelf.

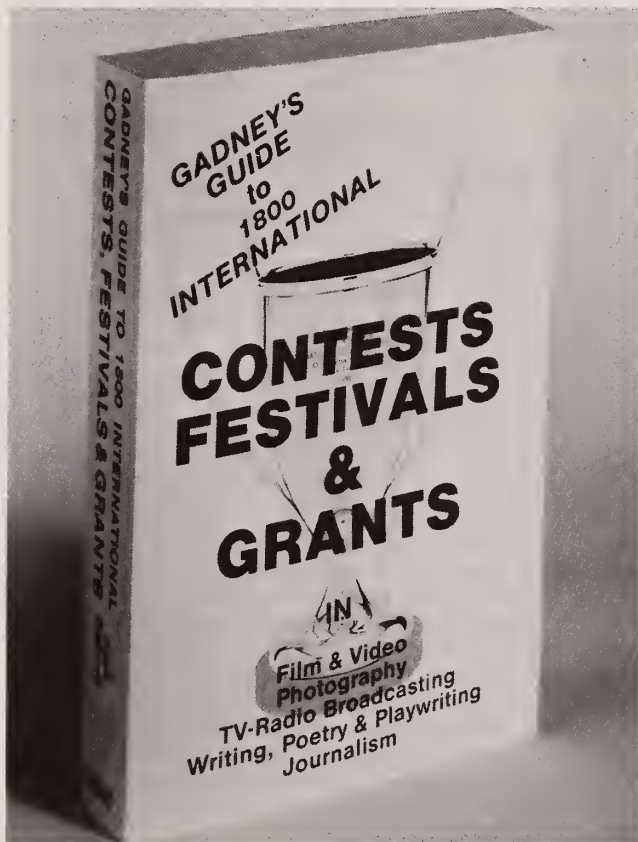
HOW TO GET GRANTS TO MAKE FILMS, A GUIDE TO MEDIA GRANTS (Film, Video, Audio Visual Projects and Media Scholarships) by Steve Penny. (Film Grants Research, P.O. Box 1138, Santa Barbara, CA 93102, 1978, no price listed.)

Steve Penny's book **HOW TO GET GRANTS TO MAKE FILMS** provides a listing of 160 grant sources and gives the independent video and filmmaker an excellent collection of organizations to write to for more details. Like Gadney's book, this is well indexed and researched. It provides very general information on a great many

known and not so well-known funding groups. The book also tells how to apply, how to budget a grant-funded film and provides sample letters and forms in the text part of the book. The bibliography is excellent, suggesting additional areas for further research. Penny's book is typewriter-set and looks a bit homemade, compared to some of the other books discussed, but in no way should the reader be put off by the somewhat unconventional format. This book, like Gadney's, should be on your independent video-filmmaker reference shelf.

MAKING FILMS YOUR BUSINESS by Mollie Gregory
(Schocken Books, 200 Madison Avenue, New York, N.Y.
10016, 1979, \$6.95 paperback)

I have been teaching film business for a number of years. My present course at the University of Southern California is structured for graduate and undergraduate students who have done some filmmaking. The class deals with film business and small business administration with a focus on independent (non-Hollywood feature) filmmaking. Mollie Gregory's book will be one of our required texts next term.



Reading your way to riches

The book is organized in 10 chapters. The first five I find most helpful: "Starting Out", "Writing Skills" (how to organize and write a proposal), "Selling and Financing Information Films" (going to business, industry, the government and investors) and "The Cost of Film" (budgets). These sections provide basic knowledge in each of these areas that should be useful to all independent filmmakers or film students. The chapters on law and the filmmaker, feature film financing and distribution are too general and too basic to be as useful as the conceptual first part of the text. These topics are well-handled, but they are covered better in other books. The appendices contain useful sample contracts, budgets, proposals, etc. Be careful to clear legal questions with an attorney. The book will provide some answers, but the sample contracts, for example, could be better drafted.

MAKING MONEY MAKING MOVIES: THE INDEPENDENT MOVIE-MAKERS' HANDBOOK by Sheldon Tromberg. (New Viewpoints/Vision Books, a division of Franklin Watts, 730 Fifth Avenue, New York, N.Y. 10019, 1980, \$6.95 paperback)

This book, unlike Gregory's **MAKING FILMS YOUR BUSINESS**, dedicates a large number of pages to screenwriting. The first quarter of this text deals with structuring stories, writing to order and screenwriting tips. Although this area has a great deal to do with "making money," Tromberg, alas, lacks the critical training to really pinpoint what kind of films make money and even more important, why and how they make money based on the script. Many books on screenwriting cover the topic better, most notably Syd Field's book, **SCREENWRITING: THE FOUNDATIONS OF SCREENWRITING** (published by Dell Press).

The middle section, "Production," covers basic budgeting and the process of production. The legal advice on disclosure and taxes is superficial. The final sections of the text, "Distribution and Exhibition", are not only superficial, but are somewhat misleading on account of being incomplete. For example, the material on self-distribution of theatrical product leaves out so much key information that the reader who followed the instructive section might never recover financially. "Suppose you gross \$300,000 at the box office and you've only played fifty theatres, representing 1 percent of North American potential. If the rest of the country

follows suit, your movie will gross \$30 million. At 30 percent film rental, you'll collect \$9 million." Tromberg's numbers seem convincing, yet he fails to point out that no independent self-distributed film has ever grossed that much! This book is not recommended except to the filmmaker who has read a few other books on the subject and wants another point of view.

HOW TO SELL YOUR FILM PROJECT by Henry Beckman (Pinnacle Books, 209 Century Park East, Los Angeles, CA 90067, 1979, \$9.95 paperback)

I spotted this book in a mail order ad in one of the Hollywood trade papers and was interested enough to write away for it. Beckman has put together an interesting and useful book. Little is printed on the large format 8 by 11 inch pages, but what is there is, for the most part, valuable. In a chapter mistitled "Feasibility", Beckman has 11 points or questions all producers should raise before running out with a project. If every question is answered correctly, many problems will be avoided. "Do I have a competitive product?", "Do I have a *star* (emphasis mine) in mind or actually committed to the project?" and "Why would anyone want to be a producer anyway?" are three sample questions which are raised and answered.

Beckman's chapter on selecting a feature screenplay is outstanding. Without any aesthetic or political framing, Beckman's "fiscal theory" to screenplay selection provides one of the most insightful analyses of a "Hollywood mentality" I have ever seen in print. His breakdown of genres to seven kinds of westerns and twenty-two kinds of comedy (from Dramatic to Political), for example, should have Wood and Mast in hysterics, and his listing of twenty kinds of "drama" from "The heavy — (*Now, Voyager*) to the caricature — (*Annie Hall*)" might cause readers of Frye's **ANATOMY OF CRITICISM** to cry out in paid, but are useful to any would-be (unread) producer. Beckman's sections on "Developmental Strategy" and "Copyright — Synopses, Screenplays, Scripts" is, again, practical.

The book is loaded with sample forms, budgets, and Beckman's advice and comments. It is without question a highly useful book for those beginning to think about coming to Hollywood to join the feature film producers scrambling for change for the pay phone at the Beverly Hills Hotel. It is also a useful book for independents who are trying to tough it out.



WORD · IS · OUT

stories · of · some · of · our · lives

adventures in distribution


by Peter Adair

As is the case of most filmmakers, I have spent vastly more time raising money than actually making films. For WORD IS OUT, I spent three full-time years in this odious pursuit (most of them by myself), only two and one-half years making the film (with the other members of The Mariposa Film Group) and what will be two years marketing the film (in the beginning with some of the group members and with the invaluable collaboration and occasional leadership of Tracy Gary).

I was turned down for starting funds by every conceivable private, religious, political, and government agency and foundation. In 1972, no one wanted to go near a "queer" film. Eventually, I realized that the only way that money could be raised for the project was to make its production a profit-making venture, and sell shares to people who were committed to the film but would not simply give us the money (primarily because they could not afford to do so.) So, not only out of a sense of commitment to our investors, but also in order to prove that this avenue of financing films was reasonable (i.e. that they would not lose their money) I had to balance two priorities which often can come into conflict, trying to get the film as large an audience as possible, while showing a profit.

The problem of financing is aggravated if one is interested in making documentaries of necessarily large scope such as HARLAN COUNTY or WORD IS OUT. This is not only because these films are more expensive to produce, but also because they do not really fit easily into the marketplace. There have been all too few instances of feature-length documentaries which have made their costs back. Even escapist products such as PUMPING IRON have had a hard time of it. If I am not mistaken, even a work of such monumental importance as THE SORROW AND THE PITY has not, in this country, even paid back the costs of promotion and distribution — much less anything toward original production costs.

There are many reasons for this unfortunate situation and I will explore in detail some of my thoughts regarding them. The first that comes to the mind of most filmmakers is that the distributors are robbing everybody blind, or if not, they are probably just incompetent. In the adversary relationship between distributor and filmmaker, this is an obvious conclusion — any other might imply that the film was either not that good or perhaps only marginal in the marketplace. These were certainly some of my feelings when we decided to distribute



WORD IS OUT ourselves back in November (1978). Actually, we were forced into the decision — in the theatrical market at least — in that I had wanted to do the non-theatrical distribution ourselves along the admirable New Day model and leave the vastly more complex, risky and expensive (though, at least as I thought at the time, potentially more lucrative) theatrical distribution to the “pros”. We had a number of offers, but all refused to take the theatrical without the non-theatrical, exactly because experience had taught them that they needed the more conservative but predictable non-theatrical as a hedge against the more risky theatrical venture. What was most important to me was that the film make its costs back, and I figured that by distributing the film ourselves in the non-theatrical market, we would have a good shot at accomplishing that minimum goal by eliminating the possibility of negligence or outright thievery. So we decided to do *all* distribution ourselves. The experience hasn’t disproven the above two charges against distributors, but it certainly taught me how difficult a proposition is the theatrical distribution of specialized product (to use the industry term which includes practically anything outside Hollywood fare.)

We opened the film in a small modern independent theatre in San Francisco on December 1st, under what is called a four-wall contract — a type of arrangement, that I would discourage most filmmakers from using because it requires us to assume, *in advance*, the liabilities of not only all the promotional costs but those of the theatre overhead as well. Using as much free, expert advice as we could, we financed, planned, and executed the very elaborate promotional campaign ourselves. The only professional we hired was a publicist — a good decision, I feel, because of the indispensability of their professional relationship with critics and people who can write background articles. The film ran for 14 weeks and grossed \$70,000.00; theatre rental was approximately \$40,000.00; and promotion costs about \$30,000.00. We broke even, not counting costs of tooling up for distribution, which included \$28,000 for the blow-up and many thousands more for prints, advertising production, posters, etc.


We were lucky to break even, because these figures immediately point out the main problem inherent in self-distribution; the critical relationship between the gross amount of money received and the amount of money spent on promotion. A filmmaker involved in self distribution is necessarily ego-involved in the product, which makes it hard to make these absolutely critical decisions: What percentage of our receipts (or harder yet, projected receipts) do we spend on promotion — what kind of margin is needed?

This problem is exacerbated in two ways: if one’s motives for encouraging wide viewership for the film are to encourage social change, then what is to prevent us (other than total bankruptcy) from spending all our money towards these noble ends?; and that, tremen-

dous sums being involved in theatrical distribution, decisions have to be made very rapidly — often by sheer intuition. For instance, the size of the daily newspaper ad has to be decided days in advance. This decision involves thousands of dollars. If your audience is shrinking, do you increase the size of your ad to reverse the trend, or do you decrease the size because you have less revenues, thus risking the possibility of adding to the trend? I have always felt I could learn any skill I needed in order to make my movies, but in this case there just wasn’t time. I felt like an ambulance driver with an application into medical school being forced to do brain surgery in an accident of his own causing.

Next, we opened in New York City with a chain theatre (Eastside Cinema of United Artists) where we had a standard 90/10 deal (in some ways similar to a four-wall, except that the producer is not liable for the costs of the house should the gross not cover them — a much better arrangement for the small-time producer, provided the theatre pays us our share of the receipts in the end.) The choice of a theatre is very important, involving many considerations which change from city to city. Is the theatre available when we want it? Does it have a good reputation for a fair count and then payment? Is it the right image for the film? (i.e. Do we need a prestigious theatre which will be more expensive, but may add to the legitimacy of the film, or will its ritzyness turn off our potential audience?). In the case of New York, there was much conflicting opinion about where we should open, downtown or uptown. We decided that the film could benefit from a “prestige” house and got the best one available at the time, I have no way of knowing if this was the right decision. It was complicated in our case by the fact that the gay population tends to be located more downtown, but the legitimacy we gained uptown probably outweighed the disadvantage.

Netting \$700.00 from our run (still owed to us, I might add), we did better in New York — a much more difficult market, by the way — because of three lessons we learned from San Francisco: #1: *You can never spend enough on promotion*. Advertising possibilities, and therefore potential costs, are a bottomless pit. This fact is especially dangerous because of lesson #2: Unless your campaign is completely inept, more dollars spent on advertising always mean more dollars coming in. #3: It is important to arrive at a realistic promotion budget and then stick to it. The only way to do this is to estimate potential receipts, deduct fixed costs such as the theatre nut and figure accordingly. This might sound elementary, but there are all kinds of forces which weigh against this rational process, including professional opinions: “It is absolutely impossible to open a movie in New York for less than \$30,000,” or “A large portion of your audience doesn’t read *The Times*, but your ads are so small they will never be seen,” or “The image of the theatre you are opening in is



marginal and so is your movie, so you should open in a more "prestige" house as a counterbalance." It is easy to answer in panic, "O.K. We will take a daily, full-page ad in *The Times*, and I will see if Radio City Music Hall is available."

Once the decision to arrive at a realistic promotion budget has been made, how do you estimate your potential box office? This is extremely difficult even for people who have had a lot of experience in this area, and even if you are dealing with a film which has precedents upon which you can base your figures. With a specialized product, it is almost impossible. I found that my guess (even given my delusions of grandeur) was as good as anyone else's, and it was conservatively based upon what other documentaries had done.

Our guess for what to spend on promotion for New York turned out to be about right (\$15,000). I am very proud that we came out in the black for that city, because many people warned us that most small films lose money on their New York first-runs because of the inflated house and advertising expenses there. A New York opening is usually a necessity, however. Not only is that city the source of most national publicity, but also interest of theatrical booking agents across the country in a film is often based upon the first week's figures of the New York opening — a rather primitive practice, it seems to me. However, it benefited us because our first week was very good (\$20,000). This figure allowed us to ask for and get a \$10,000 advance and a \$10,000 advertising guarantee from a theatre in Los Angeles. The making of this deal is a very good example of the importance of timing in theatrical distribution. Our first week in New York was very good, but the figures fell off fast; the second week was \$12,000. I made the agreement with the L.A. booker at the end of the first week. We were both betting on futures. If the gross had held up, he would have had exclusive rights for a hot film for his area for a good price. If the grosses fell — as it turned out they did — we would have been offered much less had we waited.

Somewhere between the New York and L.A. openings, we made the decision that we could not continue the theatrical release ourselves. There were several reasons for this, foremost among them that we were absolutely exhausted. One of the most insidious things about theatrical distribution is, not only can you never spend enough money, you can also never do enough — especially if you tend to be somewhat compulsive anyway. There is always another poster to put up, another critic to coerce or background writer to enthruse, always another community leader who didn't get his free pass and on and on. In a way, we were the victims of our own success in that I had projected that the film might be able to play — at most — five to six theatres around the country, and right after New York it was immediately evident that it would play ten times this number.

There didn't seem to be any way to either stop the momentum and catch our collective breath or to raise additional capital for more help. The problem was made worse by the fact that as part of the financing for the film, the television rights had been sold (for PBS) to WNET nearly two years earlier, and we had an air date breathing down our neck. Even though it was on PBS and therefore received a minimum audience for television, many more people, perhaps tenfold, saw it this way than will ever see it in a theatre. Opinion seems to be divided on just what financial impact a national broadcast has on a film like ours. It could actually increase rentals, but theatrical bookers are very hesitant to take a film once it has been on television.

Sometime in April we turned over all distribution of *WORD IS OUT* to New Yorker Films. This brings up a very important principle which I call the disparity of purpose. I suppose it is like the difference between a teacher's and a parent's relationship to a child. There is no way that a professional whose job is servicing many, many films (for example, a lab technician or a publicist) can feel the same kind of commitment toward a project as a filmmaker who has poured his/her own soul into it. Unavoidably, this disparity is the source of untold anxiety for filmmakers. I think it explains why it is so hard for filmmakers and distributors to see eye-to-eye. People, whether they be filmmakers or distributors, who market marginal products such as documentary films have to substitute hard work and enormous ingenuity for the massive amounts of capital the more mainstream films can mobilize in order to pound their existence into the consumer's consciousness. Because this disparity is endemic to the relationship and because it most critically affects the kinds of film that need special attention, the independent's selection of distributor is especially important — because our films cannot be marketed along standard lines.

Because of our New York gross, we had a number of offers from distributors for the theatrical rights only. I chose New Yorker Films even though they demanded both 16 and 35mm rights because I felt that they were committed to the political goals of the film. This hunch has been borne out. New Yorker has continued our policy — uniquely for a distributor, I believe — of having one opening night community benefit in each city in which the film plays, being flexible in pricing policy, etc.

There were three reasons for not giving a distributor the 16mm rights: 1) The reputation that many of them have of being outright thieves (probably deserved in many cases); 2) The percentage offered to the filmmaker was grossly unfair; and 3) That they are after the quick dollar and will not continue putting money and energy into promotion of the picture to build the non-theatrical market, which is initially much slower to grow, but ultimately may yield the greatest return. I am pretty happy with our agreement with New Yorker Films in

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respect to the above considerations. The company and its founder, Dan Talbot, have an absolutely sterling reputation for honesty, and our dealings and the detail of their producer's report forms support these contentions. Furthermore, the company has no ownership in any chains of theatres, advertising agencies or laboratories — a relationship which presents the opportunity for all kinds of accounting monkey-business, thus obviously affecting the revenues the producer can see.

The folks at New York also point out to me another reason (besides cross-collateralization of the financial risks of 16 and 35mm distribution) that the same distributor should handle both markets. It is very important for the person doing the theatrical booking of the film to know that it has not played non-theatrically in a particular area before it opens. If we were booking the non-theatrical market and accepted a date from the University of Wisconsin Gay Caucus, for instance, it would most likely eliminate a theatrical date in Madison. A simple solution is not to book the non-theatrical until the theatrical bookings have run their course. But this really isn't a very workable solution. There are thousands of potential non-theatrical opportunities that would not compete with potential theatrical dates. The above conflict would present no problem if we knew that there was no theatre in Madison that would want the film anyway.

We were offered our choice of either of two standard deals, a 50/50 split with costs off the top, or they would pay costs and we would get 30% of their gross. I took the 50/50 net deal for two main reasons: First, that I believed they would not make outrageous charges. We would be doing better under this arrangement until the costs as charged against the film run higher than 40% of the distributor's gross, because then, 100% less 40% equals 60%, evenly divided equals 30% to us, or the same as what we would be getting under the second arrangement. The second reason was to mitigate against the only complaint I have heard about New Yorker: that they are stingy on promotion (perhaps just undercapitalized or fiscally realistic). A 50/50 net deal encourages them to spend more because we are picking up half the tab.

The reverse of this is obvious. If a distributor is likely to spend too much or to charge unfair expenses against the film, it is to the filmmaker's advantage to go for a percentage of the gross. The third safeguard, to insure that continued energy will be put into the picture over the life of our ten-year contract, was that New Yorker is required to spend a certain amount of money every year on non-theatrical promotion (figured as a percentage against the last year's gross of the film). This includes the stipulation that I could decide how that money is spent if I feel that they are promoting the film ineffectively.

Whether this decision to go with the distributor — even given the safeguards — was a wise one, we will not

know for some time. I am greatly relieved not to have to spend a seventh full-time year on the film; and I also think that, from a political point of view, New Yorker is a good choice in the way they have promoted the film, in listening to our feelings, in accepting and in some way encouraging the political benefits. I feel sorry that they will not put the kind of energy or zeal behind the film that we did, but then I do not think anyone would.

I should now like to return to the original point of this rambling report: my observations regarding the theatrical distribution of documentaries. Films of an hour or less in length have a much easier time for two reasons, the most obvious of which is that they are usually cheaper to make, not only because they are shorter, but also because they usually are of more limited scope and production value; and secondly, their main market, non-theatrical sales and rental, is much more predictable. If there is no good short film on a particular subject of current interest, there is a very good chance that yours will find a niche, particularly if it is competently made. There exists no such assurance in the theatrical market.

Furthermore, all kinds of other considerations exist in a theatrical situation. The basis of the problem for feature-length documentaries in theatres, is, on the surface, very simple. It's extremely expensive to operate a movie theatre, so in order for a film to be economically viable, a certain base number of people must want to see it to cover the base costs — more people, it seems, than generally patronize documentaries. Theatres, depending upon age, prestige, location, etc. cost from \$1 to \$5 per seat per day. They compete primarily with each other for the limited box office dollars. Theatre owners and distributors, therefore, are forced to spend enormous sums of money on promotion to draw customers to their particular product. By far the largest part of this promotion is newspaper ads, by which most people decide what movie they want to see.

In this discussion of promotion, I am limiting myself to paid advertising, which presupposes for small films such as ours maximum use of all alternative free avenues for letting potential audiences know about your film: reviews, background articles, flyers, radio and TV talk shows, etc. Now what I am saying is that no film can survive in a theatrical situation without advertising, and a lot of it (in large metropolitan markets, usually a minimum of thousands of dollars a week.) Therefore, a certain amount of advertising must be considered a *fixed cost*. From what I have learned, the minimum level of these fixed costs is, ironically, the same for little films such as ours as it would be for much larger ones. In other words, because the economics of the theatrical marketplace (including inflated fixed costs) are set by films with much larger amounts of operating capital, most documentaries at present are simply not economically viable in theatres — a horrible prospect.

A facile answer to this situation is that Americans, and perhaps audiences all over the world, prefer to see

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The Mariposa Film Group

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escapist entertainment at the movies, but actually there is another, perhaps less depressing reason and that has to do with people's expectations. In order to get people to drop what they are doing and come down to the movie theatre and pay money, you have to make them feel that it will be potentially worth it to take this risk. In advertising or promoting a product, what you are trying to do is *manipulate people's expectations*. This is exactly why the star system works. I may know precious little about a movie before I go see it — only that some, usually idiotic, critic liked it or didn't, and that it had an intriguing or perhaps disgusting ad campaign. (For the time being, I am leaving out the effect of word-of-mouth which is something — Thank God — that no one has any control over anyway.) The only other thing that I may know about a movie — the only other kind of guarantee I may have — is that there will be someone in it whom I have liked in other movies, be it ZaSu Pitts or John Travolta. So how bad could the film be?

The answer is, very bad. But the star system continues to work even if I am ripped off by that particular film, because I am still in the same place for the next movie, except perhaps that I might have changed my opinion of that star for having been in such a tacky vehicle.

Now unfortunately, in the case of documentaries, the main expectations stem from people's experience seeing other documentaries. There exists a real dichotomy in people's minds between "The Movies" and documentaries. Their expectations of a documentary are basically negative. In order for a film to justify for me the time, bother and expense that going to the theatre entails, it must at the very least be entertaining. I guess by entertaining I mean not-boring, by not-boring I mean well-made, spirited, amusing, non-rhetorical, un-righteous — and if I'm real lucky, enlightening; in short, everything that most documentaries are not. The bulk of people's experience has been negative in two ways: in the viewing context ("Well children, today we are going to see an interesting film as part of health class," or "Coming right up after *Rhoda* will be a CBS news special on the canned food industry,") or by virtue of the films themselves (in the above context *HOW TO PREVENT DENTAL PLAQUE* or *BOTULISM: PRO OR CON*). If this is what people have been brought up to think of as documentaries, no wonder we are losing to our competition, whether it be *STAR WARS* or *THE BATTLE OF ALGIERS*. The problem for documentaries is that they are competing not with other specific films but with another whole category. In other words, a potential customer might choose *ANNIE HALL* over *HESTER STREET* because he/she liked Diane Keaton or the drag she was wearing in the advertising campaign, or read a rave review of the film, or whatever. But more often than not, the reason that one would or would not choose a documentary over one of the above movies is that one liked or did not like the form itself. It is a very frustrating battle for us because not only is the quality of the film you made often irrelevant, but the quality of the hype as well.

In distributing *WORD IS OUT*, I was, of course, aware of the problems of theatrical distribution for documentaries. But other people's knowledge and experience have never had much effect on me — I am always suspicious of reality. I felt that *WORD IS OUT* had a good chance of being a breakthrough for a very specific reason: it had an identifiable target audience — gay people. Because of the film's unique importance to a specific audience, I thought it would have more of a chance in theatres than some of its ill-fated predecessors; and I think to some extent this is the reason it performed as well as it did. However, I overestimated this potential support because I underestimated the extent of people's negative expectations of documentaries *even when the subject at hand is something that very directly affects their own lives*. I guess there is a large portion of any oppressed minority that feels that the last movie they want to see is one about their own oppression — something they are forced to live with, every day of their lives. But the people who could most benefit from seeing *WORD IS OUT* (whether they be straight people who are especially homophobic or gay people who are victims of internalized oppression) are often the least likely to want to see it. This isn't to say that the film only speaks to the initiated (or for that matter, that it doesn't have a lot to offer even this "elite" group), because it has had a wide audience which will become much wider (in the millions) when it is broadcast. But this points out a classical problem of consciousness-raising. Surely the most insidious aspects of psychological oppression are its built-in mechanisms to insure its own invisibility to those people it most affects.

A further irony, and one which in the case of our film is particularly unjust, is that it isn't what people expect it to be, i.e. it does not meet the negative expectations of potential audiences. In other words, the film is not what most documentaries are. It is well-crafted, non-rhetorical, entertaining, etc. If we are to judge from the overwhelming positive reaction from the audience to *WORD IS OUT*, people did indeed think they got their time and money's worth (judging either by the feel in the theatre before and after a showing, or from the 2,000 audience response forms we got back, where the first question was "Would you recommend this film to a friend?" and only fourteen said "No" — which is a 99.3% positive reaction).

From a purely financial point of view, deducting all the costs including theatre rental, or their share of the receipts, our time spent in promotion (even at the \$2.50 per hour we were paid), and the price of the blow-up, the theatrical release has been a marginal success. The final figures are not yet in. The film is still playing theatres; eight 35mm prints are constantly criss-crossing the country; but I suspect that eventually the film will end up making some money (I hesitate to guess, but probably somewhere between 25-50 thousand) which will go toward paying back the production costs of the film itself.

WORD · IS · OUT

The economic future of this film in its other markets looks pretty good. The reason for this involves the one real financial benefit of the theatrical release, the one that in spite of the above negativity makes limited theatrical release of documentaries financially advantageous. This advantage involves the image of the film created in the minds of our potential audience. By having it in theatres with all the attendant reviews, publicity and prestige, the main (non-theatrical) market for the film is obviously strengthened. Not only do more potential 16mm users now know about the film, but some are more likely to rent it sight unseen for two reasons: First, they might have read some of the reviews printed nationally; and second, in many of their minds, the film has gained credibility because it was part of the Big Time. In other words, it has lost some of the onus of being a documentary.

Ultimately, I suppose my disappointment over the past nine months stems from my expectations or fantasies for the film. Because of the entertaining aspects of WORD IS OUT, audience response, its meaning to a

specific group of people at a critical time in their history, the energy and zeal of the people working on the distribution and the availability of some promotional capital, I felt that the film might break with the history of other films of its kind and become a genuine box-office success. I now realize that this was unrealistic and think that we failed; but the good feeling is that it is because of the realities of the marketplace, and not because we did not care, did not believe, did not try. We gave it every ounce of our energy and in the face of a number of factors which were very frightening. Foremost among them, and the reason for this verbose report, was that we had to commit to spent a lot of money.

I have always felt that the main market for our film would be something along the line of New Day Films, and looking back I can see that what we did will aid that original intention. I suppose that the theatrical run, when judged not by my expectations, but by the performance of other films like ours, other documentaries, (a qualifier I begrudgingly begin to use when asked how the film is doing) was a success.





Leroy Patton

JESSIE MAPLE

PROFILE: *Jessie Maple* INTERVIEWED

by Jan Worthington, edited by Bill Jones

In 1974, Jessie Maple joined IATSE Local 644 as an assistant camerawoman, thus making her the first Black woman in the United States to do so. In August of 1976 she was reclassified as a Newsreel camerawoman. She began looking for freelance work. Soon after her reclassification the business manager of IATSE Local 644 went to each commercial television station and told the crew supervisors not to hire her . . . and they complied. In November of 1976 Jessie Maple sued ABC and CBS for discrimination on the basis of race, color, and sex. She settled her case with ABC and was able to work again in the industry. The CBS case was ordered reopened in March of 1977 by Human Rights Commissioner, Eleanor Holmes Norton.

Today, Jessie Maple lives in New York City and works as a freelance camerawoman. She and her husband Leroy Patton (who's a cameraman) are currently working on their third film intitled "WILL". Their first two films are: "METHADONE: EVIL SPIRIT OR WONDER DRUG?" and "BLACK ECONOMIC POWER: REALITY OR FANTASY?" Jessie tells her story in her book "HOW TO BECOME A UNION CAMERAWOMAN" published in 1977.

I am a member of IBEW Local 1212 and I have worked as a tape camerawoman for the last five years. Recently, I spent an afternoon with Jessie. She talked about her struggle with the union, her films, and her wish to remain independent.

J.W.

Jessie Maple

J.M. I just got my F.C.C. license.

J.W. That's very ambitious.

J.M. It's not so difficult. You just have to lock yourself in a room for two weeks and study.

J.W. Now that your case with the networks has been settled, what are you doing?

J.M. Well, I just had my classification changed from newsreel cameraperson to commercial cameraperson. That gives me the chance to shoot commercials and features.

J.W. Is this pretty much the position you want to be in?

J.M. Oh yeah. You see I was able to work as a news cameraperson for CBS until they finally switched over to tape, for a year and a half. So I was able to overcome them originally saying I was incompetent and the whole bit — which I knew that I wasn't, otherwise I wouldn't have been able to stand up under it. Because the first six weeks I was there the news director and the producer would view my footage frame by frame. Now if you're a cameraperson you understand that shooting news is not like, say, shooting documentaries where you have a chance to set up and all. When you shoot news you go out there and you hit the button the second the action starts and you're all over the place. So they were being overly critical until I explained to them that I thought this was pretty silly and that they weren't going to upset me, that they were wasting their time.

J.W. They were just doing it to hassle you.

J.M. Yeah, but that stopped them.

J.W. How do you get along now?

J.M. Just fine. Just like nothing ever happened. Once they saw I could do the job there was no more problem.

J.W. That's interesting because I used to do a tape camera at major league baseball and I found a lot of continuing resistance, but maybe that's because it's such a male-dominated sport.

J.M. In newsreel it might just be that the guys have gotten used to having the women there. Maybe when I start shooting commercials it'll be different. At first in newsreel it was more difficult for the men to accept. They're used to seeing women as in the home. You know most of them are older and married. Then they get a woman comes out and starts havin' to be the boss. It's brand new to them. The younger guys — I think they see it different, they don't have such a problem. I've heard other women say they had problems. The men don't want them to shoot with the camera, just pull cable or do sound. It was that way when I took classes. The girls did editing and production assistance. When it came to sound and shooting the camera, all the boys did that.

J.W. Good with our hands, like cooking and stuff.

J.M. Yeah (laughs). But I never had that much trouble with getting along. You know there's some cameramen they be sayin' "he's the best" and I guess maybe you

be wishin' someday they be sayin' you the best, but I always knew I could do it or otherwise I don't think I'd have even gone to court. When you go out as newsreel camera you gotta be able to bring the story back. Like I was out with J.J. Gonzales on the milk strike, and the police say they were gonna bring the horses in (mounted police to break up a crowd) and J.J. says "Don't go in there" to me. He was actually holding me 'cause it was dangerous. Now if I went back to the network without a story — they don't care if it's dangerous. So I didn't let it stop me and got a story. J.J. and I got a letter sayin' how brave we was and all when in fact it was Monica, my sound woman, and me that went in there with the rioting and all and J.J. who was tryin' to hold us back. He sayin' "Look out Jesse a horse gonna run over you." And I sayin' "let go of me J.J., you gonna get me killed." (laughs) Doin' news you gotta learn to protect yourself. But I've been in many situations where it was the men who were afraid to go.



WILL, Jessie Maple

J.W. Are there many more women in film camera now than there were when you started?

J.M. Not that many, but maybe it's because most are now going into tape. I was kind of disappointed that after me more women didn't come into the union, in particular blacks. In my local 644 there isn't a black woman assistant and I'm still the only black woman in freelance. There's one other black woman in the union but she's workin' for ABC on staff and she'll be goin' over to tape. I don't know what the reason is. I get letters from women who want to, but it's not easy. You gotta work.

J.W. Do you think that young women in school know about the opportunities in film work?

J.M. When I wrote my book (HOW TO BECOME A UNION CAMERAWOMAN) I intended it to be distributed in the schools, but somehow I could never get it past the boards of education. The book is in libraries.

J.W. Let's change the subject and talk about your latest film, WILL.

Jessie Maple

J.M. The finishing of the film got delayed because I had the chance to work as a camera woman. Leroy Patten and I shot the film while I was with CETA Media Works. Then I got a grant from New York State Council for the Arts to edit it, but I felt that while I was working I couldn't give my fullest to my own film. Now I've got an editing facility arranged. I'll start in January and I give myself until June to finish.

J.W. What's it about?

J.M. The story is about Will. We pick him up when he's goin' through withdrawal. He's a middle class drug addict (laughs). His wife works so he didn't have to steal. So he's been sayin' for a long time that he's gonna quit but he never does. Then he really decides to and his wife wants him to go to one of the centers but he doesn't want to. He wants to quit cold turkey. So while he's kickin' it he meets this little boy who he likes and they develop this relationship.

J.W. Did you write the script?

J.M. Yeah, and then I got Anthony Wisdom to help me, because it was something we had to do very fast. We only had the equipment for two weeks. We shot it in 17 days.

J.W. Who performed what roles on the shoot?

J.M. I was the director and my husband (Leroy Patten) was director of photography and camera operator. Mike Jacobsohn did most of the sound, but we all overlapped. Everybody did a little of everything. It was all shot on the streets of Harlem and some at Kennedy

Center. It was the first time I had worked with actors, and these were stage actors who didn't understand film shoots. You know, why you have to look the same each day when one scene stretches out over more than one day. And we used some non-actors. For example we were shooting a scene which has a basketball game at Kennedy Center and we used the kids who were there. Anyway the team that was supposed to lose was the better team and they couldn't understand why they had to lose so they kept winning the games we were filming. We finally straightened it out.

J.W. Do you have plans for distribution?

J.M. Oh yeah, we'll try to show it on television and get theatrical distribution but I always figure that they all lead to something. Like if I hadn't had my first two films to show I wouldn't have got the grant to finish WILL. But this film is a commercial film unlike my first two films, METHADONE and BLACK ECONOMIC POWER, which were editorial statements. WILL is a film that's not gonna bother anybody.

J.W. You went through a lot of difficult times to get where you are today, yet you're not at all bitter. Why is that?

J.M. It's because I knew what I was getting into. I knew that there were laws to help me but that you had to do it yourself. I was asked once if I thought the struggle I went through made me a better cameraperson, and I said "no, I knew I was qualified before I started." Anyway I grew up in Mississippi and if you can get out of there you can get through anything.



Peer Panel Gagged At WNET

by **RICH BERKOWITZ**

Last spring, independents met at AIVF to make recommendations for distributing the money earmarked for them in the Telecommunications Financing Act. The system of peer review panels outlined in this legislation was strongly supported as a way to ensure maximum diversity and to democratize the selection process for independent work. The Carnegie Commission, the Alternative Cinema Conference, the recent Independent Feature Project, and the Media Arts Center Conference all supported peer review in their final position papers.

WNET's recent decision to approve a peer review panel to select films for the third season of *Independent Focus* was considered a major breakthrough for New York independents, whose unified pressure first inspired the local series. Marc Weiss, who was hired to coordinate the new season, was instrumental in convincing WNET that a panel representing a cross-section of the independent community would strengthen the selection process.

The seven-member panel included:

- Eric Brietbard — Associate Director, Film Forum (a showcase for independent films); filmmaker; writer.
- Vicky Gholson — Education and media specialist; independent producer; co-chair, media advocacy committee, Black Producers Association.
- Barbara Kopple — Producer/Director, *Harlan County, U.S.A.* (1977 Academy Award, Best Documentary Feature); Board of Directors, The Film Fund.
- Al Levin — Award-winning THIRTEEN public affairs producer and documentary filmmaker.
- Julio Pabon — Project Director, Recruitment and Training Program (a training and placement agency); organizer of the West Bronx Higher Ground Cinema and Cultural Center.
- Greta Schiller — Independent video and film producer; staff member, Women Make Movies.
- William Sloan — Head Librarian, New York Public Library Film Library; Editor, *Film Library Quarterly*; programmer, Museum of Modern Art.

Each new season of *Independent Focus* has generated some excitement for independents, who are understandably eager to see each other's work made accessible to as large a viewing audience as possible. The

community involvement that is necessary in the peer review process raised hopes that WNET could become responsive not only to independents, but to their diverse communities of viewers as well. "We expect to demonstrate that independent programming can be among the most challenging on television," predicted Marc Weiss. Such hopes, it now seems, were naive. As WNET's dependence on corporate funding seems to be steadily increasing, so is the station's concern about its public image.

In announcing their selections for the third season of *Independent Focus*, WNET imposed serious infringements on the peer review panel process, infringements which threaten to undermine the validity of this kind of decision-making. Even before the announcement was made, members of this year's review panel were already pressuring for what they considered to be a long-overdue meeting with WNET executives responsible for final decisions on the series; this input had thus far been limited to an introductory meeting with series Director Liz Oliver. In spite of WNET President Jay Iselin's apparent concern and confidence regarding the peer panelists (*The Independent* Vol. 2, #9), each of whom was approved by WNET, no one considered it appropriate to feel responsible to the panel members when four films they had chosen were axed without comment by Liz Oliver and other WNET programming executives, who have yet to be identified by name.

Not only does this insult the professional credibility of the panelists, it also exploits the demanding work they have done. Panelists should have been consulted on the exclusion of these films. Not to do so compromises the democracy of peer review and callously reduces the work of the panel to a mere buffer, subsidizing the administrative cost of sifting through hundreds of films so WNET won't have to.

WNET must be held accountable for the reasons these four films were dropped, and should not expect Marc Weiss, an outside consultant, to act as their go-between. If peer review panels are to be effectively and justly employed in the future — and they must — then the process must include at least one meeting between the panel and the station's programming executives, after the work has been reviewed by both sides. In response to WNET rejections, the panel requested in writing a full explanation from *Independent Focus* Series director Liz Oliver, describing the standards by which these decisions were made. Her response in each of the cases was remarkable for its subjectivity. Although all four films were clearly controversial in nature, Oliver's stated objection to the films never touched on the issues themselves.





PEER PANEL GAGGED AT WNET

The four films which were dropped, Stew Bird's *Finally Got The News*, Robert Van Leerop's *O Povo Organizado*, Jan Oxenberg's *A Comedy in Six Unnatural Acts* and Kartemquin Films' *The Chicago Maternity Center Story*, are examples of the diversity and challenge that the panel was hoping to achieve, and was allegedly hired to represent (Third World people, workers, the poor, women, gays, etc.). The exclusion of these films, which are likely to be considered "controversial" outside of the communities in which they were produced, raises serious questions as to how the other films were chosen.

Finally Got the News is a documentary about Marxist attempts to organize black workers on the line in Detroit's automobile plants. Oliver's explanation for rejecting the film was that the material is dated and we don't know where the people are today. Although the film was made in 1970, factory conditions haven't changed; and considering the militant stance of the films, such a rationale is falsely naive. The objection to *The Chicago Maternity Center Story* is the use of an "anonymous disembodied narrator". Since this technique has long been a traditional device in American documentaries, it would seem that the only time the omniscient narrator is found objectionable is when s/he adopts a perspective that is inconsistent with mainstream thought. Concerning *O Povo Organizado*, a militant black film set in Mozambique, Oliver found the narration overbearing, passages in the script weak, and the information "dry and very specific".

Liz Oliver may have gotten more than she bargained for when she agreed to meet on December 13 with angry constituents from the New York-based National Association of Lesbian and Gay Filmmakers (NALGF) and community representatives of New York's National Gay Task Force. WNET has a history of censoring gay programs (or even gay moments in non-gay programs). NALGF's anger is focused on Oliver's decision to drop Jan Oxenberg's *A Comedy in Six Unnatural Acts*. According to Oliver, "In addition to the basic technical limitations from which the film suffered, the performances were uneven, and the actors often were not able to deliver lines with either the timing or intonation necessary to carry off the parody effectively. . ."

WNET's refusal to include Oxenberg's film, despite unanimous support by the peer review panel for its inclusion in this season's *Independent Focus*, has outraged New York's gay filmmakers who live and work in one of the largest gay communities in the country. What excuse will Oliver offer, when in its ten-year history WNET has only partially funded one gay production, and has aired only two gay programs (PBS' exceptional production of *THE WAR WIDOW* and Peter Adair's *WORD IS OUT*)?

Those of us who attended AIVF's recent screening of Frank Vitale's *Montreal Main* were surprised to discover that a key scene involving homosexual affection between two main characters was cut out of the version WNET aired last year on *Independent Focus*. Many

assumed the films were aired unedited. It seems that in many subtle ways, pressure is put on independents to make what the stations describe as "a few insignificant changes." This subtle pressure is behind the homogenization of television and perpetuates its consistently conventional programming.

According to panelist Greta Schiller who met with Oliver on Dec. 13, "Liz classified programming for the gay community as 'public affairs'. She cited things like a Dick Cavett interview with Christopher Isherwood as gay programming. Halfway through the meeting we were shocked to discover that two of Iselin's assistants who were there defending the decision not to air Oxenberg's film hadn't even bothered to see it."

How can Oliver rationalize axing Oxenberg's film on the basis of "technical limitations" when WNET is always eager to air the black and white portapack productions of Alan and Susan Raymond? Considering this, one can only hope that "technical quality" is not inconsistently or selectively-used reasoning, or even a rationale disguising censorship. Without ever having met one another, the peer review panel and WNET's decision-makers agreed on airing twenty-four out of twenty-eight films. Since this seems like a high percentage of agreement, one wonders why Oliver didn't confront the panel over the discrepancy concerning Oxenberg's film. Or was it the film itself that Oliver didn't want to confront?

Oliver's meeting with concerned gays was only the first. Organizing efforts in the black community had already begun. A coalition of black, latino, gay and other concerned independents has united to organize support in independent media and community groups. According to panelist Vicky Gholson, "Serious policy and procedural questions arise if the situation is left as it is."

The independent community has suddenly been mobilized and united around these circumstances at WNET. WNET knows that they can choose what programs they want to air; but they can't choose the communities they are obligated to represent. If WNET is sincere in its concern for all its audiences and communities, they will have the opportunity in upcoming weeks to pass a cumulative test of such sincerity.

A Comedy In Six Unnatural Acts

Jan Oxenberg



C.P.B. HEARS FOOTSTEPS

Minimum legal response to independent needs outlined in C.P.B. memo.

MEMORANDUM

TO: Elizabeth L. Shriver, Esquire
FROM: Theodore D. Frank
RE: CPB Funding of Independent Television Productions
DATE: September 18, 1979

The purpose of this Memorandum is to give you our preliminary views concerning CPB's obligation to finance independent television products under the Public Telecommunications Financing Act of 1978. Specifically, you have asked (1) whether CPB is required by the Public Telecommunications Financing Act of 1978 or its legislative history to set aside specific amounts for the funding of programs to be produced by independent producers, (2) whether CPB's obligation to fund independent productions exists without regard to system priorities or the quality, diversity or innovativeness of program proposals, and (3) whether CPB is required to fund those programs directly or may fund them indirectly, by making grants to PBS or to the stations. Under such a scheme, PBS or the stations could in turn make awards either for a specific independently-produced program or use the CPB funds for the production of independent programs generally.

SUMMARY OF CONCLUSIONS

While CPB is required under the Act to reserve a "substantial amount" of its programming funds for distribution to independent producers, there is no specific statutory requirement that it set aside a fixed amount which may be used only for this purpose. Rather, CPB has discretion regarding the manner in which this requirement is satisfied, both with respect to the amounts to be reserved and the manner in which programs are to be funded. There is nothing in the Act or its legislative history which indicates that Congress intended this obligation to transcend CPB's general statutory duties to foster high quality, diversified, creative and responsive programming. Similarly, there is nothing in the Act or its legislative history which would deprive CPB of its flexibility to decide how best to fund the production of these programs. Consequently, CPB is free either to fund independent productions directly or to fund them indirectly, by making grants to the stations or to PBS for the purpose of funding independent programs.

DISCUSSION

Section 396 (k) (3) (B) (i) of the Act specifically requires CPB to reserve "a substantial amount" of its programming budget "for distribution to independent producers and production entities for the production of programs."¹ Section 396 (g) (2) (B)² authorizes CPB to make

programming awards to independent producers and production entities, as well as to PBS and to public broadcasting stations. Consequently, it is clear that CPB is required to make funds available for the production of programs by independent producers and that it may make those awards directly.

Although Section 396 (k) (3) (B) requires CPB to reserve funds for distribution to independent producers, a review of the legislative history indicates that Congress did not intend to require CPB to establish a set-aside of a fixed amount which could be used only for independent producers. The legislative history indicates the requirement was designed

to encourage the Corporation to increase the diversity of programming sources by supporting the work of producers who are not employed by public telecommunications entities.³

Congress believed that the system had operated in the past in a manner which tended to exclude independent producers.⁴ It also believed that these producers were a potential source of creative, innovative and diversified programs which could be obtained at significantly lower costs than programs produced within the system.⁵ Accordingly, it provided that funds were to be made available for this purpose.

At the same time, however, there is nothing in the legislative history which indicates that Congress intended to restrict CPB's flexibility to achieve that goal. Indeed, the contrary is the case. Thus, the Senate Report, while making it clear that "small producers deserve a more open marketplace for their products," stated that the Committee rejected suggestions to establish a specific set-aside for this purpose because it is not possible "to legislate creativity."⁶ And, the Conference Report described the obligation to fund independent producers in the following manner:

The conferees also agree that a 'substantial' amount of the funds allocated for programming by CPB should be reserved for independent producers. In agreeing to the term 'substantial amount' for independent producers, it is the conferees' intention to recognize the important contribution independent producers can make in innovative and creative new programming. By 'independent producers' the conferees have in mind producers not affiliated with any public telecommunications entity and especially the smaller independent organizations and individuals who, while talented, may not yet have received national recognition. The talents of these producers have not been adequately utilized in the past. While setting aside a specific percentage of funds for this purpose would have removed discretion in the administration of the Corporation's funds, the conferees fully expect the Corporation to take the necessary steps to increase the level of participation previously available to these smaller independent producers.⁷

CPB hears footsteps

This intention to preserve CPB's discretion here is consistent with Congress' decision not to set a 25% statutory set-aside for national programming because such a set-aside would interfere with CPB's flexibility.⁸

Consequently, while it is clear that CPB must reserve funds for independent producers, it is also clear that CPB has leeway to determine the amount of funds reserved for these purposes.⁹ Moreover, the language of the Conference Report indicates that Congress viewed the obligation to reserve funds for independent producers not as a pre-eminent goal but as a vehicle for the realization of CPB's general responsibility — to foster the production of programs of high quality, creativity, diversity and innovation.¹⁰ Clearly, there is no indication that Congress intended that its concern for the plight of the independent producers was to override CPB's other statutory objectives. Accordingly, it would follow that CPB must possess reasonable discretion with respect to the manner in which it pursues those various statutory goals, including the funding of independent producers. Therefore, CPB cannot be required to fund programs produced by independent producers without regard to system priorities, nor can it be required to fund independently-produced programs without regard to the quality, creativity or innovative nature of those programs. Construing Section 396 (k) (3) (B) to require CPB to fund independent producers in these circumstances would make that obligation paramount. Indeed, the intent of Congress was to increase access of independent producers in order to foster creativity and diversity. It would be ironic if this goal were undermined by setting arbitrary amounts to be distributed only to independent producers.

Finally, the manner in which those funds are made available is within CPB's discretion. There is nothing in the statute or its legislative history which indicates that CPB is required to make grants directly to independent producers rather than making them to PBS or the stations, which would then use the money to acquire specific programs produced by independents or for the production of programs by independents generally.

Thus, as discussed in Harry Plotkin's letter of August 20, 1979, CPB retains its broad discretion to determine how to achieve its statutory goals and may elect to make grants to PBS and to the stations for the purpose of those entities funding independent productions.

In sum, CPB's statutory obligation to reserve programming funds for distribution to independent producers must be read as only a part of CPB's overall statutory responsibilities. It was not intended to deprive CPB of its discretion to determine how best to achieve its statutory responsibilities nor was it intended to create an obligation which overrode CPB's other statutory requirements. Rather, the legislative history indicates that it was designed to insure greater access by independent producers in order to foster the existing statutory goals. Consequently, while CPB must insure that funds are made available for the production of programs by independent producers, the amount of funds made available and the manner in which they are made available is basically within CPB's discretion.

entities, for interconnection facilities and operations, for distribution of funds among public telecommunications entities, and for engineering and program-related research. A significant portion of funds available under the budget established by the Corporation under this subparagraph shall be used for funding the production of television and radio programs. Of such portion, a substantial amount shall be reserved for distribution to independent producers and production entities for the production of programs.

47 U.S.C. §396 (k) (3) (B) (i) (1978).

²47 U.S.C. §396 (g) (2) (B) (1978).

³H. Rep. No. 1178, 95th Cong., 2d Sess. 26 (1978).

⁴H. Rep. No. 1178, supra at 23, 33; H. Rep. No. 1774, 95th Cong., 2d Sess. 30 (1978); 124 Cong. Rec. H6316 (July 10, 1978) (Daily Ed.).

⁵H. Rep. No. 1774, supra at 30; H. Rep. No. 1178, supra at 33-35; S. Rep. No. 858, 95th Cong., 2d Sess. 18 (1978).

⁶S. Rep. No. 858, supra at 18; see also H. Rep. No. 1178, supra at 35.

⁷H. Rep. No. 1774, supra at 30.

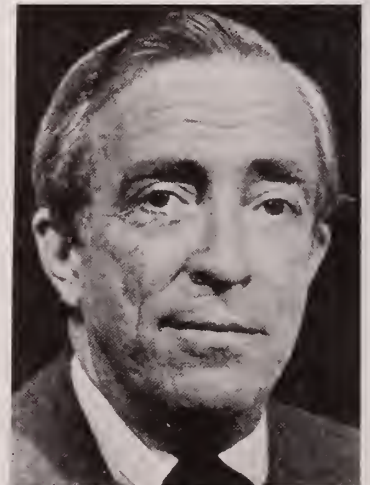
⁸H. Rep. No. 1178, supra at 34.

⁹A review of the legislative history indicates that CPB could reasonably interpret the requirement to reserve a "substantial amount" for independent producers to mean something between 25% and 50% of its national program budget. At several points in the legislative history of the Bill, Congress used the term "substantial" or similar language as equivalent to 25%. For example, when Congress modified a proposed requirement that 25% of the facilities funds be devoted to radio, it imposed a requirement that a "substantial amount" be used for the purpose. 47 U.S.C. §393 (d) H. Rep. No. 1775, supra at 24. Similarly, when it changed the requirement that 25% of CPB's funds were to be devoted to national programming, it required a "significant" amount be used for that purpose. H. Rep. No. 1774, supra at 34; 47 U.S.C. §396 (k) (3) (B) (i). On the other hand, a colloquy between Congressmen Waxman and Van Deerlin indicates that the House Committee viewed the phrase as meaning 50%. 124 Cong. Rec. H6316 (July 10, 1978) (Daily Ed.). While normally this colloquy would be entitled to great weight in determining the meaning of the phrase, Congress' clear intention to give CPB discretion to determine the level of funding for independent programming significantly lessens the colloquy's importance. Reading it as determinative, or nearly determinative, would remove the very discretion Congress specifically gave CPB.

¹⁰See also H. Rep. No. 1178, supra at 26, 33-35; S. Rep. No. 858, supra at 18. For CPB's statutory responsibilities regarding diversity, excellence and innovativeness in programming, see 47 U.S.C. §396 (g) (1) (A) (1978).

NEW PROGRAM FUND HEAD

STORY
ON PAGE 22



Lewis Freedman

¹The full text of the Section reads as follows:

The Corporation shall establish an annual budget according to which it shall make grants and contracts for production of public television or radio programs by independent producers and production entities and public telecommunications entities, for acquisition of such programs by public telecommunications

MEDIA AWARENESS

ADVOCACY DIRECTORY

COALITIONS BUILD IN MEDIA ADVOCACY

by John Rice

The potential for using the media as an instrument for social change becomes much more powerful when media groups can come together and broaden bases of support. As the future delivery of communications changes (disk and tape distribution, satellite distribution via cable or direct to home), people will in essence become their own "active" programmers. Conduits for information regarding the possibilities of alternative issue production and programming will inevitably be needed. Media and citizens' organizations must find ways to share this information.

These groups currently are involved with organizing public hearings or stating positions in the forms of rule-making or proposed legislation to Congress and the FCC. Recent access legislation, such as the last guarantee of local origination cable channels (the Midwest Decision), or the ominous spectre of deregulation of television broadcast public licensees, is currently being debated within the various constituencies that these groups represent. There is clearly an urgent need to keep producers and citizens in touch with the ramifications of legislative decisions on these issues.

In order for these groups and our members to plug into others who are fighting for positive change in communications, they must know who they are and what they do. The following list is a partial one, which we hope to update occasionally with the many that aren't on the list.

ACTION FOR CHILDREN'S TELEVISION;

ACT supports quality television programming for children, and opposes exploitative programs and commercials. Its activities include consultations with network and station management, research studies, and legal action at the FCC and FTC. It aids communities in organizing local groups and monitoring programs.

CONTACT: Peggy Charen — 46 Austin St., Newtonville, MA 02160 (617) 527-7870.

BLACK CITIZENS FOR A FAIR MEDIA:

BCFM is concerned with the image of Blacks portrayed by television and the effects of that image on both Black and non-Black viewers. BCFM acts as a liaison between the Black community and local stations through public education and discussion of issues. Network employment, programming, and corporate responsibility are BCFM's major concerns.

CONTACT: Emma Bowen — 156-20 Riverside Drive, NY, NY 10032 (212) 568-3168.

CITIZENS COMMUNICATION CENTER:

Citizens is a non-profit public interest law firm specializing in communications issues. It assists groups in litigation and negotiations with broadcasters and cable operators.

CONTACT: Nolan Bowie — 1914 Sunderland Place, NW, Washington, D.C. 20036 (202) 296-4238.

COMMITTEE TO SAVE KQED:

The Committee to Save KQED is an association representing about 16,000 Bay Area members. Public awareness campaigns, the organization of alliances such as the National Task Force on Public Broadcasting, and legal actions are being undertaken to enforce positive change.

CONTACT: Larry Hall — 7695 Crest Ave., Oakland, CA 94605 (415) 635-6398.

CONSUMER FEDERATION OF AMERICA

CFA is a coalition of over 200 state and local consumer organizations, cooperatives and trade unions. The communication Committee regularly adopts comprehensive statements on broadcast issues, which are available free.

CONTACT: Warren Braren, (914) 664-6400

FOR CONSUMER UNION: Sharon Nelson (202) 785-1906

MEDIA ACCESS PROJECT:

MAP is a non-profit public interest law firm specializing in public access, Fairness Doctrine and other First Amendment issues in communications. MAP represents diverse local and national organizations and individuals before the courts, the FCC, and the FTC.

CONTACT: Andrew Swartzman — 1609 Connecticut Ave., NW, Washington, D.C. (202) 785-2613

NATIONAL BLACK MEDIA COALITION:

This coalition of 70 Black media reform groups nationwide works for minority access to programming and employment. It meets with network representatives and adds its voice to FCC rulemaking procedures and Congressional hearings.

CONTACT: Pluria Marshall — 2027 Mass. Ave., NW, Washington, D.C. 20036 (202) 797-7474

ADVOCACY DIRECTORY

NATIONAL CITIZENS COMMITTEE FOR BROADCASTING:

NCCB has been a leader in the media reform movement since 1967. It serves as a national coordinating and support institution for local media groups. Its services include such things as information gathering, a research clearinghouse, and publicity. NCCB has published a number of booklets including **Demystifying Broadcasting: Citizen Rights in Radio and Television**. Their newsletter **Access**, published every two weeks, keeps all advocacy groups updated on pertinent rulemaking and other related events.

CONTACT: Sam Simon — 1530 P. Street, NW, Washington, D.C. 20005 (202) 462-2520

NATIONAL FEDERATION OF LOCAL CABLE PROGRAMMERS:

A national membership organization dedicated to preserve citizens' access to participation in media, NFLCP is comprised of producers of local cable origination channels. They publish a newsletter and are involved in rulemaking at the FCC and Congress in order to require local origination programming that meets the needs of communities.

CONTACT: Paige Amidon — 147 West 87 Street, New York, NY (212) 989-7230.

NATIONAL ORGANIZATION OF WOMEN:

NOW's Media Reform Committee has monitored television's portrayal of women, met with network and public television representatives and otherwise pushed for change regarding this and other media issues.

CONTACT: Barbara Rochford — 47 E. 19th St., New York, NY (212) 989-7239

NEW YORK MEDIA ALLIANCE:

The Alliance is a newly formed coalition group of New York Media Centers dedicated to the expansion of awareness in electronic arts and media issues concerning independent producers. AIVF is a member.

CONTACT: Davidson Gigliotti (212) 966-0812.

PUERTO RICAN INSTITUTE FOR MEDIA ADVOCACY:

Prima serves the Puerto Rican and Hispanic community as an educational source, and through advocacy, greater information access, greater employment representation, and eliminating negative stereotyping of Hispanics in media.

CONTACT: Luis Cafiero, President — 1230 Fifth Ave., Rm. 462, New York, NY 10029 (212) 691-8181

UNITED CHURCH OF CHRIST: OFFICE OF TELECOMMUNICATIONS:

The Office of Communications helps racial minorities and women achieve recognition in broadcast programming and employment. UCC provides Field Staff assistance in negotiating grievances with local broadcast stations and preparing petitions on communications issues before the FCC. Regional workshops are conducted periodically to instruct community leaders.

CONTACT: Jan Engsborg — Office of Telecommunications, 105 Madison Ave., Suite 921, New York, NY 10016. (212) 683-5656.

Special thanks for the NCCB's **Citizens' Media Directory** for reference material.

LEWIS FREEDMAN TO HEAD PROGRAM FUND

In August the Corporation's Board of Directors approved a plan to restructure CPB into two separate elements, a Management Services Division and a Program Fund. The fund will deal solely with the selection and funding of public television programming and will rely on the CPB Board for policy guidance.

Television producer and programming executive, Lewis Freedman has been chosen by the CPB Board to direct their Program Fund.

During the past five years, Freedman has travelled extensively in Europe and North Africa, observing television programming and production and studying history. During part of this period he served as an international consultant on television programming to the Mobil Corporation.

Prior to his five years of international travel Freedman served as Executive Producer of Drama for CBS-TV, beginning in 1972, where he created and produced the *Bicentennial Minutes* along with the four-part *Benjamin Franklin* series.

He began his career in public television in 1965 when he joined WNET-TV in New York City as Vice President of Programming where he developed programs such as the *New York Television Theatre* series, *Poverty, Anti-Poverty and the Poor* and *Sing-Along with the Bach B-Minor Mass*. In 1967 he became Director of Cultural Programs for the Public Broadcasting Laboratory where he produced Grotowski's *Acropolis*, the Negro Ensemble's *Day of Absence* and a documentary on Ingmar Bergman.

From 1969-72 he was both an executive producer and producer at public television station KCET, Los Angeles, where he created the Emmy Award-winning *Hollywood Television Theatre* series, which included Samuel Beckett's "Beginning to End" and "The Andersonville Trial", both of which also won Emmy's.

AIVF goes to Washington

AIVF went to Washington D.C. in early December to present the CPB Board of Directors with organized testimony on behalf of independent producers. The scheduled speakers were Alan Jacobs, Executive Director of AIVF, Fern McBride, independent producer of public affairs programs and documentary films, Victor Nunez, dramatic feature filmmaker, and Bob Van Lierop, lawyer and independent producer of international documentary films. Victor Nunez, held over in California at the last minute, was replaced by Steve Wax, also a dramatic feature filmmaker. Wax and Van Lierop spoke as independent producers and as representatives of the U.S. Conference for an Alternative Cinema.

AIVF structured its testimony around one unifying theme: the uniqueness of small independent production, what is special about it and the quintessential ways in which it differs from commissioned production and station production. We argued that co-productions with stations are not independent by our definition, that the context in which a film or videotape is produced influences the nature of that production, and that independent production is by definition free of that influence. Therefore, to preserve the integrity of independent production, CPB funds must be disbursed directly to independents.

Our obsession with basic definitions was in part a response to the CPB revised draft proposal for independent producers which surfaced (to our surprise) at the Board meeting. It was being presented by the staff for Board approval. This draft has theoretically been revised through consultation with independent producers. Yet we were unable to find that input reflected in a paper which we, at least, were seeing for the first time. As presented in the draft, the definition of independent producers is so broad as to jeopardize the gains and promise of Congress' three-year funding bill. This paper, like several others on independents and the Program Fund, bears the unmistakable signature of CPB. Its intentional vagueness and generality precludes the possibility for real dialogue — if you don't know what they're talking about, you can hardly respond to it — and heightens the paranoia of the independent producer community. In line with its Congressional mandate, CPB seems to be committed to encouraging independent production on public television. Why then are they hiding their intentions behind such vague policy resolutions?

When they do get specific (i.e. the 35% set-aside for independent production), they are a long way from the

belief of independent producers across the country that "substantial amount" means at least 50%. Quoting several statements (Congressional Record) from Representatives Waxman and Van Deerlin, our presentation sought to substantiate our claim to 50%, and to uncover what we understand to be the intent of the law.

But even more important than the percentages are the standards and procedures by which CPB will eventually distribute its programming funds. We expressed to the Board our fears that if they didn't take on themselves the job of structuring the Program Fund, CPB may lose a rare opportunity to enrich the programming of public television; and that although it was not inconceivable that they could technically meet their mandate by funding a variety of compromised independent production (i.e. co-productions, commissioned productions, etc.), in so doing they would be passing up an opportunity to provide the kind of creative and innovative programming that is so rare on public television that the Carnegie Commission II was prepared to dissolve the entire public television system in order to attain it. The combined independent producer presentation described independent producers as "historically absent from public television", argued for the rights of the PTV audience which has been denied access to our work, and highlighted the diversity of our production, which touches many different communities across the country. Often these communities represent audiences which public television has traditionally not served. This could change, we argued, with the inclusion of more genuinely independent production. Broadening the narrow audiences stations now serve is also one of CPB's Congressional mandates.

What will happen finally, what kind of independent production will emerge, whether CPB will exhibit understanding and commitment to the kind of independent production we described and, equally as important, the nature of the standard, structure and procedures they design for the Program Fund — these will constitute the mechanics of selection and distribution. If they are flabby, CPB could continue each year to fund a few, large independent series, meet the minimum interpretation of their mandate, and turn away from an exciting opportunity to blow real life into public television.

Much of the responsibility for determining the future direction of CPB with regard to independents will rest with Louis Freedman and the Program Fund. Mr. Freedman was at the CPB Board meeting and heard our presentation, but there was not much time to get beyond introductions. We hope to have some lengthy exchanges in the coming weeks with the new Program Fund Director.

reviews

IMPOSTORS

a film by Mark Rappaport



Mark Rappaport's latest feature, *IMPOSTORS*, defies definition. It's not so much that *IMPOSTORS* is a film of difficult subjects, but more that it is simply a defiant film. Throughout, the characters are constantly on the attack, all attempting to manipulate each other and together to assault the audience.

IMPOSTORS is a film of calculated contradictions. It is at once lush and sparse, outrageously slapstick and deadly serious at the same time. The plot is complex and comically convoluted.

Two plots of typically Hollywood genres run simultaneously, then overlap and intertwine in a film the overall nature of which is to deny the efficacy of those themes and standard narrative techniques.

First, there develops the story of Chuckie and Mikey, two psychopathic killers posing as twin magicians on a wild search for a mythical Egyptian treasure. The search combines caricatured elements of *The Maltese Falcon*, *The Mummy* (which we see at one point on the television) and various antics of the Marx Brothers.

The film opens with Chuckie and Mikey in a hotel room. While Chuckie reads a comic book, Mikey obsessively views slides of Egyptian treasures. Thus begins the strange relationship between these two arch-villains which is played like the most insidious of marriages, like Abbott and Costello as George and Martha in *Who's Afraid of Virginia Woolf*.

In a part brilliantly written to showcase his talents, Charles Ludlam makes a rare screen appearance. As Chuckie, the most dangerous and devilish of the two killers, Ludlam rants and mugs in a style he has developed over his many years as Off Broadway's Clown Prince, the master of stage comedy. That which has always come from Ludlam's electric presence on stage, translates perfectly to his film role. His comedic melodrama permeates the entire film.

Chuckie and Mikey perform their magic act in a turn-of-the-century styled theater with the assistance of the beautiful Tina, played by Ellen McElduff. From the box seat, Peter, played by Peter Evons, watches intently. After the performance Peter waits for Tina by the stage door. Tina runs out of the theater pursued by a strange man and embraces Peter to avoid the man's approach. After the mysterious man has passed Tina looks up at Peter and says, "I hope you don't think this means anything." Thus begins the second storyline of *IMPOSTORS*, the love story of Tina and Peter.

Almost immediately Tina moves in with Peter. Peter has an obsession with photographing himself and his girlfriends, always in the same pose, each in profile, about to kiss. These photographs describe Peter's imagined perfect relationship. It is the idea of relationship that Peter adores. Tina seems the most straightforward of all the characters, motivated by a simple will to survive.

As their relationship continues, Peter is plagued by constant jealousy. Tina is approached by numerous women who seem to know her all too well for Peter's liking. He is certain that they are her lovers. These encounters are written so the supposed suitors say something very suggestive then cover and contradict that sentiment in the next breath. We are never quite sure whether Peter has reason to be jealous or not. In the film there is no attempt to separate fact from fantasy. All statements seem to hold the same weight. Finally, all is further complicated by Tina's secret affair with Mikey, kept secret from Peter because of his jealousy and from Chuckie because Chuckie has the nasty habit of killing Mikey's girlfriends.

To describe the plot further would be pointless and likely impossible. Suffice it to say that the two main themes intertwine and mix but never seem to connect. It just so happens that Peter's family is fabulously wealthy and Peter has an Egyptian necklace which he often wears around his apartment. Chuckie and Mikey never find this out.

IMPOSTORS continued

What all this means cannot be simply said, but two statements in the film stand out clearly. First in a scene with Tina and Peter in bed, Peter tells Tina about his family. Their home, he says, is like a "warehouse of dead cultures." IMPOSTORS is like a warehouse of dead cultures, for it contains a startling array of narrative cliches from Hollywood genres and the film would seem to be defining these holdovers from a dead culture as a continuing curse. Secondly, in a scene with Tina and Mikey as secret lovers, Mikey tries to convince Tina to leave "all this" so they can live a normal love, which he describes in most sarcastic terms. It is an off-hand description of the worst qualities of a relationship but I think that it is in fact the closest thing to a direct statement about relationships that IMPOSTORS makes. In a film of multitudinous contradictory statements, Mikey's apparent cynicism may be the most telling and honest attitude of all. It is a way of saying that what we have come to think of as trite and cliché-ridden may be closer to the reality of our human condition than all the invented scenarios we have come to accept.

LEGACY

a film by Karen Arthur,
Independent Focus, WNET

LEGACY is a master work of contemporary cinema. Essentially a feature-length monologue conceived, written and acted by Joan Hotchkiss, LEGACY could certainly be considered of great merit on her work alone. But LEGACY is more than one woman's genius. It is a collaboration of great talents. Karen Arthur brings all to filmic fruition in a work more powerful than its separate parts.

LEGACY is the story of a woman's growing madness as a prisoner of her seemingly perfect suburban environment. Throughout her descent she continues to reassure herself that everything is all right by clutching to the routines of her daily life: the very substance of her ever-increasing anguish, because it is the perfect order of her life that has made her so isolated and alone.

The film begins with an abstracted image of a swimmer. We cannot make out who or what it is. Then we see

emerging from a swimming pool an old woman met and helped from the water by our protagonist. It is her aging mother — the monologue begins. The mother, now in a wheel chair, looks straight ahead and says nothing as her daughter in nervous tones describes the fabric of her distressing life. She is isolated even from her mother.

Later at home the final descent begins. She is preparing for a formal dinner party. We see her obsessively careful selection of the proper clothes from her impeccable closet. Flashbacks show us an aloof husband little caring or even aware of his wife's personal hell, then remembrances of a perfect lover she could never have.

She retires to her bath, rivaled in comfort and elegance only by T.V. soap commercials. From the sunken tub she calls a friend, only to chide the friend for leaving the phone briefly to talk to someone else. Then in a scene cut from the WNET screening she begins to masturbate, then drops the receiver, completely forgetting about her friend on the other end. Her pristine surface is beginning to break away.

After a great deal of difficulty dressing (decisions are becoming almost impossible) she makes the final preparation of the place settings at the dinner table, punctuated by wild and irrational diatribes against her black cook who is never to be seen behind the closed door to the kitchen. It is at this point that she begins to lose complete touch with reality. The long monologue is drawing to a close. As she becomes more and more frantic the dramatic nature of the staging becomes more and more apparent. The device of the monologue and its performance is not only to carry the narrative of the film but, as well, serves perfectly as a metaphor for her now complete isolation, for we are not at all sure that there is in fact a cook behind the door to which she addresses her flurry of racial slurs and epithets. We see her now for what she is, stripped bare of all social pretense.

In the final sequence we see her entire living room covered with a white netting she had been using as a decoration. It is the realization of the veil that has for so long separated her from the external world. She has left us once and for all.

BILL JONES

by RICH BERKOWITZ

Congratulations to **Jean Firstenberg** who has been appointed to replace **George Stevens, Jr.** as Director of AFI. As former Program Officer of the Markle Foundation, Jean has demonstrated keen understanding in working with independents...

More than five hundred New York City children will be featured in **Robert Gardner's** new feature film **CLARENCE AND ANGEL**. Shot on location in NYC, the film follows the struggles of a young boy when his Southern migrant-worker family moves to New York. The story unfolds when the boy is befriended by an Hispanic classmate who helps him adjust to life in urban surroundings. Gardner will distribute **CLARENCE AND ANGEL** to special educational programs, libraries and museums...

Claudia Weill begins shooting **THE PERFECT CIRCLE** in January on location in Los Angeles. Weill's follow-up to **GIRLFRIENDS** is about a romance between a woman mathematician and a retired baseball player...

JUMP CUT issue #21 features reports on the Alternative Cinema Conference from eleven of Jump Cut's staff writers. This seems like mandatory reading for independents...

Penny Allen has just finished shooting **PAY DIRT**, the second film in a trilogy which began with **PROPERTY**. Described by Penny as “a medieval morality tale”, the epic feature-length film centers on several farmers who own a vineyard as well as a field where they grow marijuana. Sounds cultivating...

The National Alliance Against Racist and Political Repression has joined independent filmmakers **David Koff** and **Musindo Mwinyipembe** to seek the release of the uncensored version of **BLACKS BRITANNICA**, a powerful documentary on racism in Great Britain (see **THE INDEPENDENT**, April 1979). Koff is trying to add PBS as a defendant in his suit, claiming that they, along with WGBH, participated in censoring the film before broadcasting it over national public television on August 10, 1978. For more info, contact the Ad Hoc Coalition to Defend **BLACKS BRITANNICA**, Two Park Square, Suite 600, Boston Mass 02116 (617) 542-0663...

Peter Lowy of Altermedia has announced plans for a screening of lesbian films on Jan. 10 and 11, at 8 pm, to be held at St. Peter's Church, 346 West 20th St., NYC. Scheduled to be screened are the just-completed **WORLD OF LIGHT: A PORTRAIT OF MAY SARTON** by **Marita Simpson** and **Martha Wheelcock**; and **IN THE BEST INTERESTS OF THE CHILDREN** by **Frances Reid**, **Liz Stevens** and **Cathy Zheutlin**. Also, "back by popular demand": **AFTER THE GAME** and **PUPPET CHARACTERS** by **Donna Gray**, **DYKETACTICS** by **Barbara Hammer** and **I'M NOT ONE OF 'EM** by **Jan Oxenberg**...



Molly Drosten-Kovel b. Dec.5

The CPB Board Ad Hoc Committee to draw up their 5-year plan has created an advisory group which includes AIVF — along with PBS, NPR, NTIA, NAEB and the IRC...

The Museum of Modern Art is presenting an entire week of CINEPROBE in February. Featured filmmakers will include **Susan Pitt, Larry Jordan, Jon Jost, Allen Coulter, Howard Guttman, Gerald Tartaglia, Dave Geary and Warren Sonbert...**

A NEW ARRIVAL: AIVF's newest member is **Mariana Louise Drosten-Kovel** or more simply, **Molly**, who was born on December 5 to Board member and former President **Dee Dee Halleck**. Ms. Kovel was not an independent production; Dee Dee's husband, **Joel** collaborated. When asked to divulge the subject of her first film, Ms. Kovel rolled her eyes and declined comment...

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festivals

By Monica Freeman

FIVF was present this year at the 11th Festival de Cinema, October 13-20, Nyon, Switzerland. This documentary festival attracts filmmakers from around the world. Many of them were guests of the festival. Representing films at Nyon this year were Penny Bernstein; PAUL JACOBS AND THE NUCLEAR GANG by Jack Willis and Saul Landau, Arthur MacCaig's PATRIOT GAME, Josh Hanig's SONG OF THE CANARY and BETWEEN MEN by Will Roberts. There were nearly a dozen American entries.

Each film was translated simultaneously into French and English and transmitted through a portable earphone system for the audience and international jury, consisting this year of representatives from France, Russia, Switzerland, Canada and Bulgaria. After the screening, filmmakers were invited to join the audience and press in a question and answer session, which on occasion turned into an adamant debate, as most of the films were very controversial.

The categories covered ranged from environment, education, and religion to ethnology, artists and politics. This year's retrospective was on films about the Second World War. Little-seen documents coming from varied sources revealed the propaganda, history, and atrocities along with actual war footage.

Although Nyon is not particularly a marketplace festival, there are European television producers present as well as other festival directors, along with an abundance of journalists, mostly Swiss. Moritz de Halen, the festival's director, stressed the importance of filmmakers having good quality publicity photos for publication by various newspaper and press people that attended festivals. Mr. de Halen selects the American films when he makes his annual trip to New York City in late June. There is no entry fee. For further information contact The Festival de Cinema, 1260 Nyon, Switzerland.

SANDINISTA FILM INSTITUTE CALLS FOR SOLIDARITY

Out of the far-seeing, effort of the Sandinista National Liberation Front to document the Nicaraguan people's struggle against Somoza's regime, the seed of today's film institute grew. A team of photographers and filmmakers risked their lives to obtain that documentation on the battlefield, along with a citizenry which rose in arms to change their oppressive government. On July 22nd, 1979, three days after the Sandinista victory, that same team took over Somoza's abandoned Managua film offices, PRODUCINE, by then an empty shell with deteriorated equipment. They were later officially recognized as the Nicaraguan Film Institute, INCINE.

The Government of National Reconstruction gave INCINE the responsibility of rescuing in film our national identity and cultural heritage, deformed and atrophied by forty-five years of Somozaism. To accomplish this they must produce and distribute educational films in a country which lacks a filmmaking tradition, although its people have enjoyed watching films over the years.

Nicaragua is also a country which suffers from massive illiteracy, malnutrition, and a minimal health-care system. Within our human, economic, and material parameters we are rapidly developing a film infrastructure. One must bear in mind that in Nicaragua filmmaking is not a luxury, but rather an imperative need, a fundamental tool in overcoming an imposed underdevelopment.

International Solidarity

Due to the devastation inherited from long-term tyranny and a short-term war, our economy cannot cover the initial capital investment required to purchase the necessary equipment and materials in order to meet our production goals. Therefore, we are counting on the generous help of a progressive international filmmaking and film-loving community to equip INCINE. We need cameras, lenses, editing equipment, portable tape recorders, microphones, film and tape, as well as transfer, copying, processing and projection equipment, and funds.

We need the help of every citizen who believes in the value of a free, democratic, educated and healthy Nicaragua. We urge you to participate in this campaign. Please write to:

Nicaragua Communicates
512 Broadway 3rd Floor
New York, New York 10012

Checks should be made out to THE FILM FUND — NICARAGUA COMMUNICATES. Your contribution will be tax deductible.

Thank you,

RAMIRO LACAYO DESHON
President, Board of Directors
INCINE

NOTICES

PBS-Minority SPC 7 Market

AIVF would like to know how many independent minority producers have applied to the current Minority SPC 7 Market being conducted by PBS. If you applied, please drop us a line, telling us how you heard about the Market and whether your proposal has been included in the Preference Catalog. Only the proposals in this catalog will be considered to enter the Program Fair. Write to: AIVF, 99 Prince St., N.Y. N.Y. 10012. Attention: Pablo Figueroa.

The FCC recently released its first semi-annual regulatory agenda. The agenda has two parts: one listing all those proceedings on which the FCC intends to act within the next six months, and the other listing those items which the Commission will address within the next six months to a year.

For a copy of the agenda, write the FCC, Consumer Assistance Office, 1919 M Street, N.W., Washington, D.C. 20554, (202) 632-7000.

A coalition of energy, media, and anti-nuclear power groups have recently formed the SAFE ENERGY COMMUNICATIONS COUNCIL. The coalition intends to promote media coverage of energy issues. The Council will also consider producing public service announcements advocating the use of renewable resources. For more information, contact Rich Pollack, Director, CRITICAL MASS ENERGY PROJECT, 133 C Street, SE, Washington, D.C. 20003, (202) 546-4790.

Award-winning television producer Lewis Freedman was named to head the Corporation for Public Broadcasting's new Program Fund. In announcing his selection, CPB President Robben Fleming said Freedman, "will bring to public television one of the nation's most creative minds in this medium." The announcement was made at the December Board meeting of CPB.

The next meeting of the Board will be held in Washington, January 16-17, 1980.

HAS YOUR ORGANIZATION EVER EMPLOYED MEDIA ARTISTS UNDER CETA? If so, please contact Fran Platt at FIVF, 99 Prince Street, New York, NY 10012, as soon as possible. I am researching an article for a future issue of THE INDEPENDENT to provide guidance for independent media organizations who wish to set up CETA programs, and would like to include the experiences of groups other than FIVF. Thank you.

AIVF holds regular Board meetings on the first Monday of each month. These meetings are open to the public. Those interested in attending should call the AIVF office for confirmation.

PUBLICATIONS

THE WAFL BOOK is a directory of the people, places, skills and services in Washington's film and video production community. The 3rd Edition will be published on March 15, 1980, and may be ordered at the reduced pre-publication price of \$4.95 (\$6.95 after January 15) plus 75¢ postage from Washington Area Film/Video League Inc., 2712 Ontario Road NW, Washington DC 20009.

AMERICAN LABOR FILMS, published by the Film Library Information Council, is a directory and critical guide covering 250 films in English and Spanish dealing with labor issues. It features a proposal by the AFL-CIO and the UAW to form a consortium to support production of new films, and articles on the use of film in labor education and as an organizing tool. It can be ordered for \$7.00 from American Labor Films, PO Box 348, Radio City Station, New York, NY 10019.

CAREERS IN FILM & TELEVISION, AFI Factfile #2, is available for \$3.00 from NES Publications, American Film Institute, Kennedy Center, Washington DC 20566.

SCRIPTWRITER NEWS is a periodical providing business tips to screen and television writers. Write for a free sample to PO Box 956, New York NY 10023.

THE FILM AND VIDEO MAKERS DIRECTORY is available for \$5.00 per copy. Another \$1.00 obtains a year's subscription to the FILM AND VIDEO MAKERS TRAVEL SHEET. The expanded, updated DIRECTORY includes a complete index to thousands of film and video makers, as well as institutions, organizations, museums, universities, media centers and distributors involved with independent film and video in this country and abroad. Make check payable to Carnegie Institute and send to Film Section, Carnegie Institute, Museum of Art, 4400 Forbes Avenue, Pittsburgh PA 15213.

THE SOUTH IN FILM will be highlighted in a special issue of THE SOUTHERN QUARTERLY to be published next winter. Essays on significant themes in Southern films, genre pictures with Southern settings, the relationship between Southern literature and the

cinema, and efforts to make films in the South are now being accepted for submission. March 1, 1980 is the deadline for receiving articles or proposals. Contact Warren French, Guest Editor, Box 266, Cornish Flat, NC 29746.

REEL CHANGE: A GUIDE TO SOCIAL ISSUE FILMS, edited by Patricia Peyton, is a critical listing in catalog format of over 500 dramatic features, documentaries, shorts, animation, videotape and slide presentations dealing with social change that are available in U.S. distribution. All titles are subject-indexed and cross-referenced. The guide is available for \$6.95 plus \$1.25 shipping from The Film Fund, PO Box 909, San Francisco CA 94101, (415) 981-3581.

FILMS WANTED

IF YOU HAVE video or film material relating to New York Metro area public affairs or cultural activities, and would like it to be considered for local airing, please contact TAD TURNER at WNYC-TV at (212) 566-3101.

EDUCATIONAL DEVELOPMENT CENTER is interested in negotiating distribution rights for independently produced educational films and videotapes. Our primary areas of interest are special education, health, women's and social issues and ethnography. Please contact Marcia Culhane, EDC, 39 Chapel St., Newton, MA 02160. (617) 969-7100 ext. 349.

CENTER SCREEN and WGBH Educational Foundation have initiated "Brief Encounters", a project to program short independent films and videotapes as intermission spots on public television. Requirements: Length — 30 seconds to 7 minutes; Format — 16mm, ¾ inch, 1 inch, 2 inch only. Rates for local broadcast range from \$85 to \$100 (depending on length). Deadline is Jan. 31, 1980. Contact: Brief Encounters Project, CENTER SCREEN, 18 Vassar St., 20B-126, Cambridge, MA 02139, or call Barry Levine at (617) 494-0201.

GAY FILMS WANTED: Films about lesbians and gay men wanted for possible inclusion in the 1980 New York Gay Film Festival. Please send promos (not films) to: Altermedia, LTD, P.O. Box 948, Bowling Green Station, NY, NY 10004.

FILMS/TAPES on or about different regions of New York State are being sought for acquisition or rental by Joan Lapp of the Dept. of Commerce (99 Washington Avenue, Albany, New York 12245) Tel: (518) 473-1992. Please con-

tact her or Lillian Jimenez (212) 966-0641 from FIVE.

FESTIVALS

1980 ATHENS INTERNATIONAL FILM FESTIVAL: Filmmakers, producers and distributors are invited to submit their films by March 31 for the Athens Festival to be held April 25-May 4. Competition is open to all 35mm, 16mm, and Super-8 films in the categories of feature films, short story, animation, experimental and documentary. Contact: Athens Intl. Film Festival, Box 388, Athens, Ohio 45701. (614) 594-6888.

FOURTH ANNUAL ATLANTA INDEPENDENT FILM AND VIDEO FESTIVAL is now accepting entries for this year's Festival in the following formats: 16mm, Super-8, and ¾ inch cassette. Winners will be screened at the IMAGE Film/Video Center and the High Museum of Art from March 25-30. Deadline for receipt of all entries is Feb. 22. Contact: Independent Media Artists of Georgia (IMAGE), 972 Peachtree Street, Suite 213, Atlanta, GA 30309. (404) 874-4756.

ELEVENTH ANNUAL BALTIMORE INTERNATIONAL FILM FESTIVAL INDEPENDENT FILMMAKERS COMPETITION is open to 16mm films (only) made during the past two years. Entry forms are due by March 1; films by March 15. Entry forms and further information are available from: BIFF-11, Room 401 C, Baltimore MD 21201. (301) 685-4170.

CINE (Council on International Non-theatrical Events) reminds U.S. filmmakers that Feb. 1, 1980 is the deadline for submitting entry forms for CINE's next annual competition. Application forms are available from: CINE, 1201 16th St., NW, Washington, DC 20036. (202) 785-1136.

TENTH ANNUAL ANN ARBOR 8mm Film Festival is now accepting entries until Feb. 1, for this year's competition to be held Feb. 15-17. Contact: Ann Arbor Film Festival, PO Box 7592, Ann Arbor, MI 48107.

MODERN LANGUAGE FILM FESTIVAL, a competition of short films on non-English speaking cultures, is inviting films that communicate some aspect of human society associated with non-English speaking cultures — American ethnic and other countries. Sound may be in any language or non-verbal. Entry deadline: January 31, 1980. Entry fee: \$15.00. Maximum length: 60 minutes; 16mm optical sound only. Contact: Modern Language Film Festival, Box 623 C, Middlebury, VT 05753.

BUY/RENT/SELL

FOR SALE: Arri 16GS with 2 mags, 1 variable motor, 1 constant motor, 1 torque motor, 1 mini Duropack on-board battery, 1 Duropack charger, 1 Duropack shoulder battery, 1 Cine 60 belt battery, 1 12.5mm T2 Cooke Kinetel lens with 85, 85N3m 85N6 filters, 2 battery cables, 1 hammered aluminum case. Mint condition. \$6,500.00 complete. Also: NPR cradle \$125.00. NPR (CA-1) to C-Mount adapter \$125.00. CP 16 click-stop short finder, new \$250.00. CP follow-focus gear for 10-150mm, new \$60.00. Arri Angenieux 12-120 zoom motor (works from 8 or 12-volt battery), mint condition \$250.00. Call Don (212) 840-7833.

OPPORTUNITIES/GIGS APPRENTICESHIPS

COMPOSER of minimalist and experimental music wishes to work with film and videomakers on creative projects. Have completed works and master tapes on file. For resume, tape and information, contact Mark Pierson, (617) 755-3499.

POSITION AVAILABLE/AUDIO-VISUAL EQUIPMENT MANAGER: Salary \$11,582; ten months per year; 35 hours per week. Contact: Lillian Silver, Personnel, (201) 932-3020.

VOLUNTEERS WANTED: For feature production of "A Man To Love". We are looking for people interested in working with us for a late Jan. shoot. Please call Lynn Rogoff and leave your name and phone number: (212) 966-7563.

PRODUCTION STAFF NEEDED for new series. We are beginning a new national tv journalism series for teenagers and are looking for Production Managers, researchers/writers, producers and directors. Ability to speak Spanish a plus. Send resumes to: Southwest Center for Educational TV, 10900 Spicewood Pkwy., Austin, Texas 78750.

FUNDS/RESOURCES

THE FILM FUND is now accepting applications for its 3rd annual cycle of grants towards production and distribution of films, videotapes and slide shows on social change topics. \$100,000 to 150,000 will be awarded in 1980. The deadline is January 31, 1980. For guidelines and application forms, write The Film Fund, Media Grants Program, 80 East 11 Street, New York NY 10003, (212) 475-3720.

NEH MEDIA PROJECTS deadline for projects beginning after July 1, 1980 is February 18. For more information con-

tact National Endowment for the Humanities, Division of Public Programs, 806 15 Street NW, Washington DC 20506, (202) 724-0398.

SYNAPSE VIDEO CENTER is available to independent film/video producers to edit for broadcast. Studio time at Syracuse University's two-inch facility, at a rate of \$20/hour, is awarded by a Review Panel on a competitive basis. Post-production access proposals are accepted and reviewed continuously. List of available equipment and guidelines may be obtained by writing to Synapse, 103 College Place, Syracuse NY 13210, (315) 423-3100.

FOUNDATION GRANTS TO INDIVIDUALS, 2nd EDITION, lists addresses, phone numbers, program descriptions, application, interview and deadline information, current financial data, names of trustees and staff, and sample grants for 950 foundations that give over \$81 million to over 44,000 individuals annually. The directory is available at \$15.00 per copy from The Foundation Center, 888 Seventh Avenue, New York, NY 10019, (212) 975-1120.

BRIDGE OVER TROUBLED WATERS: Loan Funds for the Arts is a booklet describing interest-free or low-interest funds available to artists and art organizations. It can be obtained for \$2.50 plus postage from the Center for Arts Information, 152 West 42 Street, New York, NY 10036, (212) 354-1675.

WORKSHOPS/SEMINARS/ CONFERENCES

RIVER CITY FILM CONFERENCE will be held at the Omaha Hilton on March 7-9. Will Vinton, Jeff Schrank, Lorna Rasmussen and Herman Engel are the featured speakers. Write: River City Film Conference, PO Box 14232, Omaha NB 68124.

12th MIDWEST FILM CONFERENCE will be held February 17 at the Chicago Marriott O'Hare. It is considered a good time to preview short films that later receive Academy Award nominations. Contact PO Box 1665, Evanston IL 60204.

AMERICAN FILM INSTITUTE NATIONAL EDUCATION SERVICES will sponsor a Film Education Summer Institute to teach feature filmmaking to traditionally-trained film academicians. It will be held August 3-8 at the AFI Center for Advanced Film Studies in Beverly Hills. Write Film Education Summer Institute, National Education Services, Kennedy Center, Washington DC 20566; or contact Annette Bagley at (202) 828-4080.

by Laurie Young, Associate Administrator ICAP

ICAP

OPPORTUNITIES IN CABLE

Cable television, by now a household term, presently reaches over 15 million subscribers nationally (21% of all U.S. television homes). Pay cable, such as Home Box Office and Showtime (among others), counts over 4.8 million subscribers. It is projected that by the mid-80's, one-third of all U.S. households will be subscribing to cable television.

Most independents are aware that cable offers a multiplicity of channels and promises alternatives to network fare. But specifically, what does cable now offer to independent film and videomakers in the way of distribution opportunities?

Although several commercial distributors have taken up marketing to the cable industry, ICAP — Independent Cinema Artists & Producers — has been supplying independent work to cable since 1975. Founded by filmmakers for filmmakers, ICAP is a non-profit organization that advises individual artists in the ways of cable and distributes their work, returning 75% of all lease fees to the producers. If you are considering cable distribution of your work, here is some information you might find useful.

What the pay services are currently leasing from independents

Due to consistent marketing efforts by ICAP and others, the short subject is now an established programming element on the pay systems, which insert them in the breakeven between the major feature offerings. Most of ICAP's current business is with these pay channels. The pay systems are primarily interested in films or tapes of 1 to 30 minutes (best timing is 3-17), preferably color, that have high production and entertainment values. Documentaries on controversial subjects, B/W, works longer than 30 minutes, and avant-garde films/tapes are harder to lease to these systems, although ICAP continues its attempts to expand the market demand for such works. Independent features with a box-office track record also can be placed.

Contract terms vary. Rates are based on the system's subscriber count and the work's running time, but generally this market can pay anywhere between \$10 and \$100 per minute for shorts. Because of the relatively small size of the market and its slow sales pattern, pay cable is currently an ancillary market for the independent.

Basic cable

Basic channels (that is, those channels for which the cable subscriber does not pay an additional fee) fall into several categories: (1) public access (channels available to producers at no charge); (2) community channels (used by local governments, school boards, etc.); (3) leased channels (available to producers for a

fee); (4) and miscellaneous basic programs and services offered by the local cable operator, including a) sports channels (such as ESPN and Madison Square Garden Sports), b) children's programming (such as **Calliope** and **Nickelodeon**), c) religious programming, d) channels for older people (such as **Cinemera**), and e) the superstations (local independent television stations carried nationally via satellite; WTBS Channel 17-Atlanta is the best known).

The first three basic services mentioned above generally return no revenues to the producer. Some in fact require payment. The last category, miscellaneous basic programs offered by the local cable operator, does contain some distribution possibilities for the independent that offer financial reward (though rates can be lower than those offered by the national pay systems). ICAP has contracts with or is negotiating with several of the basic programs of the paying variety and sees them as a viable outlet for independent work. This is particularly true for more lengthy or "controversial" material that pay systems currently shy away from, or works of interest to a highly specialized audience.

In addition, ICAP is in the process of creating thematic programming packages of independent work that can be leased as series to basic cable operators; the first, entitled **Womenvision**, was distributed to Manhattan Cable.

By the way, ICAP strongly believes that independents should not give their work away for free — so be wary of any proposal that offers exposure but neglects the cash. With cable's multiplicity of channels, the industry is hungry for programming; independents should be aware of the market value of their work.

How to contact ICAP

ICAP is interested in screening all types of film and video. If you are considering cable distribution by ICAP, send a written description of your work including title, credits, release date, format (16mm or prints or ¾" videocassettes only), running time, promotional material including reviews, and a list of all TV exposure your film or tape already has received. Do not send films or tapes until requested. For more information, call or write:

ICAP
99 Prince Street
New York, N.Y. 10012
(212) 226-1655

Administrator: Susan Eenigenburg

FOUNDATION FOR INDEPENDENT VIDEO AND FILM, INC.

99 Prince Street

New York, N.Y. 10012



the INDEPENDENT



dec.'78

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We see THE INDEPENDENT as a much improved version of the regular AIVF Newsletter. We care about the way it looks, the way it reads and how it works for you as an information source. A regular and informative publication is a basic component in serving a national as well as a regional constituency. We want to reach more people and in so doing we hope to be able to provide you — the member — with more efficient and broadly based news and opportunities while at the same time increasing our visibility and effectiveness as an organization.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to: THE INDEPENDENT, 99 Prince St., NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

NOTE: All submissions to newsletter due by 15th of month preceeding publication, preferably earlier.

CORRESPONDENCE

Dear Editor and AIVF Members:

The International Film Festival in Greece last month highlighted Kubrick's achievements and Canada's contributions as well as showing AN UNMARRIED WOMAN, THE TURNING POINT, COMING HOME and other titles.

No credit was given to AIVF, thus this note. Two long-standing members' works were selected for the festival: SAINTS IN CHINATOWN, a short by Sol Rubin (whoever he is) opened the festival; and later on, Martha Coolidge's NOT A PRETTY PICTURE and BIMBO flickered on. BIMBO received an award for Best Fiction Short Subject.

Sincerely,

Sol Rubin
Sol Rubin Motion Pictures
October 18/78 NYC

LETTER FROM THE PRESIDENT

Dear Members:

This newsletter marks the beginning of a spruce-up effort here. Next on the agenda is our space. Hundreds of people walk in each month: looking for info, picking up their films, buying copies of the publications, searching through the skills files, etc. It's time we made the place a bit more pleasant. Do you have any plants you want to donate? Any desks or files in good condition? Call to sign up for our Saturday (Dec. 16) Work Party. Remember what it's like to go to the john here? We can make it nicer without selling out to "Better Homes and Gardens" style. Some white paint would make a big difference. Carpenters and plumbers who want to volunteer call Leslie at 966-0900.

The forums on Nov. 29 and Dec. 13 are the result of many hours of work by a committee headed by Jim Gaffney. Are there other members out there with ideas for presentations? We'd like to serve *your* needs. What do you want to talk about/screen?

The board has been busy drawing up some new by-laws to accommodate the structural changes that our rapid growth this past year mandates. We'll present them to the membership meeting in February for your approval.

The coming months will be a transition time with a new Executive Director, and new by-laws. Although our funding has increased enormously, it is mostly for specific projects. As our visibility and our membership has increased, so have the demands on our office staff. The job ahead is to become more efficient and organized, without turning into the kind of unresponsive bureaucracy we all hate. (we're independents, right?) We want to build a community, not an empire. Get involved!

Dee Dee Halleck

THE INDEPENDENT is published 10 times yearly by The Foundation for Independent Video and Film, with support from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

FESTIVALS UPDATE

Marc N. Weiss, Festivals Committee

INFORMATION ON NEW FILMS should be sent to the Festivals Committee c/o AIVF. It's always good to know what's around when a festival is getting ready to do a selection; and if we have your address and phone number we can contact you about sending your film in for a screening.

WE'RE LOOKING FOR ONE OR TWO PEOPLE in New York to work on a volunteer basis on the Festivals Committee. It'll involve keeping track of films and filmmakers, coordinating screenings, some correspondence, etc. **NOTE: YOU MUST BE WILLING TO OCCASIONALLY GIVE THE WORK PRIORITY OVER YOUR OTHER ACTIVITIES.** Eventually, as you demonstrate consistent responsibility, it could lead to direct liaison with festivals, including attending some. If you're interested, write (do not call) telling us something about yourself to Festivals Committee, AIVF, 99 Prince St., NYC 10012.

THE FIRST EUROPEAN FESTIVAL DEVOTED EXCLUSIVELY TO AMERICAN INDEPENDENT CINEMA is being sponsored by the City of Florence and the Italian Film Critics Association. It's a recognition of the emerging independent film movement here, and will probably make waves. So enter! Following is the official information:

FLORENCE, ITALY INVITES ENTRIES FOR FIRST ANNUAL FESTIVAL OF AMERICAN INDEPENDENT CINEMA

The First Annual Review of American Independent Cinema (1^a Rassegna del Cinema Indipendente U.S.A.) will take place in Florence, Italy in May 1979. Official selection of films will take place in New York from December 15 - 30 under the auspices of the Foundation for Independent Video and Film (FIVF). Marc N. Weiss, Chairperson of the FIVF Festival Committee, and Carolyn R. Ferris, U.S. Coordinator for the event, will participate in the selection, assisting a delegation from Florence headed by Fabrizio Fiumi, Florentine filmmaker, and Giovanni Rossi, film critic associated with the Sindacato Critici Cinematografici, Comune di Firenze. The Festival is co-sponsored by the City of Florence and the National Association of Italian Film Critics.

Eligible: Theatrical films, short features, and fiction films; over 30 min. **No documentary, animated, educational, or industrial films.** Entries need not be recent.

Purpose and Benefits: The Florence Festival will introduce American independent films and filmmakers to the Italian public, film critics, and television distributors. Sponsorship by the National Assn. of Italian Film Critics, as well as cooperation from RAI and other television representatives, promises wide exposure in the Italian press, as well as potential broadcasts on television and projected circulation of the Festival program in other Italian cities.

There will be no cash prizes; but Festival participants will be awarded an *expense-paid week in Florence*, as well as discounts on Alitalia flights, so that they may be present during the screenings and at discussions and interviews during Festival week.

Selection Submission Procedures: Filmmakers interested in submitting films for potential selection should follow these guidelines:

1. Theatrical/short features eligible (see above).
2. Films should arrive in N.Y.C. as soon as possible (avoid the holiday mail crush!). Send to: FIVF Festivals Committee (Florence Selection), 99 Prince Street - 2nd Floor - New York, N.Y. 10014. (Phone: 212-966-0900). The title should be clearly marked on the shipping case.

3. Include the following with each print (marked with name, address, film title):
 - a. A check or money order for postage/handling made out the the FIVF Festivals Committee.
 - Films 30 to 60 minutes: \$10
 - Films over 60 minutes: \$13(Members of AIVF may deduct \$3 from these amounts)
 - b. A synopsis of the film and complete English transcript if available.
 - c. Major credits, completion date, running time.
 - d. Any reviews or publicity materials which might explain the film and/or the filmmaker and place them in context, including other festivals where the film has been shown. (The Festival plans an illustrated catalog as well as press releases and other publicity efforts.)
 - e. Address label for the film's return. Plastic shipping cases preferred.
4. Films will be returned in mid January.
5. Selected films/filmmakers will be notified in January. The shipping of selected films from N.Y.C. to Florence will be at the Festival's expense.

Send materials immediately — they must be in by Dec. 20.

For further information, contact Carolyn R. Ferris, 40 Atherton Road, Brookline, MA. 02146.

RECENT FESTIVALS

"The recent international documentary film festival here in Nyon, Switzerland has become an American colony, to judge by its 17 U.S. films in competition," sayeth *Variety*. I wouldn't put it quite that way myself, although it has been, in general, a very good fall for independent films in international festivals. Here's what's happened with the festivals we work with:

THE NEW YORK FILM FESTIVAL, not noted for any strong representation of American independents in the early 70s, has recently been picking up steam. Although it was unfortunate there were no independent fiction features this year, festival audiences did get to see documentaries and shorts: **GATES OF HEAVEN** by Errol Morris; **AMERICAN BOY** by Martin Scorsese; **WITH BABIES AND BANNERS** by Lorraine Gray; **CIA CASE OFFICER** by Saul Landau; **THEY ARE THEIR OWN GIFTS** by Lucille Rhodes and Margaret Murphy; **MANIMALS** by Robin Lehman; **DISCIPLINE OF DE** by Gus VanSant; **BRUCE AND HIS THINGS** by Mike Haller; **GOING OUT OF BUSINESS** by Christopher Gamboni; **VALVE TRISTE** by Bruce Connor; **SEA TRAVELS** by Anita Thacher; **EGGS** by Ruth Hayes; **THE DOGS** by Aviva Slesin and Iris Cahn; and **DUANE MICHALS** (1939-1997) by Theodore R. Haines and Ed. Howard.

As the newsletter of record, let us not forget the Celebration... On Saturday, September 30th, several hundred people crammed into a Soho gallery to honor the independent films in the festival. Amidst the food, drink, dancing and talk, Richard Roud (the Festival Director) and Kitty Carlisle Hart (head of NYSCA) made cameo appearances in speaking and non-speaking roles. Thanks are due to Jann Davis and her volunteer squad for making it happen.

THE MANNHEIM FILM FESTIVAL had its largest selection of American films ever: 13 films — nearly one out of four films in the festival. In addition, nine filmmakers or film representatives from the U.S. were in attendance. To mark the occasion, the festival organized a press conference on the American independent film movement, which attracted lots of attention.

Included in the lineup were Manny Kirchheimer (SHORT CIRCUIT), John Hanson, Rob Nilsson and Sandra Schulberg (NORTHER LIGHTS), Lorraine Gray (WITH BABIES AND BANNERS), Frances Reid and Elizabeth Stevens (IN THE BEST INTERESTS OF THE CHILDREN), Penny Bernstein (representing Saul Landau's CIA CASE OFFICER), and me.

Also shown at Mannheim were ALAMBRISTA by Robert Young, EXIT 10 by Steve Gyllenhaal, TATTOOED TEARS by Joan Churchill and Nick Broomfield, BRUCE AND HIS THINGS by Mike Haller, CONTROLLING INTEREST by Larry Adelman, SET-UP by Kathryn Bigelow, HAPPY BIRTHDAY, I'M 40 by Alida Walsh, and last but possibly least RENALDO AND CLARA by Bob Dylan.

WITH BABIES AND BANNERS won a Gold Ducat, which is a cash prize, and ALAMBRISTA received the first prize of the Evangelical (Protestant) Jury.

Special thanks should go to Mira Liehm, the Philadelphia-based writer and Mannheim staff member, for her support of the American films.

THE NYON FILM FESTIVAL, as noted above, was pretty saturated with American independents. Films selected through the AIVF for this documentary festival included: THE POPOVICH BROTHERS OF SOUTH CHICAGO by Jill Godmilow, JOE AND MAXI by Maxi Cohen and Joel Gold, AIN'T NOBODY'S BUSINESS by Sally Barrett-Page, SOUTH BEACH by Cinda Firestone, GRANDPA by Steve Foreman, LIVING THE GOOD LIFE by John Hoskyns-Abraham, CIA CASE OFFICER, CONTROLLING INTEREST, WITH BABIES AND BANNERS, and IN THE BEST INTERESTS OF THE CHILDREN.

Several of us who were at Mannheim went along to Nyon, and Lorraine Gray was there to receive a Silver Sesterce for WITH BABIES AND BANNERS. CONTROLLING INTEREST received an Honorable Mention.

Festivals in Leipzig, East Germany and Lille, France are coming soon. Reports on them in a future issue.

UPCOMING FESTIVALS (Note: These festivals are *not* handled by the AIVF festivals Committee. Deal with them at your own risk!)

The 12th International Animated Film Festival will be held in Annecy, France in June 1979. Entry deadline in January. Write: 21 Rue de La Tour D'Auvergne, 75009 Paris, France.

The 9th International Tampere Short Film Festival will be held in Feb. with a Dec. entry deadline. Write TFF, PO Box 305, SF-33101 Tampere, Finland.

The ASIFA-East Animated Film Awards are made in Jan. Write ASIFE, 25 W. 43 St., NYC 10036.

Seventh Birmingham International Educational Film Festival. March 7-14, Birmingham, Alabama. Deadline Jan. 30/79. Contact Craig Battles, Alabama Power Company, PO Box 2641, Birmingham, Alabama 35291.

1979 American Film Festival entry deadline Jan. 15. EFLA 43 W. 61 St., NYC 10023; phone (212) 246-4533.

13th Kenyon Film Festival '79. Box 17. Gambier, Ohio 43022. 16mm April 6-8. (\$5. entry fee) Looking for recent independent 16mm films.

NC Film Festival. Open to NC residents only. Deadline: April 13, 1979. Festival dates — May 4-5. Write NC Museum of Art, Raleigh, NC 27611.

51st Annual Academy Awards — for short films. Send films, synopsis and 16, 35 or 70 mm prints on reels. For info contact Academy of Motion Picture Arts and Sciences 8949 Wilshire Blvd, Beverly Hills, Ca. 90211; (213) 278-8990. Deadline Jan. 7.

Women/Artists/Filmmakers, Inc. is doing a survey of women working in film and video. Send a 5x7 index card to 69 Mercer St., NYC 10012, listing name, address, phone, followed by video/film titles and a brief description of each. WAF is particularly interested in anyone working on historical material about women in film.

CONCERNING CETA: TO BE OR NOT TO BE

On the future of CETA support in media, the silence on all sides has been deafening. Including the FIVF. Why? Because, even at this late date, with the current program slated to expire in January, FIVF has not been notified of anything. Rumors abound. As soon as we know anything concrete, we will disseminate the information immediately.

MEDIA AWARENESS UPDATE

The FIVF was represented on a panel of independents at the recent NAEB convention in Washington. Nick De Martino and Mirra Bank also sat on the panel.

The passing of the Telecommunications Financing Act includes our proposed amendments allocating funds for the production and acquisition of independent work. Our task ahead is to suggest proposals to CPB on administration of this money. We are concerned that the money be used equitably and efficiently to produce good, diverse programming.

We're also gearing up to respond to and comment on the Carnegie Report which is due in January. And members of the committee are meeting with the Public Interest Satellite Association regarding a request to the FCC for satellite time to showcase and distribute independent work to outlying PBS stations and the cable networks.

The committee welcomes suggestions, meets monthly and is open to new members. Call Robin Weber at the office (966-0900) for information.

RESOURCES

FILM FUND GRANTS — applications accepted until Jan. 31. Results announced in May. Maximum \$25,000 (average grants are usually from \$5,000-\$15,000). Concerned with social relevance of subject or theme and potential audience/use of the film. Write FILM FUND, 80 E. 11 St., NYC 10003.

NORTHWEST MEDIA PROJECT can provide names and addresses of film and video exhibitors in the region. Write PO Box 4093, Portland, OR 97208.

ALABAMA FOLK ART GRANTS — \$3,000. each for short documentaries. Send resume, availability/advance notice required and equipment contrib. Contact: Alabama Filmmakers Coop, 4333 Chickasaw Dr., Huntsville, Ala. 35801.

MAJOR ACCOUNTING FIRM COURTS SMALL BUSINESSES: The accounting firm of Peat Marwick, Mitchell and Co. has recently opened a division geared specifically to the accounting needs of small businesses. We are told that Peat Marwick is to accounting something like what General Motors is to automobiles. The prestige of such firms is usually open only to the largest corporations, and to small entrepreneurs such as independent filmmakers, such a new trend may be significant.

PUBLICATIONS OF INTEREST

An excellent guide to the new **U.S. COPYRIGHT LAW** is available from N.W. Media Project. PO Box 4093, Portland, OR 97208. You can also obtain copies of Public Law 94-553 as well as a 26-page booklet "Reproduction of Copyrighted Works by Educators and Librarians — Circular R21" from Copyright Office, Library of Congress. Washington, D.C. 20559. In order to register copyright for work in the performing arts you need FORM PA also from the Copyright Office. FIVF's files now include an extensive file on the New Copyright bill as it pertains to independents. Available for study 10 am - 5 pm, Monday through Friday.

Valuable *Guide to the Sponsored Film* by Walter Kline available from Communication Arts Books, Hastings House Publishers, 10 E. 40 St., NYC. Hardcover price \$12.50.

FOR THOSE OF YOU WHO COULDN'T BE THERE . . .

On Wednesday, November 15 AIVF's headquarters were packed full of people who had come to hear about one of the most successful low budget feature's, *GIRLFRIENDS*, which hit seventh on Variety's charts and still maintains a high status. Three key people from *GIRLFRIENDS* shared their experiences with us — JAN SAUNDERS, Co-Producer; FRED MURPHY, Director of Photography; and PATRIZIA von BRANDENSTEIN, Art Director. For those of you unable to attend this event here are a few of the highlights and a few useful suggestions. . . "One of the disasters of low budget pictures is that there's no money for pre-production and yet low budget pictures need it the most." (Fred Murphy) Fortunately, Fred was able to take the time

(albeit unpaid) to work out every shot, every scene with Claudia Weill (Producer and Director) for a month before the actual shoot. He recommends if at all possible that there be an equal amount of time for pre-production as there is for the actual shoot. Jan Saunders, Co-Producer, described the odyssey, the miracle of *GIRLFRIENDS* over the three years since its inception. When asked what her trade secrets were for getting freebies and other essential gifts she could only say "I believed in the film" and "I have a school teacher's face that people trust." Anybody that knows Jan or her work knows that she has brains and talent as well as a trustworthy face. . . . She did point out that insurance is not a place to scrimp. When they experienced a fire on location they realized just how essential their insurance was. Both Jan and Fred stressed how important it was for Patrizia (Art Director) to be involved and how much an art director can provide the 'world in which the actors live'. (This is especially new to documentary filmmakers who expect the set to be there.) In Patrizia's words: "Many filmmakers are afraid of art directors because they spend money but with just a little amount — I call it magic money — you can do alot." "Nobody else can really take the time to worry about the flowers — that's what I do. . . ." (among other things). Patrizia pointed out that Art Directors work very closely with the Director and the Director of Photography and that it's part of the Art Director's job to know about film stock, the effects of light and color and all the inter-relationships between technology and aesthetics. All three speakers stressed their belief in the project despite the long hours-low-pay-syndrome. "The experience of a film like this stays with you, nourishes you through a lot of grim times." (Patrizia)

APPEAL

This year the struggle of the people in southern Africa is concentrated in Zimbabwe. The illegal Smith regime is trying to save the white settlers' rule by means of terrorist raids on the bases and refugee camps of the freedom fighters in Mozambique and Zambia. The Organization of African Unity, the United Nations and democratic-minded people throughout the world have condemned these attacks and have declared their support for the Patriotic Front for the Liberation of Zimbabwe.

To improve and complete their educational work in their widely scattered training and refugee camps in Mozambique, the Patriotic Front wants to use a mobile cinema. Progressive documentary and feature films, as well as educational films, will be used to help inform, train, and mobilize the refugees and freedom fighters.

The "Campaign for a Cinemobile for Zimbabwe" hopes to raise \$30,000 to buy a Cinemobile based on a Land Rover, including spare parts and a small 16mm film library. This is an appeal for financial support of the project.

The statement is signed by prominent European film people, including Peter Kieig and Joris Ivens; as well as a number of AIVF Board Members.

Send checks to (& further info obtained through)
CINEMOBILE FUND c/o CINEASTE
333 6 Ave., N.Y.C. 10014

OPPORTUNITIES

ENGINEER WANTED for non-profit production/access center. 1½ years in maintenance and repair of small format b/w and color video, capability to modify and design, commitment to alternative media necessary. Salary: \$11,000./yr. + benefits. Resume deadline: 12/5/78. University Community Video, 506A Rarig Center. University of Minn., Minneapolis, MN 55455. EOE

FACULTY POSITION: Opening for a media generalist to teach film and video production, and media theory courses. Applicants must be interested in teaching at a small, public interdisciplinary college, which emphasizes liberal studies, community service and career preparation. MFA or PhD. with teaching experience desirable; considerable professional experience required. Grand Valley State College is located 12 miles west of Grand Rapids, Michigan. Send vita to Barbara Roos, William James Colleges, Grand Valley State Colleges, Allendale, Michigan 49401. Equal Opportunity/Affirmative Action Institution.

WANTED: CINEMATOGRAPHER and Soundperson for "The House on the Hill" low budget horror feature. Send resume to Palomar Productions, PO Box 139, E. White Plains, NY 10604.

WNET is currently researching two thematic acquisition series. One focusses on the 1960s and may include any films which deal with specific events (political, social, emotional...), strongly identified with that decade or with the general mood and tone of that period. The second series concerns passage from adolescence to adulthood and the rites which accompany that transition. Contact Liz Oliver, Assistant Manager, Program Acquisitions. WNET, 356 W. 58 St., NYC 10019 or phone 560-2950.

ARTISTS IN RESIDENCE WANTED: to apply for studio time to work on projects utilizing audio production ... program runs Dec. 1/78-Sept. 1/79. Visiting artist will have the studio at his/her disposal, including an engineer and production

staff. Room & board and audio tape provided. Contact: Tom Lopex, AIR, ZBS Foundation, Rd. No. 1, Fort Edward, NY 12828, (518) 695-6406.

ICAP SEEKS INDEPENDENT FILMS FOR PAY TV: ICAP returns 75% of payment received from cablecasting to producer. Send description/promo material to: Independent Cinema Artists and Producers, 99 Prince St., NYC 10012. (212) 226-1655.

VIET NAM VETERANS — Artasion Productions, Inc. seek Viet Nam veterans in all areas of film to work on Feature and documentaries. Help us tell it like it was. 42 W. 13 St., Apt. 1C., NYC 10011 or call Frank at (212) 242-0442.

GOVERNMENT PRODUCTION ELIGIBILITY: The U.S. Government is exploring centralized means of contracting audio-visual production, by drawing up a so-called *Qualified Producers' List*. Recent AIVF phone calls to the Dept. of Defense yielded no info on what criteria would purportedly make a producer qualified, but — if you wish to seek to qualify for said list, you should write *immediately* to:

Dept. of Defense
DIRECTORATE FOR
AUDIOVISUAL ACTIVITIES
1117 North 19 St., Room 601
Arlington, Va. 22209

They will send you an RFP (request for proposal).

CENTER SCREEN, a showcase of independent film which regularly presents programs in the Carpenter Center for the Visual Arts at Harvard University, is currently preparing its 5th Annual Winter Animation Series. This series is the largest annual presentation of independent animation in the U.S. If you have an independently-made, 16mm animated film which has not been shown publicly in the Boston-area and would like to submit it for consideration, please call or write Barry Levine, project director, CENTER SCREEN, 18 Vassar St., 20B-120, Cambridge, Ma. 02139, (617) 253-7612. Please contact before sending print. Non-animation independent film is also presented in other programs throughout the year, and preview prints may also be submitted for those programs. CENTER SCREEN's programs are widely covered by Boston-area press, and rentals are paid.

DANCE TAPES NEEDED: Channel 8, in Long Beach, Ca., is the first all Arts Cable Television Station in the country. We are interested in producing an hour-long weekly program of broadcast quality dance videotapes to begin after Jan. 1/79. If you have tapes or require further info, please contact Kathryn Lapiga, 11826 Kiowa Ave. #106, Los Angeles, Ca. 90049 PS ... We are also looking for dance films or dance videotapes by new artists to screen their films for the Los Angeles Area Dance Alliance 2nd Annual Dance Film Festival scheduled for the end of January 1979.

MUSEUM SEEKS TAPES for exhibit in Jan., Feb. and artist in residence. For info contact: Mary McComb, Guest Curator, Mississippi Art Assn., Mississippi Museum of Art, PO Box 1330, Jackson, Ms. 39205. (601) 354-3538.

DISTRIBUTOR SEEKS FILMS ON THE FUTURE: Projections, Inc., a distributor of films for positive change, is seeking films and slide-shows which offer a creative vision of the future ... subject matter ranges from resources to people, communities and systems ... fiction and non-fiction. Film and slide-show makers desiring to submit work should first write describing the project to: Bernt Petterssen, Projections, Inc., Brook Road, Warren, VT. 05674.

ARTHUR MOKIN PRODUCTIONS IS SEEKING 16MM EDUCATIONAL SHORTS. We are producers and distributors of 16mm films for the educational and television market. Contact Bill Mokin at (212) 757-4868 or write: Arthur Mokin Productions, Inc., 17 W. 60 St., NYC 10023.

The New Jersey Nightly News is a joint presentation of WNET/13 and New Jersey Public Television. NJNN is looking for independent film and videomakers who have produced films and tapes dealing with New Jersey themes and topics. We are also interested in talking to independents who live in NJ. Contact Bill Einreinhofer at (212) 648-3630.

MILLIONS TO BE SPENT ON ANTI-SMOKING: I have the 7 minute script to motivate, will contract with filmmaker (16mm, sound B&W or col.) on author royalty basis. John Sweeney, 49 W. 32 St., NYC 10001.

TREASURER'S REPORT IN BRIEF

Both the Association and the Foundation have grown tremendously in the past fiscal year, and things look good for this coming year. We have received substantial funds from NYSCA and continued support from the NEA as well as some industry contributions. We are planning a membership and fundraising drive during the next year — if any members are interested in working on the drive please contact, Matt Clarke, Treasurer & Chairman of the Board of Directors, by writing 99 Prince St., NYC 10012.

*Summary of financial activity from July 1977 to June 1978**

The Association of Independent Video and Filmmakers, Inc.

<u>Income</u>	<u>1977-78</u>	<u>Expenses</u>	
Memberships	\$11,457.60	Personnel	\$22,392.00
New York State Council on the Arts Grant	30,900.00	Operating Expenses	31,667.79
Distribution Hand Book Sales	4,041.92	Total Expenses	\$54,059.79
Workshops	530.00		
Festivals C'tee	3,831.48		
Miscellaneous Income	2,361.50		
Total Income	\$53,122.50		

The Foundation for Independent Video and Film Inc.

<u>Income</u>	<u>1977-78</u>	<u>Expenses</u>	
Contributions	\$ 802.50	Personnel	\$100,821.24
Grants NEA	20,000.00	Operating Expenses	46,794.42
NYSCA	3,000.00		
CETA Media Works Contract	66,209.36	Total Expenses	\$147,616.18
Short Films Showcase Contract	54,474.58		
Workshops	2,022.75		
Total Income	\$146,509.19		

*More detailed financial report is available from the treasurer.

REGIONAL REPORT . . . THIS MONTH FROM PITTSBURGH

The major development/event (apart from film screenings and personal appearances by Alfred Guzzeti, Taka Imura, Kenneth Anger, Les Blank, Carolee Schneemann and P. Adams Sitney) this fall has been the emergence of two publications: the new issue of FIELD OF VISION, PFMI's quarterly magazine — with interviews of Hilary Harris, Amy Greenfield, Carolee Schneemann, and Alexander Hammid, as well as articles and reviews of the Stan Brakhage 'documents', the Pittsburgh Conference of Regional Media Centers, the video sculpture "Nude Descending a Staircase" by Shigeko Kubota, and reviews of books by Brakhage and Everson. It's available from PFMI at \$2./copy or \$7./yearly subscription. Also recently printed is the '78 edition of the Travel Sheet FILM AND VIDEO MAKERS DIRECTORY, an alphabetical guide to tv/film artists, administrators and institutions in the US. Subdivided by states, this is a major information resource for everyone in the field of film/video. It's \$3.50 from Carnegie Institute, Pittsburgh, PA 15213.

Currently, a package of films made by artists from the Pittsburgh area is being assembled for a tour of Europe by/with Annette Chizeck, former Editor of the Film and Video Travel Sheet, who will be based in Copenhagen and visiting coops and museums throughout Europe in 1979.

R.A. Haller
Executive Director
Pittsburgh Film-Makers, Inc.
PO Box 7200
Pittsburgh, Pa. 15213

TRIMS AND GLITCHES

EFLA announces new board members and officers including LEE GUTHRIE, JERRY HOSTETLER, WILLIAM A. MURRAY. . . . Dr. CAROL GRONEMAN was named as Executive Director of the New York Council for the Humanities. . . . RALPH NADER was recently elected as Chairman of the Board of the National Citizens Committee for Broadcasting. SAMUEL A. SIMON is the new Executive Director. Among Simon's first decisions was to continue to publish *access* (suspended since Dec. '77) — a journal covering media reform activities and slants on news from the FCC and Congress. For more info write *access*, NCCB, 1028 Connecticut Ave. NW, Washington, DC. 20036. . . . NYU received a grant from HEW for a telecommunications project for the developmentally disabled (includes autism, cerebral palsy, epilepsy and mental retardation). The project was designed by the Alternate Media Center (NYU) in collaboration with The Institute for the Future, The Roosevelt Hospital, Pediatric Service, and the American Assn. of University Affiliated Programs. For further info contact: The Alternate Media Center, 144 Bleecker St., NYC 10012 or call (212) 598-3338.

COURSES

NYU to offer new Master's Degree Program in Interactive Telecommunications as of Fall '79. Designed to take into consideration the needs of the working professional. For further info write: Dr. M.C.J. Elton, Director, Interactive Telecommunications Program, NYU School of the Arts, NYC 10012.

INDEPENDENT FILMMAKER LOSES COPYRIGHT IN U.S. DISTRICT COURT. DECISION IS ON APPEAL. The case of Kathleen Dowdey of Cecropia Films vs. Phoenix Films could have serious implications for all independent filmmakers. We're currently researching this and hope to publish our findings in the next issue.

COMING EVENTS

Wed. Dec. 13
7:00 pm
Schimmel Aud.
Tisch Hall
N.Y.U.

FORUM: CORPORATE CONTROL OF MEDIA AND CULTURAL INSTITUTIONS
Slide show: GUESS WHO'S COMING TO BREAKFAST? A close look at Gulf and Western (Paramount)
Panel: A tenacious trio of media analysis and advocacy:
• Stewart Ewen, author — *Captains of Consciousness*
• Herbert Schiller, author — *Mass Communications & The American Empire, The Mind Managers*
• Sol Yurick, fantasy author and member of the Public Interest Satellite Assn.

Sat. Dec. 16
10:30 - 3:00
AIVF/FIVF
99 Prince St.

LOFT SPRUCE-UP. Refreshments provided. (See letter from the President).
RSVP to Leslie at 966-0900.

Tisch Hall is at N.Y.U., 40 W. 4th St., just southeast of Washington Square Park. These events are arranged through the courtesy of NYU's Cinema Studies Dept., in cooperation with its screening and seminar programs.

BUY/RENT/SELL

For Sale: Black Nikon FTN with 35mm f1.4 Nikkor lens, case, filters, etc. Perfect condition. \$450. Richard Brick, (212) 925-8877.

For Sale: Scully Tape Deck, Model 280/SP. Excellent Condition, 14" reel to reel NAB/HUBS, mono, speeds 7½ and 3¾ IPS. Price negotiable. Call (516) 883-4400, extension 57.

For Sale: 16mm Bell & Howell Filmo (non-reflex) with leather carrying case, range finder and 17mm and 25mm lenses. Bob Withers at (212) 873-1353, 690-8168.

For Sale: Portable Color Video Camera. JBC GC-4800U 2 vidicon unit with CCU and standard accessories, in good condition, includes metal shipping case. Fresh alignment just completed. \$1500. NOTE: Some additional accessories also available. Call Doug Sheer at (212) 732-4216.

For Sale: Bolex Reflex. \$500. Write PO Box 40, NYC 10038.

For Sale: Bolex H-16 and Beaulieu R-16 with lenses. Call (212) 486-9020.

For Rent: 6 plate Moviola Flatbed. 10 am - 6 pm. M - F. Beautiful workspace, cheapest rates in town. Call River Prod. (212) 431-7985.

Services Available: Transfers and sound recording with Nagra 4.2 and MagnaSync with DBX etc. Low rates. Call (212) 486-9020.

Service: Negative Cutting: 16/35mm, negative reversal. Work done fast and at competitive prices. Refs. avail. upon request. Mike Penland at (212) 966-6358.

Wanted: Need an apt. or sublet for extended time in the Soho, Village or Chelsea area. Can pay \$300.-325. Call Sharon: MWF at 966-0900 till 6 or 746-5105 evenings.

AIVF/FIVF
99 Prince Street
New York, NY 10012
